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真義大觀

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VOL VIII

真義大觀

331

SELECTED RELIGS

of

JAPANESE ART

Vol. VIII

EDITED BY S. TALMA.

真大齋

第八册

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKOVA, KENNINJI, SHIMOKYOKU,

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眞美大觀 第八册

目次

高階隆兼筆春日權現驗記畫卷 <small>(木版着色摺及寫真版)</small>	二枚	土佐吉光筆法然上人繪傳寫真版	二枚
法輪寺虛空藏菩薩木像 <small>(寫真版)</small>	一枚	傳高然暉筆夏冬山水圖 <small>(同上)</small>	二枚
東大寺執金剛神塑像 <small>(同上)</small>	一枚	傳張芳汝筆牧童圖 <small>(同上)</small>	一枚
金剛峯寺枕本尊木像 <small>(同上)</small>	一枚	兆殿司筆達磨大師畫像 <small>(同上)</small>	一枚
傳智證大師筆不動明王畫像 <small>(同上)</small>	一枚	鑑貞筆山水圖 <small>(同上)</small>	一枚
筆者不詳普賢菩薩畫像 <small>(木版着色摺)</small>	一枚	曾我直菴筆花鳥圖 <small>(同上)</small>	二枚
筆者不詳帝釋天及水天畫像 <small>(寫真版)</small>	二枚	傳慶舜專慶兩筆文龜曼荼羅 <small>(同上)</small>	一枚
筆者不詳金剛界曼荼羅 <small>(同上)</small>	二枚	土佐光茂筆當麻曼荼羅 <small>(同上)</small>	二枚
筆者不詳普賢延命菩薩畫像 <small>(同上)</small>	一枚	雪村筆風浪帆船圖 <small>(同上)</small>	一枚
筆者不詳香象大師畫像 <small>(同上)</small>	一枚	狩野永德筆瀟湘八景圖 <small>(同上)</small>	一枚
李廸筆雪中牧童圖 <small>(同上)</small>	一枚	雲谷等益筆山水圖 <small>(同上)</small>	一枚
馬遠筆高士觀月圖 <small>(同上)</small>	一枚	狩野山雪筆水禽圖 <small>(同上)</small>	二枚
筆者不詳大日如來畫像 <small>(同上)</small>	一枚	狩野探幽筆東照宮緣起畫卷 <small>(同上)</small>	三枚
筆者不詳清瀧權現畫像 <small>(木版着色摺)</small>	一枚	圓山應舉筆瀑布圖 <small>(同上)</small>	一枚
蓮華王院風雷二神木像 <small>(寫真版)</small>	一枚	酒井抱一筆四季花鳥畫卷 <small>(木版着色摺及寫真版)</small>	二枚
金剛峯寺矜羯羅童子木像 <small>(同上)</small>	一枚	谷文晁筆山水圖 <small>(寫真版)</small>	二枚
傳藤原長隆筆住吉物語畫卷 <small>(木版着色摺)</small>	一枚	岸駒筆雙鹿圖 <small>(同上)</small>	一枚
		岡本豐彥筆西王母圖 <small>(同上)</small>	一枚
		橫山華山筆唐兒遊戲圖 <small>(同上)</small>	一枚
		浮田一蕙筆婚怪草紙畫卷 <small>(同上)</small>	二枚

轉燕頭劉筆掛吉時畫卷(木刻善色附)

金剛峯寺伴巖羅童子木刻(同上)

蕪華王剎風雷二幅木刻(寫真附)

筆管不精普賢觀音與畫卷(木刻善色附)

筆管不精大日吹來畫卷(同上)

濕敷筆高士躡履圖(同上)

李師筆雪中童子圖(同上)

筆管不精香象大相畫卷(同上)

筆管不精普賢命菩薩畫卷(同上)

筆管不精金剛界曼荼羅(同上)

筆管不精帝釋天及水天畫卷(寫真附)

筆管不精普賢菩薩畫卷(木刻善色附)

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金剛峯寺林本尊木刻(同上)

東大寺時金剛轉壁繪(同上)

志帥寺龜空蘇普菊木刻(寫真附)

高潮剎兼筆春日對馬龜嶺畫卷(又寫真附)

目次

真美大躡 卷八册

真美大躡

一册

一册

一册

一册

一册

一册

一册

一册

一册

二册

二册

一册

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一册

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一册

二册

竹田一蕙筆散對草添畫卷(同上)

謝山華山筆畫兒並龜圖(同上)

岡本豐登筆西王母圖(同上)

嵐嶺筆雙龜圖(同上)

谷文晁筆山水圖(寫真附)

西共咲一筆四季并鳥畫卷(又寫真附)

圓山翫舉筆影亦圖(同上)

桃裡梨幽筆東照宮巖鼓畫卷(同上)

桃裡山雲筆水禽圖(同上)

雲谷筆益筆山水圖(同上)

桃裡永齋筆觀眺入景圖(同上)

雲林筆風形神融圖(同上)

土谷光茂筆當麻曼荼羅(同上)

轉寶齋專齋兩筆文龜曼荼羅(同上)

曾姓直筆筆并鳥圖(同上)

龜貞筆山水圖(同上)

兆颯同筆對觀大相畫卷(同上)

轉野芒武筆并童子圖(同上)

轉高然筆夏冬山水圖(同上)

土谷吉光筆武然上人餘轉寫真附

二册

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二册

一册

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二册

二册

SELECTED RELICS OF JAPANESE ART.

Vol. VIII.

CONTENTS.

- I. Miracles of the Deity of Kasuga ;—two plates (wood-cut and collotype) ... *By Takakané Takashina.*
- II. Wooden Image of Bodhi-sattva Âkāśa-garbha (collotype) *Artist unknown.*
- III. Clay Image of Vajrapāṇi (collotype) *Artist unknown.*
- IV. Wooden Images of Buddhas and Other Saints in a Portable Shrine (collotype) *Artist unknown.*
- V. Acara (collotype) *Said to be by Chishō Daishi.*
- VI. Bodhi-sattva Samantabhadra (wood-cut) *Artist unknown.*
- VII. Indra and Varuna, the First and the Fifth of the Twelve Indian Deities ;—
two plates (collotype) *Artist unknown.*
- VIII. A Maṇḍala ;—two plates (collotype) *Artist unknown.*
- IX. Bodhi-sattva Samantabhadra of the Long Life (collotype) *Artist unknown.*
- X. Hsiang-hsiang Ta-shih (collotype) *Artist unknown.*
- XI. Bullock-drivers in the Snow (collotype) *By Li Ti (Chinese).*
- XII. Moonlight Scene (collotype) *By Ma Yuan (Chinese).*
- XIII. Buddha Mahāvairocana (collotype) *Artist unknown.*
- XIV. A Deity, Kiyotaki Gongen (wood-cut) *Artist unknown.*
- XV. The Gods of Wind and Thunder (collotype) *Artist unknown.*
- XVI. Wooden Image of Kiṅkara (collotype) *Artist unknown.*
- XVII. Illustrations to the Sumiyoshi Tales (wood-cut) *Said to be by Nagataka Fujiwara.*
- XVIII. Panoramic History of Hōnen Shōnin ;—two plates (collotype) *By Yoshimitsu Tosa.*
- XIX. Landscapes ;—two plates (collotype) *Said to be by Kao Fan-hui (Chinese).*
- XX. Cowherds (collotype) *Said to be by Chang Fang-ju (Chinese).*
- XXI. Bodhi Dharma (collotype) *By Myōchō.*
- XXII. Landscapes (collotype) *By Kantei.*
- XXIII. Flowers and Birds ;—two plates (collotype) *By Chokuan Soga.*
- XXIV. Bunki Maṇḍala (collotype) *Said to be by Keishun and Senkei.*
- XXV. Rolls Illustrating the Origin of the Tayema Maṇḍala ;—two plates (collotype) *By Mitsumochi Tosa.*
- XXVI. Sailing Vessel in a Storm (collotype) *By Sesson.*
- XXVII. The Famous Eight Scenes in Hsiao and Hsiang (collotype) *By Eitoku Kanō.*
- XXVIII. Landscape (collotype) *By Tōyeki Unkoku.*
- XXIX. Water-fowl ;—two plates (collotype) *By Sansetsu Kanō.*
- XXX. Pictures Illustrating the Origin of Tōshōgū at Nikkō ;—three plates (collotype) *By Morinobu (Tannyū) Kanō.*
- XXXI. Waterfall (collotype) *By Ōkyo Maruyama.*
- XXXII. Flowers and Birds ;—two plates (wood-cut and collotype) *By Hōichi Sakai.*
- XXXIII. Landscapes ;—two plates (collotype) *By Bunchō Tani.*
- XXXIV. Deer (collotype) *By Ganku.*
- XXXV. Hsi-wang-mu (collotype) *By Toyohiko Okamoto.*
- XXXVI. Boys and Girls Playing (collotype) *By Kasan Yokoyama.*
- XXXVII. Caricature Sketches of the Foxes' Wedding ;—two plates (collotype) *By Ikkei Ukida.*

SELECTED RELICS OF JAPANESE ART.

Vol. VIII.

CONTENTS.

I. Miracles of the Deity of Kasuga;—two plates (wood-cut and colotype) ... By Takakura Takashina.

II. Wooden Image of Bodhi-sattva Ākāśa-garbha (colotype) ... Artist unknown.

III. Clay Image of Vajrapāni (colotype) ... Artist unknown.

IV. Wooden Images of Buddhas and Other Saints in a Portable Shrine (colotype) ... Artist unknown.

V. Avara (colotype) ... Said to be by Chishō Daishi.

VI. Bodhi-sattva Samantabhadra (wood-cut) ... Artist unknown.

VII. Indra and Varuna, the First and the Fifth of the Twelve Indian Deities;—two plates (colotype) ... Artist unknown.

VIII. A Mandala;—two plates (colotype) ... Artist unknown.

IX. Bodhi-sattva Samantabhadra of the Long Life (colotype) ... Artist unknown.

X. Hsiang-hsiang Ta-shih (colotype) ... Artist unknown.

XI. Bullock-drivers in the Snow (colotype) ... By Li Ts (Chinese).

XII. Moonlight Scene (colotype) ... By Ma Yuan (Chinese).

XIII. Buddha Mahā-vairocana (colotype) ... Artist unknown.

XIV. A Deity, Kiyotaki Gongen (wood-cut) ... Artist unknown.

XV. The Gods of Wind and Thunder (colotype) ... Artist unknown.

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XIX. Landscapes;—two plates (colotype) ... Said to be by Kao Yankin (Chinese).

XX. Cowherds (colotype) ... Said to be by Chang Fang-jin (Chinese).

XXI. Bodhi Dharma (colotype) ... By Mōchō.

XXII. Landscapes (colotype) ... By Kansei.

XXIII. Flowers and Birds;—two plates (colotype) ... By Chokuan Soga.

XXIV. Bunki Mandala (colotype) ... Said to be by Keisaku and Senkei.

XXV. Rolls Illustrating the Origin of the Tayama Mandala;—two plates (colotype) ... By Mizumochi Tosa.

XXVI. Sailing Vessel in a Storm (colotype) ... By Sesson.

XXVII. The Famous Eight Scenes in Hsiao and Hsiang (colotype) ... By Eitoku Kang.

XXVIII. Landscapes (colotype) ... By Tōjōki Urakawa.

XXIX. Water-fowl;—two plates (colotype) ... By Sansetsu Kang.

XXX. Pictures Illustrating the Origin of Tōshōgū at Nikkō;—three plates (colotype) ... By Morinobu (Tanyū) Kang.

XXXI. Waterfall (colotype) ... By Ōkyo Maruyama.

XXXII. Flowers and Birds;—two plates (wood-cut and colotype) ... By Hōchi Sakai.

XXXIII. Landscapes;—two plates (colotype) ... By Bunchō Tani.

XXXIV. Deer (colotype) ... By Gambar.

XXXV. Hsi-wang-mu (colotype) ... By Toyoko Okamoto.

XXXVI. Boys and Girls Playing (colotype) ... By Kasan Yokoyama.

XXXVII. Caricature Sketches of the Foxes' Wedding;—two plates (colotype) ... By Ikkei Uchida.

帝室御物

春日權現驗記畫卷(絹本着色) 高階隆兼筆

(全二十卷中、第八卷及第十五卷の各一段)

(各卷全長三丈餘、豎幅一尺三寸七分) (帝室博物館陳列)

春日權現驗記畫卷は延慶二年(西曆一三〇九年)の撰に係り、時の名匠右近將監高階隆兼が前關白鷹司基忠公父子の命により、心血を濺ぎ、精力を盡して揮灑せしものにして、古今畫卷中の巨擘と稱す可きものなることは、曩に本書第五冊に於て詳述せる所の如し、今茲に謹載する二圖、甲は第八卷中「離寺僧蒙神託事」と題せる一段にして、詞書に「昔し興福寺僧住持の縁かぎて、あづまの方へすみわたりけるに、あるとき秋夜耿介として月光清朗なりければ、心をすまして春日の御寶前のありさまを觀念してなみだをながしけるに、夢うつ、ともなく大明神けだかき御姿にてかけらせ給て、汝は我をはなるれど、我は汝をすてず、我寺にまばしむ人になりぬれば、貴賤一子の如くおもふ後世もまた同じと仰られけり」とある意を描けるものなり、乙は第十五卷中「教英得業事」と題せる一段にして、詞書に「宰相得業教英といふ人、春日八講の季頭に、とり被物といふもの事かぎてわびあたるに、齋宮の御夢に、束帯にて氣だかき人來てのたまふやう、季頭に御助成あるべしと仰せられけり、御夢さめておぼし召まはすに、只今何をつかはすべしとおぼしめさねば、かさなりたる御衣一領を丹波入道淨惠といふ人のもとへつかはして、季頭とは何事をいかなる人のつとむるにか、かゝる御夢を御覽じたれば、かしこへつかはすべしと仰られければ、やがて教英得業がもとへやりてけり、大明神の御はからひ、かたじけなくうれしくて、其御衣をとり被物にしけるとなん」とあるにて知らる、如く春日大明神が齋宮女御の夢の枕に立ち給へる處を圖せるものなり、其匠心の周到細密にして、傳彩の精美妍麗なる、觀者をして驚嘆に堪へざらむ、古人が此畫卷を評して、畫力精巧、微物と雖も苟もせず、古今の繪詞傳數種ありと雖も、考古の益あること此驗記に並ぶものなしと云へるもの、決して誣言にあらず、洵に希世の寶卷なり。

MIRACLES OF THE DEITY OF KASUGA.

(Portions of the 8th and the 15th of twenty rolls, coloured; each roll, 30 feet by 1 foot $3\frac{9}{10}$ inches.)

BY TAKAKANÉ TAKASHINA.

OWNED BY THE IMPERIAL HOUSEHOLD.

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

The picture rolls of the 'Miracles of the Deity of Kasuga' (Kasuga Gongen Kenki) were painted by Takakané Takashina, in 1309, as is said in Vol. v., where we have mentioned that the rolls, two portions of which are here reproduced, are one of the best, if not the best, of all similar works. The first portion shows how a priest of Kōfukuji, when he left Nara, where the Kasuga temple is located, saw in a vision during a moonlight night, the deity of Kasuga approach to express the deep sympathy felt for him. The second portion illustrates the deity's visit to Saigū, a court lady, in a vision, to tell her to present to the priest Kyōyei, who was very poor and much in need of it, a robe to be worn during the coming ceremony of Eight Lectures on Sūtras, at the temple of Kasuga. The designs are so minute and detailed and the colouring is so rich and effective as to be sufficient to win deep admiration. The rolls have been much praised already by old connoisseurs as a precious work possessing immense historical value, and as having no equal among the many other picture rolls, old and new. We cannot but agree with them in this praise.

帝室時傳

春日新撰御流御書御本音

高麗製本

二十卷中卷八卷五十五卷の巻一

卷八

しつて... 御書... 御本音... 春日新撰御流御書御本音... 卷八... 二十卷中卷八卷五十五卷の巻一

MINAGLES OF THE DEITY OF KASUGA

(Portions of the 2th and the 15th of twenty rolls, coloured; each roll, 29 feet by 1 foot 3/16 inches)

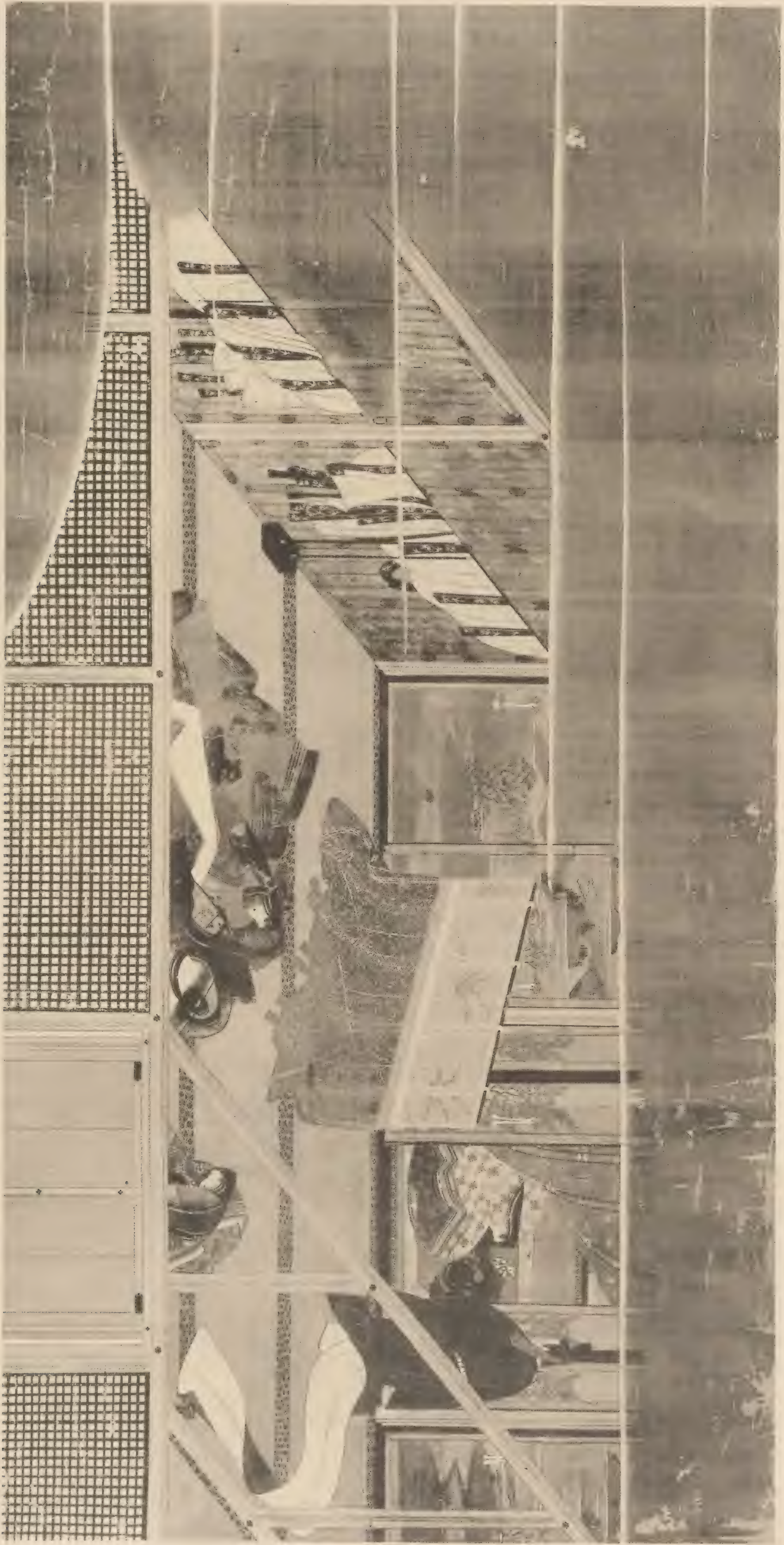
BY TAKAKANE TAKASHINA

OWNED BY THE IMPERIAL HOUSEHOLD.

II WOODCUT II (ELECTROTYPE)

The picture rolls of the 'Minagles of the Deity of Kasuga' (Kasuga Gongen Kenji) were painted by Takakane Takashina in 1301, as is said in Vol. v, where we have mentioned that the rolls, two portions of which are here reproduced, are one of the best of the kind of similar work. The first portion shows how a priest of Kōfukuji, when he left Kasuga temple is located, saw in a vision during a moonlight night, the deity of Kasuga approach to express the deep sympathy left for him. The second portion illustrates the deity's visit to Saigyō, a court lady, in a vision, to tell her to present to the priest Kōfukuji, who was very poor and much in need of it, a robe to be worn during the coming ceremony of Light Lectures on 24th at the temple of Kasuga. The design is so minute and detailed and the coloring is so rich and effective as to be reminiscent of the work of the old masters. The rolls have been much praised already by old connoisseurs as a precious work possessing immense historical value, and as having no equal among the many other picture rolls, old and new. We cannot but agree with them in this





虚空藏菩薩木像 作者不詳

(身長五尺七寸)

大和國真言宗法輪寺藏

法輪寺は大和國生駒郡富郷村三井に在り、昔時は法琳寺又は法林寺、三井寺又は御井寺と稱せり、其草創の年代は諸説區々にして頗る之を判知するに苦めども、天武天皇の御宇(西暦六七三年—六八六年)ならんとの説眞に近きが如し、茲に掲ぐる木像は即ち同寺の金堂に安置せらるるものにして、古來傳へて虚空藏菩薩と稱す、抑虚空藏菩薩は一に虚空孕とも名づけ、日月星宿皆此菩薩の所變にして、其實相の慧藏、虚空の如く、事として悟を得ざるなく、大悲利生、智慧無窮なること猶虚空を以て庫藏と爲すが如しと云へり、而して通例虚空藏菩薩は右手に劍を持し、左手に如意寶珠を捧ぐるを法とすれども、此像は右手の掌を仰向にし、左手に寶瓶を持せり、是れ固より密教渡來前の彫刻なれば、儀軌を以て律す可らざれども、全體の形相は寧ろ彼の法隆寺の觀世音木像(第六冊掲載)に酷似せるを覺う、又其製作の年代に至りても確實なる傳説の據る可きなく、之を斷定すること難しと雖も、手法様式簡古にして勁健なるのみならず、其相好姿態に一種の特色を帶ぶる處、夫の法隆寺金堂内に安置せらる、諸佛像に類似せり、加之其光背の寶珠形にして其支柱の竹幹狀を成せるは、夫の推古時代の作と稱せらる、法隆寺の觀世音(第六冊所載)及び中宮寺の如意輪觀世音(第三冊所載)の二木像と同形式にして、此像も亦同時代の遺品なる可し、其彫法固より精妙なりと云ふを得ざれども、千二百年前の古像にして今日猶現存するもの頗る稀れなるが故に、此像の如きは實に本邦藝術史上缺ぐ可らざるの好材料なりと云ふ可し

WOODEN IMAGE OF BODHI-SATTVA ÂKÂŚA-GARBHA.

(5 feet 7 $\frac{1}{2}$ inches in height.)

ARTIST UNKNOWN.

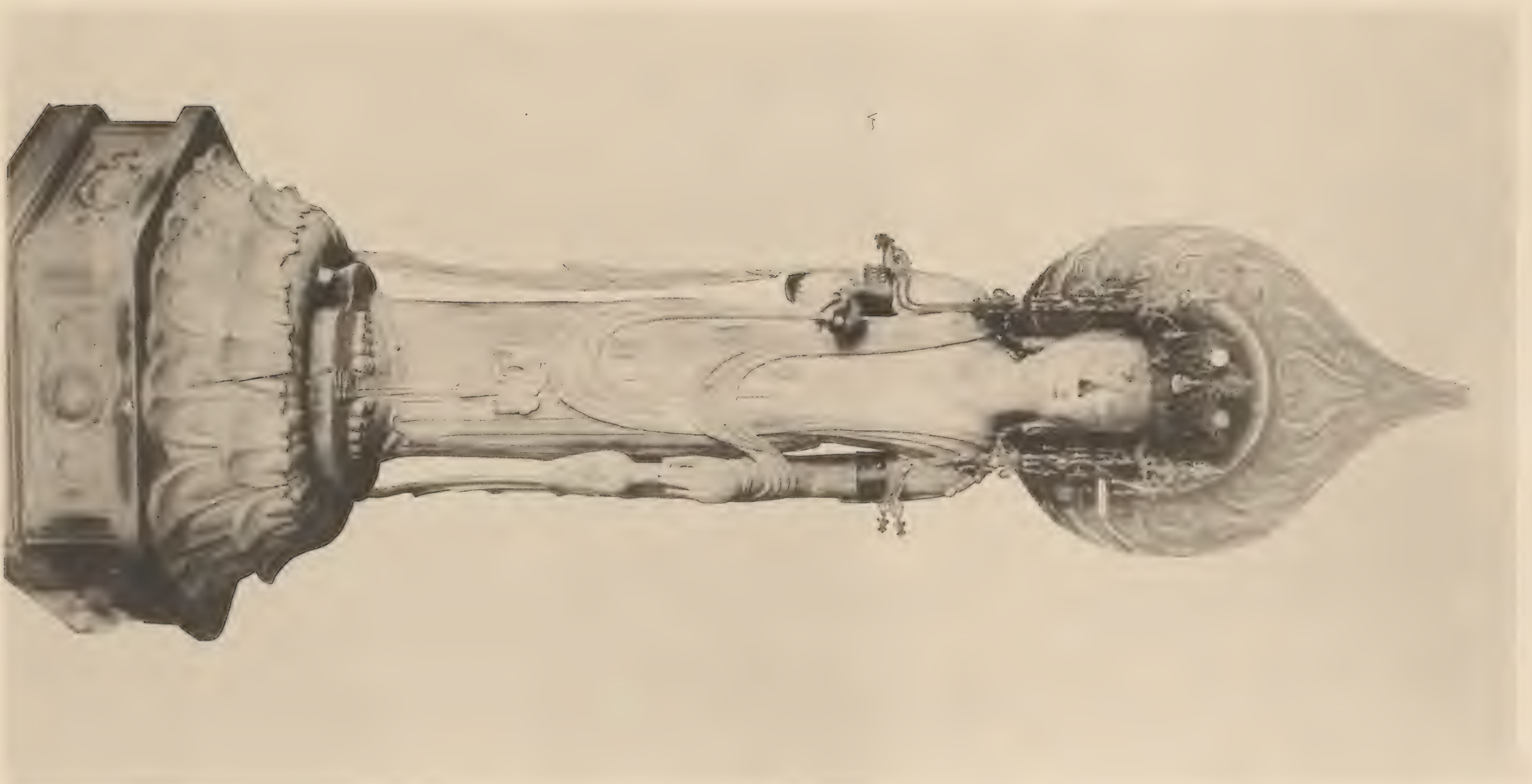
OWNED BY THE TEMPLE, HÔRINJI, YAMATO.

(COLLOTYPE.)

The temple, Hôrinji, at Mi-i, in the village of Tomisato, Yamato, was formerly called Mi-i-dera. The wooden image here given is enshrined in the Kondô, the central hall of the temple, and is said to be the Bodhi-sattva Âkâśa-garbha, to whom we have already referred in VOL. I. It is said that the Sun, the Moon, and all the stars of heaven, are incarnations of this Bodhi-sattva, and that his supernatural attribute of mercy and wisdom is boundless: there is nothing either in heaven or on earth that he does not understand. Although this image cannot be judged by the regular standards of Buddhistic image-carving, since it is the production of a period earlier than the time when esoteric Buddhism was introduced into Japan, yet its form is somewhat different from those images of Âkâśa-garbha commonly found in this country. It is rather like that of Avalokiteśvara owned by the temple, Hôryûji, (see VOL. VI.). As to the date of this image, there is no trustworthy tradition, and accordingly it is a difficult question to decide. However, the antiquity and simplicity of the design and the style of the halo, which is shaped like a Cintâ-maṇi with a support like a bamboo-tree, are all similar to those of the images of Avalokiteśvara of Hôryûji, above mentioned, and of Cakravartî-cintâ-maṇi of Chûgûji (see VOL. III.), both of which are believed to be works of Suiko period (7th century). From this point of view, one would be disposed to say that the image was a production of the same period. Although the execution is not skilful, the image is very precious, and of immense value in the study of the history of Japanese art, as there are extant to-day only a few art-objects executed more than a thousand years ago.



五



執金剛神塑像

作者不詳

(身長五尺五寸)

奈良華嚴宗大本山東大寺藏

執金剛神は梵語に和夷羅洹閼又と云ひ、漢譯して執金剛神又は執金剛力士と稱す、或は手に金剛杵を執りて教法を護持せんと誓ふ神なるが故に此名ありと云ひ、又或は欲色の天上に在りて諸天を教化する神なりとも云へり、而して其形像にも、六臂にして衆器を持し、五眼を具して忿怒の相を現はし、三首を有して馬王髻を戴くものと、茲に出せる如き一面二臂にして、身に甲冑を帯び、右手に金剛杵を執れるものとの二種あり

抑、東大寺大伽藍の建立は實に今の法華堂に權輿せり、此堂は元來良辨僧正(寶龜四年即ち西曆七七三年、八十五歳にて歿す、第六冊に其傳あり)の草菴にして、初め金鐘寺と名けしが、天平五年(西曆七三三年)聖武天皇命じて僧正の爲めに改造し給ひしかば、僧正乃ち不空羂索觀音の尊像を作りて之を安置し、羂索院と稱せり、(此他三月堂、三昧堂、金光明寺禪院等の數號あり)爾來幸に數度の兵燹を免れて今日に至りしを以て、實に東大寺中最古の堂宇として、將又天平時代に於ける寺院建築の絶好なる標範として嘖々世人の喧稱する所なり、茲に掲ぐる靈像は即ち此堂の北面に在る厨子中に祕置せられ、古來容易に開扉せざりしものなりと云ふ、故に其塑製なるに拘らず、破損の箇所極めて少く、唯、僅に纏衣其他に多少損傷の痕跡を留むるのみ、華麗なる彩色を以てせる種々の裝飾模様、の如き今猶ほ歴々として辨す可し、而して其忿怒の相貌及び四肢筋肉の弛張等皆能く自然の調和を得、作法の妙實に神に入れり、古來の傳説によれば、此像種々の靈異あり、曰く天慶三年(西曆九四〇年)平將門反するや、僧徒等其調伏を祈りしに、其髮中なる本誓忽ち大なる蜂と化し、空を飛び東方を指して去り、將門を整す、此祥異ありしより世俗稱して蜂神と云ふ、又曰く、祈請の時、此神像忽然として失せ、二十餘日の後寺に歸りしが、天冠の一部脱落し、且つ身には流汗淋漓たりしと、其靈異の眞否は暫く措き、兎に角に天冠の衣巾が古より缺損したることは此傳説によりて之を徵す可し、要するに此像は良辨僧正が金鐘行者と稱せられし頃より念持せられしものにして、天平五年に今堂に安置せしこと諸書に見ゆれば、其製作の年代明かなるのみならず、剝落破損少くして、完全なる當代の遺品を見ることを得るは多幸なりと云ふ可く、同堂内に安置せらるゝ日光、月光、吉祥天、及び戒壇院の四天王第一冊所載等と共に、天平時代(西曆第八世紀)に於ける塑像製作術の進歩發達を徵知す可き最好の標本と云ふ可し

CLAY IMAGE OF VAJRAPÂNI.

(5 feet 5½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

The Yakṣa Vajrapāni (Shi-Kongō-jin) is regarded as a guardian deity of Buddhism. He is sometimes represented with six arms, five eyes and three heads; but the image here reproduced is an ordinary human figure holding a Vajra in its right hand. It is deposited in a shrine at the northern corner of Sangatsudō, a hall of the temple, Tōdaiji, Nara. The hall originally belonged to Rōben (died in 773, see VOL. VI.) and was called Kōnshōji. Emperor Shōmu repaired it for Rōben, and the latter dedicated it to the saint Avalokiteśvara Amoghapāśa (Fukū-kensaku Kwannon). It is, indeed, the oldest of all the buildings of Tōdaiji, and is a fine specimen of the architecture of the Tempyō period (8th century). As the image was kept in secret and was seldom shown to the public, it has escaped injury, excepting in the designs of the portion representing the robe, although the fine colouring used for the designs is still clearly to be seen. The angry expression, the massive limbs, the well composed attitude, etc., are all in harmony and indicate the unrivalled skill of the artist. This and the clay images of Sūrya, Candra, and Śrī, enshrined in the same hall, and those of the four Mahārājas placed in the Kaidan-in (see VOL. I.) afford most excellent material for the study of the development of clay images in the flowery age of Buddhistic arts.



枕本尊木像

作者不詳

(高七寸五分)

紀伊國高野山眞言宗金剛峯寺藏

茲に掲ぐるものは、弘法大師(實龜五年—承和二年即ち西曆七
七四年—八三五年)が大同元年(西曆八〇六年)唐より携へ歸り
し印度佛にして、常に其枕本尊として左右に安置し、崇敬祈念
したるものなりと云ふ、其中部は釋迦如來說法の相にして、其
周圍に侍立せる十軀の僧形は十大弟子なる可し、但し左右の
兩扉に彫出せるものは釋迦如來の說法に影向せる他方佛及
び其眷屬ならんも、其何佛なるかは今之を知るを得ず、更に慎
重なる詮索を遂げて之を詳解するの時ある可し、又此木彫果
して傳説の如く印度の製作なりや否や、曲さに比較研究した
る後にあらざれば、斷定する能はず、然れども諸佛の尊容衣褶
瓔珞及び光背等の刀法風趣に於て多少印度風を帶ぶるのみ
ならず、夫の支那長安(陝西省西安府寶慶寺)及び龍門山(河南省
の石刻佛等に類似せる所あるより見れば、之を印度作と云は
んより、寧ろ多少印度式の影響を受けたる支那唐代(西曆六一
八年—九二三年)の物と云ふを穩當とす可きが如し、此枕本尊
に類するもの尙高野山に大師の將來と稱する枕屏風あり、安
藝の嚴島神社に毘首羯磨の作と傳ふる梅檀製の枕本尊あり、
彼此比較對照せば必ず有益なる發明ある可し

WOODEN IMAGES OF BUDDHAS AND OTHER SAINTS IN A PORTABLE SHRINE.

(Height of Shrine 8 $\frac{7}{8}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KONGÔBUJI, KÔYASAN, KI-I.

(COLLOTYPE.)

The portable shrine here reproduced is deposited in the storehouse of art-objects on Kôyasan, and is said to have been brought from China by Kôbô Daishi, when he returned home in 806. It is one of the most famous treasures of the temple. The name of the wood used is not known, but the method of carving, in respect of the faces and the bodies, is worthy of special notice. According to a tradition, the shrine was originally brought from India and represents the scene of Buddha preaching. The central figure is Śâkyamuni and those on the right and the left are Bhesajya-gura (Yakushi) and Amitâbha or Bahu-ratna Buddha, though we cannot say which is which. At any rate, this much is certain, that it was brought to Japan by Kôbô Daishi, but the question as to whether it is of Indian origin or not, cannot be answered without further investigation. The faces, robes, garlands, canopies, and the design of the halos, betray somewhat the influence of Indian styles, as do those stone sculptures in the temple, Pao-ching-ssu at Chang-an (Sian) and on Lung-men-shan of Ho-nan, China, and therefore we may infer that the images belong to the Tang dynasty (618-923), when such influence preponderated in China.



IV

不動明王畫像(絹本着色) 傳智證大師筆

(竪四尺七寸七分、横三尺一寸五分)

紀伊國高野山真言宗明王院藏

紀州高野山は大日如來の蓮華胎藏世界と稱し、八葉の蓮峯を以て法城と爲し、其中臺即ち大塔の在る處を大日如來の所住に擬せし處にして、宗祖弘法大師寶龜五年—承和二年即ち西曆七七四年—八三五年入定の靈跡なり、されば歷朝の御崇敬特に篤く、將相貴紳の歸依亦淺からず、貴賤道俗の登山參詣する者古來踵を接す、當山は此の如きの名利なれば、隨ひて珍器名幅を藏する頗る多く、就中曩に第四冊に掲げたる阿彌陀二十五菩薩來迎圖(巡寺八幡講の共有にして、惠心僧都の筆と傳ふるもの)及び茲に出だす明王院の不動明王畫像の如きは、拜觀の後、其印象長く腦裏に止まり、忘れんと欲して忘る、能はざるの名畫なり、寺傳に據れば、此畫像は天台宗三井寺の開祖智證大師諱は圓珍、弘仁五年—寛平三年即ち西曆八一四年—八九一年、第二冊に其傳を出す、が近江國横川の葛河瀧に於て感見せる所の尊容を親ら頭血を以て拜寫し、常に崇祀せしものにして、其後醍醐天皇亦深く之を敬信し、守本尊として祕藏し給ひしが、元弘西曆一三三一年の亂に深く叡慮を惱ませられ、治國平天下、實祚無窮を祈らん爲め、特に當山に勅納し給ひしものなりと云ふ、明王の全身赤色なるを以て、世に之を赤不動と稱せり、其氣品の超絶なる、他に比す可きなく、明王及び制多迦、弁羯羅二童子の神威躍々として、繖上に溢れ、展觀未だ半ばならざるに、儻秀靈妙の氣人に逼り、覺えず頂禮膜拜せざるを得ざらしむ、是れ果して智證大師の親筆なるや否や、之を確言するを得ざれども、その高僧碩徳の手に成れるものなることは、毫も疑なし、寔に希有の靈寶と云ふ可し

此畫は昔より深く寺中に祕襲して容易に人の拜觀を許さず、高野山に上りて靈寶物を覽んとする者の毎に遺憾とする所なり、依て編者特に乞ふて之を撮影し、以て本編に掲載せり、庶幾すらくは世人の渴望を醫するを得ん

ACARA.

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

SAID TO BE BY CHISHÔ DAISHI.

OWNED BY THE TEMPLE, MYÔ-Ô-IN, KONGÔBUJI, KÔYASAN, KI-I.

(COLLOTYPE.)

The temple grounds of Kongôbuji are on Kôyasan, a holy mountain in the province of Ki-i which is likened to the Land of Bliss of Buddha Mahâ-Vairocana, and the middle spot of the grounds, where the great pagoda stands, is compared with the abode of the Buddha. It was Kôbô Daishi (774-835) who inaugurated the grounds and founded the temple, Kongôbuji, there. He died at this holy place in 835. Since then, therefore, Emperors—from generation to generation—and noble families of olden and of modern times have all paid reverence to the temple, and all classes of people ascend the mount to offer sacrifice. Kôyasan is thus a famous place and consequently the temples possess many holy and valuable artistic treasures, among which the pictures, 'Buddha Amitâbha and Twenty-five Bodhi-sattvas,' said to be by Yeshin Sôzu (see VOL. IV.), and the 'Image of Acara,' here reproduced, are especially excellent. According to a tradition of the temple, **Chishô Daishi** (814-891), the founder of the temple, Mi-i-dera, Omi, painted the image with blood drawn from his own head, in obedience to a command which he received in a vision at Yogawa. Some hundreds of years later, Emperor Go-Daigo used to worship the image as his guardian deity. However, having become very anxious about the result of the civil war which occurred during his reign—in 1331,—he presented the image to the temple, Myô-ô-in, in Kongôbuji, to confirm his prayers that peace might soon be restored. As the whole body of the image is red in colour, it is called the 'Red Acara.' The touch of the brush is quite unsurpassed, and the supernatural dignity of Acara and his two retainers, Kiñkara and Ceçaka, make their images appear almost like genuine deities. Whether this was really painted by Chishô Daishi or not, is quite questionable, but it is certain that it was done by a high-priest. It is, indeed, a rare and precious treasure of the nation.



普賢菩薩畫像(絹本着色) 筆者不詳

(竪三尺二寸七分、横二尺四寸七分)

東京帝室博物館藏

藤原時代は文化隆盛の頂點に達し、月卿雲客、妃嬪才媛相競ふて心を翰墨の間に遣り、花に咏じ、月に吟じ、風流韻事を以て唯一の能事と爲せし時なりしかば、其好尚はやがて繪畫の上にも影響し、一般の畫風極めて優美高雅の趣を呈せり、而して茲に出せる普賢菩薩の畫像は實に當代畫風の最優最善なる標本とも云ふ可き逸品なり、蓋し當代の繪畫は概して筆致纖細、設色艷麗なりと雖も、此畫像の如く纖細精美を極め、高雅優美の趣に富めるものは殆んど稀なり、思ふに此畫は奈良朝(西暦第八世紀)に於て一種の光輝を放ち、特調を發揮したる畫派の餘流を汲める名人の筆に成りしものなる可く、即ち藤原時代の初期若くは中期(西暦第九世紀の後半より第十一世紀の上半頃に至る)の遺品なる可し、されば春日一派が未だ其形體を成さざりし以前の物と見るも不可なからんか、是の如き古今希有の繪畫にして、筆者の名を知るを得ざるは洵に千秋の遺憾なりと云ふ可し、普賢菩薩(第一冊東福寺藏釋迦三尊畫像說明參照)は徳利周徧、仁慈普被の菩薩にして、古來之を崇奉する者多く、隨て其畫像の今日に傳はるもの尠からざれども、眞に菩薩の本願功徳を表現して餘蘊なきものに至りては、此畫を以て其第一位に置かざる可らざるなり

BODHI-SATTVA SAMANTABHADRA.

(Kakemono, coloured; 3 feet 3 inches by 2 feet 5½ inches.)

ARTIST UNKNOWN.

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

(WOOD-CUT.)

The Fujiwara period may be said to have been the time when our literature and art reached the most flourishing state. During that period all classes of people were more or less addicted to literature; high officials, nobles, and court ladies especially were busily engaged in verse-making, prose-composition, etc. They had, naturally, a refined taste, and this greatly influenced the art of those times, which was noble and graceful.

The figure of Bodhi-sattva Samantabhadra, here reproduced, is one of the best specimens of the art of the Fujiwara period. Almost all artistic productions of that time are of delicate touch and bright colouring, but such an exceptionally beautiful example as this, can seldom be found. Probably this picture was painted by an artist whose work still retained traces of the characteristics of the Nara period (8th century); that is to say, this is a production of the earlier or middle part of the Fujiwara period (from the latter half of the 9th century to the first half of the 11th), when the school of Kasuga was not yet established. It is greatly to be regretted that the name of the artist who produced such excellent work is not known. Samantabhadra (see Vol. I.) is a saint widely worshipped, and this picture is one of the best of those that have been found up to the present time, and it is indeed a national treasure.



帝釋天及水天畫像(絹本着色) 筆者不詳

十二天畫像十二幅中の二幅

(各縦四尺七寸七分、横四尺一寸八分)

京都眞言宗大本山教王護國寺(東寺)藏

十二天のことは第二冊神護寺藏日月天の説明中に述べ置きたり、茲に出せるものは、其中の帝釋天と水天となり、護摩軌を案ずるに、帝釋天は白象に乗り、五色の雲中に住し、身は金色にして右手に三鈷を持し、左手は拳を作りて膝に當て、左脚を垂下し、三天女各、手に蓮華を持し、或は雜花を盤に盛りて之を捧ぐ、又水天は水中に住し、龜背に乗り、右手に刀を執り、左手に龍索を持し、冠上に五龍あり、而して四天女妙華を執りて侍坐すと云へり、此畫像は聊か以上の經軌と異なる處あり、是れ蓋し筆者が多少其臆想を加へて描きたるものならん

抑、東寺は桓武天皇(西曆七八二年—八〇五年)在位、勅願の梵刹にして、弘法大師(寶龜五年—承和二年)即ち西曆七七四年—八三五年が密教を經始せるの處、而して永く師資相承、眞言弘傳の根本道場たる可きよし、宣下ありし程の由緒ある名刹なれば、其襲藏せる重寶の如きも枚擧に遑あらず、就中五大尊畫像第二冊所載、降三世明王畫像參看及び茲に掲ぐる十二天圖は、其最なるものと稱せらる、二者孰れも古來御修法用に供せられしものにして、其筆者は傳へて弘法大師なりと云へり、然れども舊記を案ずるに、大師の筆に係る十二天畫像は眞言院の物にして、能く護摩軌の説に合し、帝釋天は白象に騎り、水天は龜背に乗れる由を記せども、此畫像は然らず、且つ眞言院の十二天は長久元年(西曆一〇四一年)に至り、多くの歳時を經たる爲め、朽損したるを以て新たに圖畫せしめ、大治二年(西曆一一二七年)東寺寶藏回祿の災に罹りし時、燒失したるものは、其寫本ならんかとの説あるを見れば、此畫果して大師の原圖なりや、將た後世の描寫に係れるものなりや、未だ遽に判定す可らず、されば、姑く舊記を離れて之を夫の有名なる同寺の七祖畫像中、大師の眞筆と傳へらる、龍猛、龍智の二幅に比較するに、其行筆趣致決して同一人に非ず、且つ其年代も亦大師以後の物なるが如し、然れども藤原時代の末期なる大治年間(西曆一一二〇—一一二九年)の畫とも認め難く、恐らくは一層古き物ならんか、斯の如く其筆者年代に就きては未だ一定せる確説を得ず、今後更に一段の研究を要す可きものなりと雖も、兎に角に有數なる古名畫として珍賞す可き逸品たることは、何人も異論なかる可し

INDRA AND VARUNA, THE FIRST AND THE FIFTH OF THE TWELVE
INDIAN DEITIES.

(Two of a set of twelve Kakemono, coloured; each, 4 feet 10 1/8 inches by 4 feet 2 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KYÔ-Ô-GOKOKUJI (TÔJI), KYÔTO.

(COLLOTYPE.)

We have already referred to the 'Twelve Deities' under the picture 'Sûrya and Chandra,' reproduced in Vol. II. We give here two more of the deities; i.e. Indra and Varuna.

Kyô-ô-gokokuji is a temple which was dedicated by Emperor Kwanmu (782-805). It is the headquarters of the esoteric Buddhism of Kôbô Daishi (774-835). Among the treasures owned by the temple, the 'Five Saints' (see Vol. II., under the 'Tri-loka-jit') and the 'Twelve Deities' are the best of all, and are said to have been used in the rites which were conducted by Imperial command. The pictures here given are attributed to Kôbô Daishi, but it is extremely doubtful if this tradition is to be trusted: when we compare them with the pictures of Nâgârjuna and of Nâgâbodhi, which are known to be the works of Kôbô, we can scarcely believe it. In all probability they are later in date than Kôbô, and yet, from another point of view, they seem to be earlier than the 12th century. Though more study is required in order to determine the date and the author, it may unhesitatingly be said that they are works of note, and are excellent contributions to the material at command for the study of the history of Japanese art.

十二天書卷十二神中の二冊
 (巻四四頁ナセシイ、冊四頁一七八頁)
 帝釋天又水天畫(繪本卷四) 華普不精

十二天書卷十二神中の二冊
 (巻四四頁ナセシイ、冊四頁一七八頁)
 帝釋天又水天畫(繪本卷四) 華普不精

INDRA AND VARUNA, THE FIRST AND THE FIFTH OF THE TWELVE INDIAN DEITIES.

(Two of a set of twelve Kakemono, coloured; each, 4 feet 10 inches by 4 feet 2 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE KYŌ-GOKURŪ (TŌJŪ) KYŌTO.

(COLLOTYPE.)

We have already referred to the 'Twelve Deities', under the picture 'Śūrya and Candara', reproduced in Vol. II. We give here two more of the deities; i.e. Indra and Varuna. Kyō-gokurūji is a temple which was dedicated by Emperor Kwannin (782-805). It is the headquarters of the esoteric Buddhism of Kōbō Daishi (774-825). Among the treasures owned by the temple, the 'Five Saints' (see Vol. II, under the 'Tri-loka-jit') and the 'Twelve Deities', are the best of all, and are said to have been used in the rites which were conducted by Imperial command. The pictures here given are attributed to Kōbō Daishi, but it is extremely doubtful if this tradition is to be trusted: when we compare them with the pictures of Nāgārjuna and of Nāgābodhi, which are known to be the works of Kōbō, we can scarcely believe it. In all probability they are later in date than Kōbō, and yet, from another point of view, they seem to be earlier than the 12th century. Though more study is required in order to determine the date and the author, it may hesitatingly be said that they are works of note, and are excellent contributions to the material at command for the study of the history of Japanese art.







金剛界曼荼羅紫綾地金銀泥畫 筆者不詳

(全幅 一丈一尺六寸、横九尺八寸)

大和國高取真言宗千壽院藏

千壽院は元と子島寺と稱し、天平寶字四年(西曆七六〇年)僧報恩の草創したる處にして、桓武天皇の御宇勅して官祿を賜へり、後南都興福寺仲算の徒にして因明に達し、長保五年(西曆一〇〇三年)維摩の講師となり、關白藤原道長の優遇を受けたる僧眞興、此寺に住し、時人に子島の先徳と尊稱せられしと云ふ、同寺に弘法大師が唐より將來せられしものにして、眞興大徳が常に祈念したりと云ふ頗る有名なる兩界曼荼羅二幅あり、茲に出せるものは即ち其金剛界曼荼羅圖中の二箇處を撮影せるものなり、全體すべて紫地の紋綾に金銀泥を以て書き出したるものにして、描法の精巧、氣韻の高雅なる人をして嘆賞措く能はざらしむ、但し其畫風筆致等より之を鑒するに、支那畫と云はんより寧ろ日本畫とするを允當とす可きが如し、其年代に至りては容易に之を判斷するを得ざれども、藤原時代の中期(西曆第十一世紀の初)に於ける眞興大徳之を祈念したりとの説、幾許か其推勘に資す可きものなるを覺ゆ、
祕密佛敎にて説く處に依れば、法身大日如來は理智の二徳を具へ、此二徳は元來一體不二なれども、智の妙用と理の寂靜とによりて假りに名字を立し、一を智性即ち金剛界とし、他を理性即ち胎藏界とす、而して此兩界に十方法界の一切諸尊を攝盡すと云ふ、曼荼羅は輪圓具足の義、法身大日如來は衆性本具の心性を指すものにして、兩界曼荼羅は畢竟するに十方世界の一切諸尊も皆衆生が本來具有せる理智二性の妙用妙徳に外ならざることを圖示せるものなり

A MANDALA.

(Portions of a pair of Kakemono, coloured; 11 feet 6 inches by 9 feet 9 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SENJU-IN, TAKATORI, YAMATO.

(COLLOTYPE.)

Senju-in, otherwise known as Kojimadera, was built in 760 by a priest, Hô-on, and became famous because of grants made to it by Emperor Kwanmu. A priest of high repute, Shinkô, known as "The Sage of Kojima," lived in this temple. Among his possessions there are said to have been the two great Maṇḍalas (a circle of pictures) which were brought home from China by Kôbô Daishi in 806 and used as objects of worship in the temple. One of those two Maṇḍalas is that of Kongôkai (Vajra-dhātu, indicating "Practical Knowledge"), and the other, Taizôkai (Garbha-dhātu, indicating "Pure Reason"). The pictures here reproduced are two portions of the first Maṇḍala, which is a painting in gold and silver on a piece of figured purple silk. We cannot but admire the skilful application of the technical art-method, and the highly cultivated taste exhibited in the Maṇḍala. It is rather Japanese in tone and spirit, but as to the date we can offer no definite opinion at present, although the fact that Shinkô, who lived in the middle of the Fujiwara period (first part of the 11th century) was in possession of it, furnishes us with a clue to the latest date we can assign to it.

According to the esoteric doctrine, Buddha Mahâ-vairocana combines in himself the twofold faculty; i.e. the "Reality of Pure Reason," and the "Function of Practical Knowledge," both of which, in reality, do not admit of definition by human standards. The first is generally designated the "Garbha-dhātu" (Taizôkai); the second the "Vajra-dhātu" (Kongôkai). These are again represented in symbols or pictures, called Maṇḍala (a circle of pictures, of which we here give specimens in reproduction).

具存せる懸臂二對の效用を辨明せしむることを圖示せざるもの
 了爾果曼茶羅の學識を二十式世界の一回滿尊も骨衆坐は本來
 の體圓具足の義派良大日成來の衆本具の心證を辨すものこと
 すと而して爾果二十式法界の一回滿尊を辨明せざるものこと
 此二證の元第一證不二なるものと證の效用を辨明せざるもの
 事證辨明せざるものことと證の效用を辨明せざるものこと
 此二證の元第一證不二なるものと證の效用を辨明せざるもの
 事證辨明せざるものことと證の效用を辨明せざるものこと
 此二證の元第一證不二なるものと證の效用を辨明せざるもの
 事證辨明せざるものことと證の效用を辨明せざるものこと

此の二證の元第一證不二なるものと證の效用を辨明せざるもの
 事證辨明せざるものことと證の效用を辨明せざるものこと
 此二證の元第一證不二なるものと證の效用を辨明せざるもの
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 此二證の元第一證不二なるものと證の效用を辨明せざるもの
 事證辨明せざるものことと證の效用を辨明せざるものこと

大麻園高東真言宗千壽刺藏

(金剛果曼茶羅一丈一尺六寸 辯火尺八寸)

金剛果曼茶羅(業釋金燈詠書) 筆書不詳

A MANDALA

(Portions of a pair of Kankō, colored; 11 feet 6 inches by 9 feet 9 inches)

ARTIST UNKNOWN

OWNED BY THE TEMPLE SENJIN, TATEYORI YAMATO.

(COLLOTYPE)

Senjin, otherwise known as Kojimada, was built in 700 by a priest, Hō-on, and became famous
 because of grants made to it by Emperor Kōmu. A priest of high repute, Shinkō, known as "The Sage of
 Kōjima," lived in this temple. Among his possessions there are said to have been the two great Mandaras (a circle
 of pictures) which were brought home from China by Kōbō Daishi in 806 and used as objects of worship in the
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 second the "Vajra-dhātu" (Kongōkai). These are again represented in symbols or pictures, called Mandaras (a circle
 of pictures, of which we here give specimens in reproduction).





普賢延命菩薩畫像(絹本着色) 筆者不詳

(竪四尺六寸三分、横二尺二寸二分)

丹後國志樂眞言宗松尾寺藏

普賢延命菩薩の像は經に據るに二臂にして右手に杵を執り、左手に鈴を持し、蓮華座に坐し、一身三頭の象に乗るものと、二十臂を有し、四象に騎し、各象の頭上に四天王の立てるものと、二種あり、茲に出せるものは即ち正に前者の經軌に合せり、此菩薩は専ら祕密佛敎にて崇奉するものにして、二十餘の小壇を築き、種々の貴香を焼いて供養するときは、除病延命の利益を受く可しと云ふ

茲に掲ぐる普賢延命菩薩の畫像は、古來張思恭の筆と傳へて、頗る有名なものなり、然れども張思恭は第三冊にも述べたる如く、何れの畫史にも其傳記を載せず、或は北宋時代西曆九六〇年—一〇二六年の人ならんと云ひ、又は元時代西曆一二八〇年—一三六七年の人ならんと云ひ、未だ一定の説なし、殊に此畫は世間通例張思恭の筆と稱するものと全く其筆致傳彩を異にせり、されば之を張思恭の筆とするは頗る穩當ならざるに似たり、其全體の筆鋒細尖精微、彩色華美雄麗にして、巧みに金銀の粉飾を施し、且つ纏衣等に於ける紋様の緊密精美を極めたるが如き、他に多く其比を見ず、加ふるに面貌の微妙超勝にして、姿態の溫雅高尚なる、之を拜する者誰か尊信畏敬の念を發せざらんや、蓋し其線條筆趣等より之を察するに、純然たる日本畫にして、支那畫にあらず、且つ頗る春日一派の風を帶べり、是れ恐らくは藤原時代の末期(西曆第十一世紀の末頃)に於ける名家の手に成れるものなる可し、覽者もし東京帝室博物館所藏の普賢菩薩本冊所載と對觀し、曲さに兩者の趣致及び面相等を比較せば、時勢の推移に伴ふて藝術上にも亦多少の變化を來たせることを領會し、轉、趣味の長きを感ず可し

BODHI-SATTVA SAMANTABHADRA OF THE LONG LIFE.

(Kakemono, coloured; 4 feet 7 1/2 inches by 2 feet 2 5/8 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, MATSUNO-O-DERA, TANGO.

(COLLOTYPE.)

According to the sūtras, there are two different representations of this Bodhi-sattva: one has two arms, the right hand grasping a vajra—or diamond club, the left holding a bell,—and sits upon a lotus-flower which is fixed to the back of an elephant with three heads; the other has twenty arms and also sits on a lotus-flower which is supported by four elephants on each of whose heads stand four Mahârâjas. The present representation conforms to the former description. This Bohi-sattva is mostly revered by the followers of mystic Buddhism who teach that one will enjoy freedom from disease,—and therefore have a long life,—if one worships him and offers sacrifice to him.

It is the generally accepted belief that this picture was the work of Chang Ssu-kung, a Chinese artist: but, as we have already stated in Vol. III, under the picture of 'Mayûra-vidyârâja,' nothing of the life of Ssu-kung is known to us. Some say that he lived during the Northern Sung dynasty (960-1126), and others, during the Yuan dynasty (1280-1367). There is no definite information upon which to base a conclusive opinion. Moreover, the design and the colouring of this picture entirely differ from others which are generally attributed to Chang Ssu-kung; consequently there is no reasonable ground for believing that this one was executed by him. Its handling is minute and fine; its colouring is brilliant and bold; gold and silver dust are skilfully employed; and the crests on the garments are beautifully reproduced with harmonious exactness. Furthermore, the noble and gracious countenance, and the meek and gracious appearance of this Bodhi-sattva produce such an impression that everyone who looks up to him feels his heart filled with pious emotion at his divine power and boundless mercy. So far as technique and style are concerned, the present picture bears the marks of pure Japanese art, not of Chinese, and it evinces, in a great measure, the taste of the Kasuga school. It may well have been executed by an able artist at the end of the Fujiwara period (end of the 11th century). If any admirer of this picture will place it by the side of that of Samantabhadra owned by the Imperial Museum, Tôkyô, (see elsewhere in this volume,) and compare the technique and design of both, he will probably be interested to note certain modifications which took place in the development of pictorial art concurrently with similar changes in social conditions.



香象大師畫像(絹本着色) 筆者不詳

(竪五尺五寸、横二尺七寸)

奈良華嚴宗大本山東大寺藏

香象大師諱は法藏字は賢首俗姓は康氏なり初め師の母異光を夢みて孕む生るゝに追
んで佛乘を慕ふ年十七にして法を大白山に求め更に雲華寺の智儼法師に遇ひ華嚴を
聽講す智儼の將に世を去らんとするや諸徳に謂て曰く賢首は無師にして能く自悟す
大法を興起せしめん者其れ唯此人ならんのみと唐の高宗の咸亨年中(西暦六七〇年)
六七三年諸徳乃ち連狀して帝に以聞す之に由て遂に剃髮す幾くもなくして勅を奉じ
太原寺に於て華嚴經を講すること前後三十餘回名聲日に高く道俗毎に雲集す後雲華
寺に於て之を講するとき光明口より現出し須臾にして寶蓋と成りしと云ふ則天太后
の長安元年(西暦七〇一年)師に詔して東都の佛授記寺に於て華嚴經を講せしむ時に大
地震動し時を逾えて息む即日又長生殿に召して華嚴の奧義を問ふ師の奏對する處玄
旨貫通す太后聞いて茫然として驚異し更に講解を求むること再三す師乃ち殿隅の金
獅子を指して爲めに之を曉譬す所謂一毛頭獅子百億毛頭獅子と云ふに至りて太后豁
然として領解す是に由て其語を集め目けて金獅子章と爲す又嘗て太后の爲めに十箇
の圓鏡を室の八隅の上下に置き人をして之に向はしめ中に佛像を安じて燭を燃し之
を照す則ち鏡々各其像を現じて互に相攝入す而して之に向ふ者亦交互齊しく鏡中に
現す此譬喩によりて刹海十界普容無盡の旨を表示せり蓋し杜順法師(唐の貞觀十四年
即ち西暦六四〇年寂す)華嚴法界觀を提唱せしより其高足智儼之を傳へ香象大師智儼
に執侍して更に其宗旨を傳ふ後數十年にして清涼國師名は澄觀代宗帝時代即ち西暦
第八世紀中頃の人大に其宗乘を擧揚す爾來天下の學者仰いで之を宗とし名づけて一
念圓融具德宗と爲し之を賢首教と謂ふ新羅の見登師の徳を嘆稱して一朝駕するに香
象を以てすと云へり世人是れより師を呼んで香象大師と稱するに至れり
茲に出せる畫像は即ち香象大師が雲華寺に於て華嚴經を講する時光明其口より出で
て寶蓋となりし奇瑞の尊容を描けるものなり而して像の上部に普分探萬部之經藏廣
兮拉諸佛之本心五光從口出成寶蓋妙花天降大地立動覺母文殊稱小釋迦玄宗則天合掌
禮拜踏破虛空自攀都率不易生身殆超大聖大定乙巳秋月中三日云爾の題讚あり大定は
支那金の世宗の年號にして乙巳は其二十五年西暦一一八五年なれば我が安徳天皇の
壽永四年平氏一族が西海の藻屑と消え終はりたるの年に當れり即ち此畫は我國源
平時代の末期に於ける彼國金人の畫なるを知る可し由來我國に於て支那畫を傳ふる
頗る多しと雖も斯の如く年代の明確にして信憑するに足る可きものは甚だ稀れなり
加ふるに筆力勁健趣致超凡にして善ねく萬部の經藏に涉獵し廣く諸佛の本心を拉し
經を講するや必ず奇瑞を現じ天子太后の尊信歸依を辱うしたる千古の高僧たる神采
髣髴として毫端に發露せる如き眞に稀世の珍と稱す可きものなり抑東大寺は良辨僧
正實龜四年即ち西暦七七三年八十五歳にて入寂すの創建に係り日本最初の華嚴道場
たり而して僧正の金鐘寺(今の法華堂)に請せられて始めて華嚴經を講じたる審祥大徳
は實に香象大師の弟子なり我國華嚴の根本道場たる東大寺に華嚴祖師の影像傳はる
こと固より當然なれども此等の事實は亦おのづから此畫像に多少の因縁ありと云ふ
可きなり

HSIANG-HSIANG TA-SHIH.

(Kakemono, coloured; 5 feet 5½ inches by 2 feet 8¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

Hsiang-hsiang, whose name was Fa-tsang with the second name, Hsien-shou, began the study of the Buddhist doctrine in his sixteenth year, and learned, from the high-priest Chih-yen, the tenets of the Avatamsaka school. Chih-yen highly esteemed his pupil's eminent attainments in Buddhistic study, declaring that he was the only man who would, in the future, give power to the grand Dharma and cause it to flourish forever. Shortly after his preceptor, Chih-yen, died Hsiang-hsiang, by command of Emperor Kao-tsung, gave a course of lectures (altogether more than thirty in number) on the Avatamsaka sūtra, at Tai-yuan-ji. His fame spread far and wide, and the multitude—both ecclesiastics and laymen—always crowded to hear him. Later on, when he lectured on the sūtra at Yun-hua-ssu, it is said that light issued from his mouth and formed a canopy over his head. In 701 the Empress Dowager, Tse-tien, commanded him to give lectures on the sūtra at Fo-shou-chi-ssu, in the Eastern capital. During one of these lectures a miracle occurred: the earth trembled violently for a few minutes and then, suddenly, all motion ceased. On the same day as the miracle, the Empress Dowager summoned Hsiang-hsiang to her palace and asked him several questions about the secret of the Avatamsaka doctrine: every one of his answers was so profound and penetrating that she was astonished at his unparalleled learning and greatly admired his wonderful wisdom. When Tu-shun, who had promulgated his exposition of the Avatamsaka Dharma-dhātu, died in 640, his doctrine was continued by his disciple, Chih-yen (mentioned above), and from him it was handed down by Hsiang-hsiang to his followers. After several decades it was widely propagated by Teng-kuan, who lived in the middle of the 8th century. Later on, scholars who followed this doctrine formed a sect which they called 'Hsien-shou,' using the second name of Hsiang-hsiang Ta-shih.

The picture here given represents the saint as delivering the lecture at Yun-hua-ssu during which occurred the miracle of the light issuing from his mouth and forming a canopy above his head. It is evident, from the writing over the figure, that the picture was executed in 1185, by an artist of Chin, China. Although there are many Chinese pictures treasured in our country, it is seldom that they bear such exact and credible information as to the date of their execution as this does. Moreover, the forceful use of the brush and the unique design, make this picture really a remarkable treasure, as it combines a suggestion of lively action with the holy and venerable appearance of the high priest.



雪中牧童圖雙幅(絹本墨畫)

支那宋朝李迪筆

(各竪七寸八分五厘、横七寸八分)

東京益田孝君藏

茲に掲ぐる雪中牧童圖の雙幅は、宣和書院の翹楚として名聲藉甚たる李迪の筆に成れるものなり。畫史を按ずるに、李迪は支那宋朝河陽の人にして、宣和書院に職して成忠郎を授けられ、又紹興書院の副使となりて金帶を賜はり、孝宗、光宗の二朝、西曆第十二世紀の末に、歴事せり。花鳥竹石を畫きて頗る生意あり、又山水小景を作るに妙を得、且つ犬を描くに巧なりしと云ふ、されば此畫の如きは、李迪の最も得意とせるものなること知る可し。看來れば、僅々たる尺素に能く杳渺たる景致を寓し、巧みに豪健の筆を弄して、高雅の神韻を馳す。蓋し這般の妙諦に至りては、李迪獨擅の妙技にして、他人の得て髣髴す可らざる所ならん。殊に此畫に於て注意を要す可きは、其土坡の裡(右幅)樹木の間(左幅)に李迪の款あること是なり。古人落款の事を記して曰く、元以前は多く款を用ゐず、或は之を石隙に隠す、書の精しからずして畫局を傷くるあるを恐るればなり。倪雲林(名は瓚)字は元鎮、元朝に於ける山水畫の四大家の一人なり)に至て字法遁逸、或は詩尾に跋を用ゐ、又は跋後に詩を系くと、而して此畫が土坡樹木の裡に落款を隠す處、宋代即ち元以前の物として能く古人の説に合せりと云ふ可く、此名畫にして尙且つ此落款あるは實に錦上更に花を添ゆるの感あるなり。抑も此畫幅は東山義政公(文安元年—文明五年)即ち西曆一四四四年—一四七三年將軍在職の舊藏に係り、古來有名の一幅たりしが、轉轉の末今や益田氏の珍藏に歸せるものなりと、寔に愛惜す可き名幅なりと云ふ可し。

BULLOCK-DRIVERS IN THE SNOW.

(A pair of Kakemono, monochrome sketches; each, 9 $\frac{3}{8}$ inches by 9 $\frac{1}{4}$ inches.)

BY LI TI (CHINESE).

OWNED BY Mr. TAKASHI MASUDA, TÔKYÔ.

(COLLOTYPE.)

These two pictures of bullock-drivers in the snow are the work of **Li Ti**, a reputable artist during the Sung dynasty of China (towards the end of the 12th century), and a distinguished member of the Picture Bureau. According to the History of Arts, he was a native of Ho-yang and was skilful in copying Nature, especially birds and, above all, the lively aspect of a playful dog. During the reign of two Emperors, Hsiao-tsung and Kuang-tsung, he was appointed an official of the Imperial Picture Bureau. The pictures here reproduced are, no doubt, among his noblest productions. The effect of a broad landscape is indicated on a small canvas, and remarkable technique is manifested by his strong and healthy use of the brush; the latter accomplishment was peculiar to himself and certainly in it he was unequalled by any of his contemporaries. It is to be particularly noticed that he signs one picture (the left) on a snowbank between two trees, and the other (the right) on the dyke in the lower right-hand corner. When signing their pictures it was the custom with artists in ancient times, especially during the Sung and the Yuan dynasties, to write the name in an inconspicuous place, for example, in a crevice of rocks or the like, lest they should spoil the picture by bad penmanship. Yun-lin, who lived during the Yuan dynasty and was one of the four most distinguished artists of the time, was pre-eminent in painting landscapes and was also clever in chirography; it was he who introduced the custom of writing a poem, a reference, or—at any rate—one's own name in a conspicuous place on the canvas. The place of Li Ti's signature, in accordance with the custom followed before the Yuan dynasty, is another indication of the pictures' authenticity. According to a tradition, these pictures formerly belonged to the Shôgun, Yoshimasa Ashikaga (1444-1473), and were well known to all dilettante of those days. Mr. Masuda was very fortunate in securing such a treasure, and we are also fortunate in being permitted to reproduce them in our publication.



高士觀月圖(絹本淡彩) 支那宋朝馬遠筆

(竪一尺九寸、横八寸八分)

侯爵黒田長成君藏

馬遠字は欽山、支那南宋の光宗、寧宗兩朝(西曆一一九〇年—一二二四年)に畫院待詔と爲り、山水人物花鳥等皆畫いて妙ならざるなく、院中獨歩と稱せられし名家なり、茲に出せるものは馬遠の作と稱せらるゝものにして、筆力の極めて強健俊拔なるのみならず、僅に尺寸の縑素に杳渺の景を收めて毫も窘促の態なし、試みに看よ、峯巒巋然として天を摩し、松籟颯々として心耳を清うするの處、一輪の明月高く中空に懸り、一箇の韻士、松根に倚り、之を仰で詩思を發するの狀、觀る者をして無限の情趣を感せしむるにあらずや、畫中の三昧手にあらずんば、曷んぞ能く此に至るを得ん、而して這般の畫一たび本邦に傳來するや、東山時代(西曆第十五世紀)の諸名家争ふて之を撫し、周文、雪舟は勿論、狩野氏の如き、皆殆んど其感化を受けざるなきに至れり、されば此畫の如き、嘗に宋朝畫院の一名手の作として其筆致描法の優秀なるを讚稱す可きのみならず、日本繪畫發達の上に少からざる貢獻を爲せる一箇神品の名畫として、亦最も尊重す可きものと謂ふ可し

MOONLIGHT SCENE.

(Kakemono, slightly-coloured; 1 foot 10 $\frac{1}{4}$ inches by 11 $\frac{1}{2}$ inches.)

BY MA YUAN (CHINESE).

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Ma Yuan, whose second name was Chun-shan, was an artist of the Picture Bureau under the successive reigns of Emperors Kuang-tsung and Ning-tsung (1190-1224) of the Sung, Southern, dynasty, China. Having excelled in every branch of painting,—landscapes, human figures, flowers and birds, etc.,—the fame of being the artist *par excellence* of the whole bureau was unanimously conferred upon him. The sketch reproduced here is admitted by authorities to be one of his genuine pieces, and in it are combined his characteristic boldness in conception and his surpassing technique. Truly, one can clearly trace his originality on even so small a canvas as this! Projecting rocks, stately pines, the clear moon hanging in the calm autumnal sky as if upheld by the hand of Nature herself, the poet reclining at the foot of a tree in an ecstasy of love for Nature and for the melody for his own sweet songs—all these unite to inspire even one who casts but a glance at the charming scene. No one would hesitate to say that such a fine specimen of the pictorial art could hardly have been equalled even by one of the masterpieces of Hsia Kuei, whose reputation at that time was so widely known. Thanks to the introduction into our country of this picture and others similar to it, many Japanese painters of that period became imbued with the true essence of Chinese art! Shūbun, Sesshū, and—in fact—all the followers of the Kanō school owe much of their inspiration to no other source than just such works as this. Indeed the picture is to be prized not only as a relic of the Sung dynasty, but further because it can be reasonably claimed that it was one of the progenitors of the several schools which have played such important parts in the development of Japanese pictorial art.

高士賸貝圖錄本卷(續) 支那宋時畫畫

(通一尺五寸、幅八寸八分)

宋畫黑山長卷畫

了亦畫も尊重せむきものも備へ可し
畫畫業の上にも少くとも實業を餘さず一畫師品の各畫と
して畫業業畫師の編表なるも畫業を可き交ふことす日本繪
も二五のりも此畫の成る管に宋時畫畫の一各手の作と
同文畫世に備畫師の成る管に宋時畫畫の一各手の作と
來するや東山和(前編卷十五世傳)の畫各各手にて之を畫し
得んや前く此に五なるも替へ而して畫畫の畫一に心木洗
の神畫を畫せしむるにありや畫中の三手手はありや
士氣畫に前く之を傳す畫思を畫せるの狀と畫を畫して無
了心手を畫するの畫一體の則目高く中二の畫より一畫の畫
の畫ひし、歸るに畫も畫業業畫として天を畫し、
るの心なるや畫に五の畫業の畫を畫して畫を畫して
畫畫の畫を畫せるも、この畫業の畫を畫して畫を畫して
を畫して、細中畫業と畫せしむるに畫業の畫を畫して畫を
二二四半の畫業業畫師の畫より山水人神畫品を畫畫して畫を
畫業業畫師の畫より山水人神畫品を畫畫して畫を畫して畫を

MOONLIGHT SCENE

(Kakemono, slightly-colored; 1 foot 10 1/2 inches by 11 1/2 inches)

BY MA YUAN (CHINESE)

OWNED BY MARQUIS YAOCHENG KUODAI

(COLLOTYPE)

Ma Yuan, whose second name was Chun-shan, was an artist of the Picture Bureau under the successive reigns of Emperors Kuan-yuan and Ning-tang (1190-1224) of the Sung, Southern China. Having excelled in every branch of painting—landscapes, human figures, flowers and birds, etc.—the fame of being the artist who created the whole bureau was unanimously conferred upon him. The sketch reproduced here is admitted by authorities to be one of his genuine pieces and in it are combined his characteristic boldness in conception and his surpassing technique. Truly, one can clearly trace his originality on even so small a canvas as this! Projecting rocks, stately pines, the clear moon hanging in the calm autumnal sky as if upheld by the hand of Nature herself, the poet reclining at the foot of a tree in an ecstasy of love for Nature and for the melody for his own sweet songs—all these unite to inspire even one who casts but a glance at the charming scene. No one would hesitate to say that such a fine specimen of the pictorial art could hardly have been equalled even by one of the masterpieces of Han Kuei, whose reputation at that time was so widely known. Thanks to the introduction into our country of his picture and others similar to it, many Japanese painters of that period became imbued with the true essence of Chinese art! Shōbun, Sashū, and—in fact—all the followers of the Kanō school owe much of their inspiration to no other source than just such works as this. Indeed the picture is to be prized not only as a relic of the Sung dynasty, but further because it can be reasonably claimed that it was one of the propellers of the several schools which have played such important parts in the development of Japanese pictorial art.



大日如來畫像(絹本着色) 筆者不詳

(竪二尺八寸九分、横一尺二寸五分)

紀伊國高野山真言宗善集院藏

真言宗の祖弘法大師(寶龜五年—承和二年即ち西曆七七四年—八三五年)入唐して、長安(唐朝の都城にして今の陝西府青龍寺の惠果阿闍梨に遇ひ、兩部の大法、祕密の奥旨を相承し、大同元年(西曆八〇六年)歸朝するや、大に其傳來の密乘を流通せり、是に於て諸宗の學徒争ひ起つて之を拆す、嵯峨天皇即ち大師を召して宮に入れ、諸宗の碩徳と共に各宗義を論せしむ、大師乃ち即身成佛の義を堅議せしに、諸師交々之を難詰して止まず、而も大師の辯論精敏なりしかば、帝其所證を見んと欲す、大師乃ち五藏三摩地觀に入り、忽ち頂上に五佛冠を涌出し、五色の光明を放ち、威容赫々として大日如來身を現す、帝御覽ありて御榻を離れ給ひ、群臣亦起て之を拜し、諸宗の碩徳も皆屈服して合掌したりと云ふ、茲に掲ぐるものは即ち大師が三摩地觀に住し大日如來の威容を現じたる其相好を寫せるものにして、古來之を八宗論の大日像と稱し、極めて祕密に襲藏し、善集院の住持と雖も、一代僅に一度齋戒沐浴して展拜するを得るのみなりしとぞ。

此畫は寺傳に據るに、大師の自筆なりと云ふ、然れども此像は元來大師が即身直に大覺圓滿なる佛身を現じたりとの奇蹟によりて畫きたるものなれば、大師自ら筆を把りて之を寫されたりと云ふは大に疑ふ可く、加ふるに其畫風筆致より見るも、到底弘仁頃(西曆第九世紀の初)の物にあらず、固より其年代を明確に指示すること能はざれども、恐らくは鎌倉時代初期頃(西曆第十二、十三世紀の交)の作ならんか、全體に於て頗る春日一派の風趣を帯びたるを覺ゆ、而して其相好の端嚴なる、其姿態の高尙優雅なる、織細精緻なる筆趣及び巧みに切金を使用したるの妙技と相待て、人をして畏敬尊信の念に堪へざらしむ、眞に無比の神品と稱す可きなり。

BUDDHA MAHĀ-VAIROCANA.

(Kakemono, coloured; 2 feet 10 $\frac{5}{8}$ inches by 1 foot 2 $\frac{7}{8}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, ZENJU-IN, KÔYASAN, KI-I.

(COLLOTYPE.)

Kôbô Daishi (774-835), whose personal name was Kûkai, was the founder of the Shingon sect of Japanese Buddhism. He went to China and studied under Âchâraya ('The Master') Hui-kuo in a temple, Ching-lung-ssu, at Chang-an, the capital of the Tang dynasty. When he returned home in 806, he forthwith proceeded to propagate the esoteric doctrine in which he had become well versed as a result of his long study in China. Thereupon students thronged to him from all quarters; while learned priests of all the other sects then extant joined in opposing the doctrine of Kûkai. Emperor Saga invited to his court representative prelates of all sects to take part in a sacred discussion with Kûkai. When at court, the latter proceeded to propound his doctrine and maintained that one can attain to Buddhahood in the present life; which theory aroused a still greater storm of opposition from all sides. In spite of all this, Kûkai would not concede anything to his opponents and the basis of his argument seemed to be firmer and more exact than theirs. Whereupon the Emperor expressed his desire to see proof of the possibility of attaining to Buddhahood in the present body. This request was willingly complied with by Kûkai, who at once entered Samâdhi (the condition of meditation) and caused the diadems of the five Dhyâni Buddhas to appear on his head, with the five rays of coloured light streaming from them. His form and attributes proved to be those of Buddha Mahâ-vairocana in all his glory and splendour. The Emperor then descended from the throne and worshipped him, and all the assembled courtiers did the same. All the disputants were thereby silenced and, not only that, they all showed their respect by stretching forth folded hands toward the Buddha before them.

The picture here reproduced is said to be that of Mahâ-vairocana, the transformation of Kûkai on that occasion; and it is generally called the "Buddha of the Religious Debate with the Eight Sects." It is, therefore, highly treasured by the Shingon sect, founded by Kûkai, and is never shown to the public. The resident priest of Zenju-in is permitted, only once in his life, to open the shrine and worship the picture. According to a tradition of the temple, the painting is by Kôbô himself; but since it was intended to glorify the miracle wrought by Kôbô, it is highly improbable that the worker of that miracle should seek to perpetuate the fact in such a way. Moreover, judging from the design and the method of treatment, we cannot attribute it to the Kônin period (beginning of the 9th century); but we can class it with some of the works of two or three centuries later, perhaps of the first part of the Kamakura period (from the end of the 12th to the first part of the 13th century). On the whole we observe some signs of the art-method of the Kasuga school. The noble countenance and the graceful form, together with the fine and minute treatment, as well as the skilful use of gold lines;—all these combine to make a production which is entitled to a place in the first rank of sacred pictures.

大日威來畫繪(蘇木善堂)

筆香不籍

(寛二萬八千武衣 辨一頁二五五)

蘇母國高理山真言宗善業齋藏

了異端... 蘇母國高理山真言宗善業齋藏

BUDDHA MAHĀ-VAIROcana.

(Kakemono, coloured; 2 feet 10 3/4 inches by 1 foot 2 3/4 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, ZENJU-IN, KŌYASAN, KŌJI.

(COLLOTYPE.)

Kōbō Daishi (774-835), whose personal name was Kūkai, was the founder of the Shingon sect of Japanese Buddhism. He went to China and studied under Acharya ('The Master') Hui-kuo in a temple, Ching-tung-san, at Chang-an, the capital of the Tang dynasty. When he returned home in 806, he forthwith proceeded to propagate the esoteric doctrine in which he had become well versed as a result of his long study in China. Thereupon students thronged to him from all quarters; while learned priests of all the other sects then extant joined in opposing the doctrine of Kūkai. Emperor Saga invited to his court representatives of all sects to take part in a sacred discussion with Kūkai. When at court, the latter proceeded to propound his doctrine and maintained that one can attain to Buddhahood in the present life; which theory aroused a still greater storm of opposition from all sides. In spite of all this, Kūkai would not concede anything to his opponents and the basis of his argument seemed to be firmer and more exact than theirs. Whereupon the Emperor expressed his desire to see proof of the possibility of attaining to Buddhahood in the present body. This request was willingly complied with by Kūkai, who at once entered Samādhi (the condition of meditation) and caused the diamonds of the five Dhyañi Buddhas to appear on his head, with the five rays of coloured light streaming from them. His form and attributes proved to be those of Buddha Mahā-vaïrocana in all his glory and splendour. The Emperor then descended from the throne and worshipped him, and all the assembled courtiers did the same. All the disputants were thereby silenced and, not only that, they all showed their respect by stretching forth folded hands toward the Buddha before them.

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清瀧權現畫像(絹本着色) 筆者不詳

(竪二尺八寸、横一尺四寸一分)

子爵田中光顯君藏

昔し弘法大師、唐より歸朝の時(西曆八〇六年)清瀧權現、大師を護して日本に來り、跡を醍醐に垂れ給ひしにより、醍醐寺にては一山の鎮守として此權現を奉祀し、世人の崇敬淺からざるに至りしと云ふ。茲に出せる畫像は元と同寺三寶院に傳はりしものなりと聞けど、其筆者の何人なるかは更に傳説の徵す可きなし、但し畫上に「元久元年五月十九日奉見夢清瀧御體也云々」とあるを以て見れば、土御門天皇の元久元年(西曆一二〇四年)に描かれしものにして鎌倉時代初期の畫なること明かなり、而して其筆致の纖巧なる、其着色の佳麗なる、頗る藤原信實、建保承久頃即ち西曆第十三世紀の初めの筆と傳へらる、紫式部日記書卷第四冊所載に似たる所あり、彼の畫卷果して信實の筆ならんには、此畫像も亦或は信實一派の手に成りしものならん、其上下に金泥を以て畫ける櫻花の優美なる、將た障子に見ゆる山水樹木飛禽等の雅致ある如き、以て當代の畫風如何を窺ふに足れり、又此權現は准胝觀音の垂迹なりと云ひ、或は娑竭羅龍王の第三女なりとも云へど、此畫像は夢中の感見により、我國貴嬪の如く描かれたるものなれば、毫も普通佛天畫に見る如き支那若くは印度的體裝なく、數百年前に於ける本邦貴妃童女の服制は勿論室内裝飾の様をも徵知するを得べき好材料にして、藝苑史上及び風俗史上頗る珍重す可き寶物なり。

A DEITY, KIYOTAKI GONGEN.

(Hanging tablet, coloured; 2 feet 11 ½ inches by 1 foot 5 ¼ inches.)

ARTIST UNKNOWN.

OWNED BY VISCOUNT MITSUAKI TANAKA.

(WOOD-CUT.)

According to tradition this divine creature, Kiyotaki Gongen, passed to Japan,—guarding the vessel on which Kōbō Daishi returned from China in 806,—and rested at Daigo, in the vicinity of Kyōto, where she was worshipped as the patron deity of the monastery, Daigoji, receiving the veneration of the entire populace. The present picture is said to have been preserved in the temple, Sanbō-in, Daigoji. No tradition, however, exists as to its author; yet it may be concluded, from the writing above the figure, that it was executed in the first year of Genkyū (1204), and that it belongs to the early part of the Kamakura period (beginning of the 13th century). In the characteristics of fine style and effective colouring, this picture resembles the roll, 'The Diary of Murasaki Shikibu' (see VOL. IV.), which is attributed to Nobuzané Fujiwara (beginning of the 13th century). If, therefore, the above-mentioned roll is really the work of Nobuzané, the present picture must also have been painted either by Nobuzané himself, or, certainly, by an artist belonging to his school. The exquisite reproductions of cherry-flowers in gold, in the upper and lower parts, and the delicate taste displayed in the landscape, trees, fowls, etc., depicted on the representations of sliding-screens, clearly demonstrate the style and design of the paintings of that period.

Kiyotaki Gongen is believed by some to be the incarnation of the Cundī Avalokiteśvara; but, according to other authorities, she is said to be the third daughter of the Sāgala Nāgarāja. The present picture was, however, painted in the figure and costume of Japanese ladies of the nobility at the time; hence it does not have any of the features of Chinese or Indian deities, as is commonly the case with pictures of Devas. It is, for this reason, to be highly esteemed as valuable material for illustrating the style of garments worn by Japanese women in ancient times, and also as giving us a good idea of the interior decoration of dwelling-houses some hundreds of years ago; while, at the same time, it gives us interesting hints of court-life and social customs in those days.

源氏物語の風俗史土讀る愈重なり可き寶物なり
顯輔の御備室内提議の御書を遊戯するも精へと見れば此書に於て
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如くものなるに其上下に金紙を以て書ける體裁の優美なる
書卷集して御書の珍なりといふ此書は亦或る言實一派の手
筆に於へるとも、紫式部日記書卷(第四冊)に於ける所あり遊
の御書なる趣は藤原御書(紙巻本)と西曆一千三世紀の御
御書に於けること同様のなり、而して其筆致の麗なるに
神門天皇の元八元平(西曆一二〇四年)に御書のしものにして鎌倉
人元平五月十日日本見事御書御書云々とあるを以て見れば上
之其筆致の何人なるかより更に御書の可きなるに御書に
云はれ出せる御書に元三同寺三寶殿に御書にしものなるに聞
養守として此御書を奉願して世人の崇敬せよとあるに至りしと云
了日本に於て御書を御書に垂れ給ひしことより御書に於て一山
昔に於て大御書と御書の御書に西曆八〇六年(南唐書)大御書を
千鶴田中光顯書藏

(西二尺八寸、高一尺四寸一分)

源氏物語風俗史土讀る愈重なり可き寶物なり

A DEITY, KIYOTAKI GONGEN.

(Landscape tablet, coloured; 2 feet 11 inches by 1 foot 2 inches.)

ARTIST UNKNOWN.

OWNED BY VISCOUNT MITSUAKI TANAKA.

(WOOD-CUT.)

According to tradition this divine creature, Kiyotaki Gongen, passed to Japan—guarding the vessel on which Kōbō Daishi returned from China in 806—and rested at Daigo, in the vicinity of Kyōto, where she was worshipped as the patron deity of the monastery, Daigoji, receiving the veneration of the entire populace. The present picture is said to have been preserved in the temple, Sandō-in, Daigoji. No tradition, however, exists as to its author; yet it may be concluded, from the writing above the figure, that it was executed in the first year of Genkyū (1201), and that it belongs to the early part of the Kanamara period (beginning of the 13th century). In the characteristics of fine style and effective colouring, this picture resembles the roll, 'The Diary of Munasaki Shikibu' (see Vol. IV.), which is attributed to Nobuzane Fujiwara (beginning of the 13th century). If therefore, the above-mentioned roll is really the work of Nobuzane, the present picture must also have been painted either by Nobuzane himself, or, certainly, by an artist belonging to his school. The exquisite reproductions of cherry-flowers in gold, in the upper and lower parts, and the delicate taste displayed in the landscape, trees, fountains, etc., depicted on the representations of sliding-screens, clearly demonstrate the style and design of the paintings of that period.

Kiyotaki Gongen is believed by some to be the incarnation of the Candi Avalokiteśvara; but, according to other authorities, she is said to be the third daughter of the Sāgara Nāgarāja. The present picture was, however, painted in the figure and costume of Japanese ladies of the nobility at the time; hence it does not have any of the features of Chinese or Indian deities, as is commonly the case with pictures of Devas. It is, for this reason, to be highly esteemed as valuable material for illustrating the style of garments worn by Japanese women in ancient times, and also as giving us a good idea of the interior decoration of dwelling-houses some hundreds of years ago; while, at the same time, it gives us interesting hints of court-life and social customs in those days.



風雷二神木像 作者不詳

(風神身長三尺八寸八分、雷神身長三尺七寸)

京都天台宗蓮華王院三十三間堂藏

風雷二神のことは第二冊、俵屋宗達筆の書像に就て述べたり、又蓮華王院は世に三十三間堂と稱し、今より凡そ六百五十年前の古建築として有名なものにして其詳細は第四冊、婆藪仙人木像の處に之を述べたり、茲に掲ぐる二神の木像は、夫の婆藪仙人木像と共に此堂内に安置せらるゝものなり、其作者は大佛師運慶鎌倉時代初期即ち西暦第十二、三世紀の交なりと云ふ、大佛師系圖に「運慶三十三間堂中尊、七十七代後白河御願所、同廿八部衆作之、殘千體者七條大宮佛所、六條萬里小路佛所作之」とあり、又佛工系圖にも「運慶補東大寺木大佛師職、蓮華王院二十八部衆及左右千體中二百軀作之」とあるを見れば、此傳説眞なるに似たりと雖も、兩書に又蓮華王院炎上の後、建長三年(西暦一二五一年)七月廿四日、運慶の嫡男尾張法印大和尚位灌慶に詔し、中尊の像を作らしめ、但馬法印康圓及び法眼康勝の二人之を補助したることをも明記したれば、運慶の作と云へる二神の像中尊と同時に焼失したるか將た然らずして、此像果して運慶の原作なるか、之を詳にするを得ず、また雷神の纏衣の一部に定辨の銘あれども、定辨とは如何なる人なるか、之を知るに由なし、凡そ此堂内の佛像は孰れも多少の損所ありて、修補を加へられしこと一再に止らざるに似たれば、此二神も恐らく幾度か修繕せられたるものなる可し、而して定辨は即ち其補工の一人なるやも知る可らず、要するに、其刀法の圓柔なる處頗る婆藪仙人に似たるを以て見れば、彼像と同じく運慶にもあらず、康勝にもあらず、自ら別派に屬して而も定朝風の穩和なる技巧を有せし人の作ならんか、固より希世の名作と稱するには足らざれども、堂内屈指の彫刻たること、何人も認識する所なる可し。

THE GODS OF WIND AND THUNDER.

(Two wooden images: Wind, 3 feet 11 $\frac{5}{8}$ inches in height; Thunder, 3 feet 8 $\frac{1}{4}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, RENGEÔ-IN, (SANJÛSANGENDÔ,) KYÔTO.

(COLLOTYPE.)

Of the two deities, Wind and Thunder, we have already made mention in Vol. II., under images, similar to those here reproduced, painted by Sôtatsu Tawaraya. We also explained, in Vol. IV.—under the wooden image of the hermit Vasu,—that Rengeô-in, which is commonly called Sanjûsangendô, is an old building that has already been standing for more than 650 years. The wooden images, here reproduced, of the two deities are installed in this building, with that of Vasu, and are said by some to have been carved by the famous Unkei (end of the 12th century—beginning of the 13th.) Others, however, contend that this can hardly be possible, since the temple was destroyed by fire in later years than Unkei's time, and that at the time of the conflagration even the central image in the temple was burnt up. It is reasonable to assume, therefore, that inasmuch as practically all of the images installed in this temple, were unfortunately destroyed, the ones we are now considering, with others, were carved anew afterwards. It should be noted that the gentle use of the chisel, which betrays a trace of the style of Jôchô (11th century), is just like what is seen in the image of Vasu, and hence it may be that the artist had no connection at all with the school of Unkei.



矜羯羅童子木像 傳運慶作

八大童子八體中の一體

(身長三尺一寸)

紀伊國高野山真言宗不動堂安置

不動明王に慧光、慧喜、阿耨達、指德、烏俱婆、清淨比丘、矜羯羅、制多迦と名づくる八大童子の眷屬あり、矜羯羅童子は即ち其一體にして、制多迦童子と共に常に不動明王の左右に侍し、而して身には天衣を着け、定慧の二手を合掌し、横に一股の杵を捧持せり。

茲に掲載するものは即ち矜羯羅童子の木像にして、古來傳へて大佛師運慶の作なりと云ふ、運慶は本書第二冊に述べたる如く、源平時代の末より鎌倉時代の初(西暦第十二世紀の末より第十三世紀の初に至る)に亘りて世に在りし名匠なり、然れども今此像に就き其刀法趣致を精察すれば、寧ろ運慶以後の物に屬し、鎌倉時代の末(西暦第十三世紀の末)に成れるものなるが如し、但し其刀痕の鮮俊にして、製作の優秀なる自から靈氣人に迫るの概あり、或は是れ運慶の子孫若くは門下の俊秀が、滿幅の精神を罩めて作りたるものならん、眞に尊重す可きの靈像なり。

WOODEN IMAGE OF KINKARA.

(One of eight images of the attendants upon Acara; 3 feet 1 inch in height.)

SAID TO BE BY UNKEI.

OWNED BY THE TEMPLE, KONGÔBUJI, KÔYASAN, KI-I.

(COLLOTYPE.)

Acara is said to have eight attendants, Anavadatta, Kinkara, Cetaka, and others of whom two, Kinkara and Cetaka, are always found accompanying their lord.

We reproduce here the figure of Kinkara, which is believed to be the work of Unkei, a famous carver of images who lived in the latter part of the 12th century and the beginning of the 13th. But on examining the design and the workmanship, we find that the image belongs to a period later than Unkei himself, perhaps towards the end of the Kamakura era (end of the 13th century). The chisel marks are so sharp and the form and finish are so perfect, that the spirit of the young Yakṣa is well represented; and all these characteristics indicate that it was the work of a master hand. The artist was perhaps a pupil of Unkei, or of one of his descendants. In any case, this together with all the other seven are rare treasures, and well worthy of note among the possession of Kôyasan.



住吉物語畫卷(紙本着色) 傳藤原長隆筆

(全長一丈八寸、豎幅一尺一分)

東京帝室博物館藏

むかし中納言兼左衛門督たりし某の女其みめ形の勝れたりけるより、繼母の憎みを受け、虐待せられて、攝津國住吉の浦に落魄せしが、年頃其女を戀慕せし某少將に伴はれて都に歸り、終にまた富み榮えたりと云ふ、住吉物語畫卷は此一篇の物語を書けるものにして、古來傳へて長隆の筆と稱し、頗る有名なり、只、憾むらくは何時の頃よりか散逸して僅かに其零本の處々に存在するのみなるを、茲に掲ぐるものは即ち東京帝室博物館に藏する一巻中より撰擇せり

長隆姓は藤原正三位左中將家信卿の四男なり(一説に經隆の二男なりと云へど、年代合はざれば信じ難し)從五位下越前守に敍任せらる、薙髮の後、法眼に敍し、姊小路法眼快心(或は云ふ快閑と號し)後又法輪院繪師と云ふ、圖畫を善くし、草花禽獸皆天然の趣を成し、活動の態を得たりと稱せらる、其生卒の年月詳ならざれども、文永弘安頃(西曆第十三世紀の後半)世に榮えたりし人なるが如し、世に長隆の筆と稱せらる、もの數種あり、而して其最も著名なるものを蒙古襲來圖卷(帝室の御物にして其子長章との兩筆なり)と云ふ、及び寫生物卷物と此住吉物語畫卷となり、寫生物卷物は今何處に存するか知るを得ざれば姑く措き、試みに此畫卷と夫の蒙古襲來圖卷とを比較對觀するに、其筆法韻致相同じからず、且つ其技巧亦おのづから甲乙の差あるを覺ゆ、然れども兩者共に果して長隆の眞蹟なりや否や、古來の傳説の外更に證據の徵す可きなければ、固より之を斷定すること難し、古來繪卷物の今日に傳はるもの其數尠からず、而して箇々各自の特色を具へざるなしと雖も、然も筆鋒銳利、氣格俊拔なること此畫卷の如きは、他に多く其比を見ざる所なり、夫の一概に土佐流の古畫を評するに優美の二字を以てする者、此一巻を觀て亦即ち同様の評を下すあらば、未だ眞に此畫の特長を知らざる暗漢なりと云ふ可きのみ

ILLUSTRATIONS TO THE SUMIYOSHI TALES.

(Portion of a roll, coloured; 10 feet 8 1/2 inches by 1 foot.)

SAID TO BE BY NAGATAKA FUJIWARA.

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

(WOOD-CUT.)

There are some tales, called 'Sumiyoshi Monogatari,' one of which runs as follows:—"In olden times there lived in Kyôto, a nobleman who had a daughter of exceptional beauty. Her own mother was dead, and her stepmother, who was jealous of her beauty, treated her very cruelly. Lamenting this sad circumstance, the girl left her unhappy home and wandered about over the country until she came to a village on the shore of Sumiyoshi bay in the province of Settsu, where, for some time, she passed a miserable life. There was a certain young major-general, who likewise lived in Kyôto where he often saw the young lady. He fell in love with her and was, naturally, greatly concerned at her disappearance; and, on hearing that his beloved tarried at Sumiyoshi, he went at once to the cottage in which she was living and brought her back to Kyôto. There the two lovers were married and afterwards enjoyed a happy and prosperous life." The roll, from which the present picture illustrating this story is taken, is very famous for having been executed by Nagataka; but it is greatly to be regretted that the roll is no longer intact, pieces of it being preserved in a number of different places. The picture here given is copied from that portion of the original roll which is kept in the Imperial Museum, Tôkyô.

Nagataka Fujiwara was appointed Governor of Echizen, but after a time he abandoned official life and entered the priesthood and called himself Hôgen Kwaishin, as he had been advanced to the order of Hôgen. He had great skill in painting birds and beasts, flowers and trees, and his pictures are highly esteemed by the world. The date of his death is not exactly known, but it is probable that he lived in the latter part of the 13th century.

There are two rolls actually existing, in whole or in parts, which are attributed to Nagataka: they are the 'Historical Picture of the Mongol Invasion of Japan' (which is said to have been painted with the collaboration of his son, Naga-aki) and the present one; namely, the 'Sumiyoshi Tales.' Comparing them with each other, we find there is quite a marked difference in the method of treating the subjects. However, as there is no other evidence than tradition upon which to base a conclusion, it is very difficult to decide whether both of them are authentic pictures by Nagataka, or not. At any rate, we see that the use of the brush in this picture is very firm and strong, and that the whole spirit is unusually vigorous. In these pre-eminent points this is surpassed by no other roll, the treatment of the others being generally characterised by mere elegance and delicacy.



法然上人行狀繪傳(紙本着色) 土佐吉光筆

四十八卷中、第三卷及第四卷の各一段

(各卷全長三丈餘、豎幅一尺五分)

大和國眞言宗當麻寺藏

淨土宗の開祖法然上人、諱は源空、俗姓は漆氏、作州の人なり、長承二年(西暦一一三三年)四月七日生る、九歳にして郡の菩提寺の僧觀覺の弟子となり、更に延暦寺の源光に遭ひ、又同寺の功德院主皇圓に投じて剃髮受戒す、時に年十五、既にして台教に通じ、又黒谷の叡空に從て密乘及び大乘律を稟く、凡そ大藏の經律論及び他宗の章疏等皆閱讀せざるなしと云ふ、後、善導和尚の觀無量壽經疏を讀み、一心專念彌陀名號の文に至り、忽ち佛祖の本意を領悟し、それより一切の餘行を棄て、専ら淨土專念の一文を創唱す、承安四年(西暦一一七四年)黒谷を出でて洛東の吉水に居し、盛んに宗旨を舉揚せしに、道俗靡然として風に向ふ、高倉天皇召して宮に入れ、受戒し給ひ、相國藤原兼實また師を延いて淨土の事を問ふに至る、師乃ち撰擇集を述べて之に呈す、宗門の徒以て祕要と爲す、後、事に坐して四國に竄せられしも、幾くもなくして赦されて洛に歸れり、建暦二年(西暦一一二二年)東山大谷の禪房に化す、時に歳八十、元祿十年勅して圓光大師の諡を賜ふ、此畫卷は即ち師が一代の行業を圖畫せるものにして、茲に出せる二圖は第三卷及び第四卷の各一段なり、甲は師が十六歳の時其師の阿闍梨に就て經を學ぶの圖にして、乙は二十四歳の時、求法の一事を祈らん爲め、嵯峨の清涼寺に參籠せる事跡を描けるものなり、此畫卷は土佐吉光の筆にして、總數四十八卷あり、京都の知恩院に藏する繪傳同じく吉光の筆にして、四十八卷ありと共に畫卷物中の最も浩澁なるものなり、知恩院のは正安年中(西暦一二九九年)一三〇一年、叡山功德院の舜昌法印後伏見天皇の勅を奉じて之を撰し、吉光之を描けりと云ふ、後、天皇更に命じて副本を作らしめ給ひ、既にして舜昌、知恩院に入りて第九代の住持となるに追ひ、之を賜はりしが、第十一代誓阿上人、圓光大師の像を當麻寺に移せし時、此副本も共に同寺の奥院に納めたりとぞ、而して茲に出せる畫卷即ち是れなり、詞書の筆者は伏見、後伏見、兩天皇の宸筆及び世尊寺行俊卿の筆に係り、此畫は前にも云へる如く土佐吉光の一筆に成れり、吉光、姓は藤原、其世系は詳ならず、從四位下、刑部大輔に敘任せらる、正和の頃、西暦一一三一年一三一年宮城南殿の御障子に賢聖の像を畫けることありと云ふ、今此畫卷物を見るに、通卷の筆意必ずしも同一ならざるの觀あれども、是れ蓋し其浩澁にして一時の作に非ざるの故ならん、兎に角に其筆致總じて溫雅に、配色亦頗る妙にして、能く古土佐の精髓を發揮せり、且つ畫中の人物風俗等悉く當代の面影を窺ふに足り、美術史上及び風俗史上裨益する所尠少にあらざるなり

PANORAMIC HISTORY OF HÔNEN SHÔNIN.

(Two portions of the third and the fourth of forty-eight rolls, coloured; each roll, 30 feet by 1 foot $\frac{1}{2}$ inch.)

BY YOSHIMITSU TOSA.

OWNED BY THE TEMPLE, TAYEMADERA, YAMATO.

(COLLOTYPE.)

Hônen (born in 1133) was a native of Mimasaka, and became a priest when he was nine years old. At fifteen he went to Mount Hiyei, received full ordination from the high-priest, Kôyen, and learned the secrets of the Tendai sect. At last he went to Eikû, at Kurodani, under whom he studied all the scholiasts. Afterwards he made a round of visits to all the learned prelates of the various sects, all of whom praised him as a master of all knowledge. Once he read the 'Commentary on the Amitâyur vyûha sûtra' by Shan-tao, a Chinese priest, and comprehended the true sense of faith in Buddha Amitâyus. At the age of forty-three he abandoned all other religious practice and applied himself exclusively to the doctrine of Amitâyus. He then founded a new sect which is designated Jôdo. His gospel was very popular with all classes of people, from the sovereign down to the workman. Afterwards, owing to a certain incident, he was exiled to Shikoku, but was soon allowed to return to Kyôto, where he died in 1212, at Ôtani, Higashiyama, at the age of eighty.

Among the possessions of Tayemadera, there is a set of rolls—forty-eight in number—which illustrate the life of Hônen, and these are a copy of rolls owned by the temple, Chion-in, Kyôto. They are the most famous of all pictorial rolls of a similar kind; both the original and the copy being the work of Yoshimitsu. The legends explaining the various incidents were written by several Emperors or other distinguished personages.

The details of the life of Yoshimitsu, the painter, are not known. He called himself Tosa, but seems really to have belonged to a Fujiwara family. All the paintings in the forty-eight rolls are attributed to our artist, but on examining them closely, we detect a difference between some of them. Nevertheless, they are excellent specimens of the old Tosa art. The delicate handling of the brush, the harmony of colouring, etc., are all characteristics of the old Tosa school; and, besides, as the pictures illustrate manners and customs of those days, they are also valuable from the historical point of view.





三三三

夏冬山水圖雙幅絹本墨畫 傳支那高然暉筆

(各幅四尺一寸、横一尺九寸一分)

京都東山臨濟宗金地院藏

茲に出せる雙幅山水圖は古來頗る有名なるものにして、傳へて高然暉の筆なりと云ふ、然れども高然暉とは何人なるか、唯、相阿彌の著はせる君臺觀左右帳記に元人と記せるの外、更に傳記の徵す可きなし、或は説を爲す者曰く、宋人に高克明、字は然暉なる者あり、邦人の所謂高然暉は此人ならんと案するに高克明は、道釋、人物、屋宇より花竹、翎毛、禽獸、畜蟲等に至るまで畫として妙を極めざるなく、且つ頗る李成、北宋の大家の筆意を得て、蒼古清潤の畫を作れる北宋(西曆九六〇年—一二六年)の名家なり、然れども其畫支那に於ても存在すること既に稀なりと云へば、茲に出せるものも果して此人の筆なりや否や得て判知す可らず、加之、此山水は米點を以て描かれたり、米點とは宋人米南宮名は芾、字は元章、自ら鹿門居士と號す、能く嚴格なる筆端更に逸趣を現はし、點筆神に入り、三百年來匹偶する者なしと稱せらるるが創する所の描法にして、爾來文人墨客争ふて之を模し、其法を撫する者頗る多く、雪舟の如きも其法を慕ひて畫けるもの往々に傳存し、又相阿彌も時に之を蹤跡して畫けるものあり、而して此畫亦米點を用ゐ、且つ頗る元代(西曆一二八〇年—一三六七年)の風趣を帯べるを見れば、恐らく宋人なる克明の筆にはあらずして、元代名家の遺品なる可し、斯の如く其筆者及び年代の明確ならざるは頗る遺憾なれども、此畫が夙に我國に舶來し、東山時代(西曆第十五世紀)に於ける畫家の好模範となりたることは、毫も疑ふ可らざる所なり

LANDSCAPES.

(A pair of Kakemono, monochrome sketches; each, 4 feet by 1 foot 11 $\frac{3}{4}$ inches.)

SAID TO BE BY KAO JAN-HUI (CHINESE).

OWNED BY THE TEMPLE, KONCHI-IN, KYÔTO.

(COLLOTYPE.)

The landscape-pictures here reproduced are very famous because they were painted by **Kao Jan-hui** (Kô Nenki); but nothing of the history of his life is known to us, excepting that Nôami, a famous connoisseur and an able artist of the Higashiyama period (15th century), states in his work, 'Kuntaikwan Sayûchôki,' that Kao Jan-hui was a Chinese painter who lived at the time of the Yuan dynasty (1280-1367). A certain other authority says that there was an artist named Kao Ko-ming, whose second name was Jan-hui, during the Northern Sung dynasty (960-1126): perhaps it was he whom Japanese generally call Kao Jan-hui, and to whom these pictures are attributed. Kao Ko-ming is said to have been very clever in painting Taoistic and Buddhist images, human figures, houses, flowers and bamboos, birds, beasts, etc., but at present, even in China, his authentic works are rarely to be found. In consequence, it is almost impossible to decide whether these pictures really are Ko-ming's or not. Moreover, they are painted after the mode of Mi Nan-kung, who lived later than Kao Ko-ming—but during the same dynasty—and reveal somewhat the taste of Yuan, China. We assume, therefore, that these pictures are not Ko-ming's productions, and further, that he cannot be the same artist as the Kao Ko-ming whom Japanese generally know by that name. But they are, nevertheless, excellent examples of the art-work of the Yuan dynasty, and it is quite certain that they were highly appreciated as models of landscape-drawing by the artists of the Higashiyama period, and that they have continued to be esteemed ever since.





牧童圖雙幅(紙本墨畫) 傳支那元朝張芳汝筆

(各幅二尺八寸九分、横一尺一寸五分)

伯爵伊達宗基君藏

古來世に製作品のみ傳はりて、其筆者の姓名若くは傳記の傳はらざるものあり、又畫家たるの名のみ高くして、而も遺作の絶へて後世に傳はらざるものあり、張芳汝の如きは即ち前者の一人なり、抑、張芳汝とは如何なる人なるか、之を畫史畫傳等に徵するに、一として其姓名を掲げたるものなく、隨て其傳記を知るに由なし、唯、相阿彌(西曆第十五世紀の人)第二冊に其傳あり、其著君臺觀左右帳記に「張芳汝、元、山水人物、墨繪と記し、又其一本に上の中と見えたるあるのみ、相阿彌が張芳汝を支那の畫人中、上の中の部に列したるは、彼れ一家の鑑識に基けるものとして、敢て問ふを要せざれども、之を元朝(西曆一三八〇年—一三六七年)の人としたるは、抑、何の據ありしなるか、或は當時將軍足利義政の東山殿に藏せられし寶物中、張芳汝の筆と稱せらる、畫幅のあるありて、姑く傳説のまゝ、爾か記載せしものなるか、今日之を推斷するに由なし、兎に角に張芳汝の筆と傳ふる牧童圖は、往々世間に散見する所、就中茲に出せるものは、其尤なるものと稱す可し、但し其果して張芳汝なる元人の筆なるや否やは、上に述ぶる所の如く頗る之を判斷するに苦むと雖も、此畫が希有の名品たることは何人も容易に首肯する所なる可し

COWHERDS.

(A pair of Kakemono, monochrome sketches; each, 2 feet 10½ inches by 1 foot 1¼ inches.)

SAID TO BE BY CHANG FANG-JU (CHINESE).

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

There are artists whose works remain and yet nothing is known of their lives; and there are others whose pictures are seldom found although their names and reputation are familiar to all. **Chang Fang-Ju** belongs to the former class, and the history of his life is not recorded in any books. We find, however, a line in 'Kuntaikwan Sayûchôki,' by Sôami—a famous connoisseur and an able artist of the Higashiyama period (15th century), which says:—"Chang Fang-ju is a painter of the Yuan dynasty, China, and his work, generally, consists of landscapes, human figures, and cattle, painted in ink. He ought to be classed among the middle grade of the best Chinese artists."

Whether Chang Fang-ju belongs to the middle grade of the best class of painters or not, is a matter of opinion; but how the writer of the words quoted came by the knowledge that he was an artist of the Yuan dynasty (1280-1367), is rather uncertain. Perhaps there were some pictures, said to be by Chang Fang-ju, in the collection of the Shôgun, Yoshimasa Ashikaga: if so, then Sôami might have thought that he was the Yuan artist, according to tradition. Anyhow, there are several *kakemono* of cowherd-pictures attributed to Chang Fang-ju, among which the present ones are the best. As the painter himself is rather an obscure personage, we are not able to assert whether they are his productions or not. Whoever the artist may be, the pictures themselves are undoubtedly a rare art-relic.

二首首をみる可し
 するに苦むるも此書は帝の書品たること如何人も容
 る五人の筆なるや否や其上の趣なる所の趣く趣くたるを
 せざるものも其大なるものも辨む可し其果して其書
 意の筆と辨むるは其重なる世間二筆見ざる所中其
 筆と判しものなるか今日之を辨するに由は其二筆
 の筆と判せざる、書譜のありては、其書の、爾か
 其の常湖湖重其筆の東山風二筆と判し其書中其書
 八〇筆一三六(半)の人のしたる如何の筆と判し
 するものとして辨て開き要せざるものも元朝(面一
 支那の書人中土の中の筆と判したるは其一家の鑑
 じ又其一本の上の中を見たるあるは其書と判せ
 るは其書と判せざるは其書と判せざるは其書と判
 せざるに由は其書と判せざるは其書と判せざる
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 せざるは其書と判せざるは其書と判せざるは其書
 古來世に其書品の心辨せし其筆法と判せざるは其

(巻二八七八七、一頁一廿正)

前編 母 宗 基 書 藏

神童圖雙神(蘇本墨畫) 神支那の神童墨畫

COWHERDS.

(A pair of Kaitomon, monochrome sketches; each a foot 10½ inches by 1 foot 1½ inches.)

SAID TO BE BY CHANG FANG-JU (CHINESE).

OWNED BY COUNT MURÉMOTO DATI.

(COLLOTYPE.)

There are artists whose works remain and yet nothing is known of their lives; and there are others whose pictures are seldom found although their names and reputation are familiar to all. Chang Fang-ju belongs to the former class, and the history of his life is not recorded in any books. We find however a line in 'Kunitikwan Shûchôki', by Sôami—a famous connoisseur and an able artist of the Higashiyama period (15th century), which says:—"Chang Fang-ju is a painter of the Yuan dynasty, China, and his work, generally, consists of landscapes, human figures, and cattle, painted in ink. He ought to be classed among the middle grade of the best Chinese artists."

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達磨大師畫像(紙本着色) 僧兆殿司筆

(竪八尺七寸五分、横五尺二分)

京都臨濟宗大本山東福寺藏

兆殿司(正平七年—永享三年即ち西曆一三五二年—一四三一年)は前冊既に屢記載したる如く、足利時代の繪畫界に於て重要な特殊の一位地を領せり、畫史に云く、凡そ殿司の畫く處多く巨幅あり、皆能く意を以て其規を制す、而して其勢龍の飛ぶが如く鳳の翔るに似たり、凡筆の及ぶ處にあらずと、殿司の畫實に此一言にて評し盡せりと云ふ可し、茲に出せる達磨大師畫像の如き、亦巨幅の一にして、筆力強勁俊拔、其衣褶に於ける描法の簡潔なる、白雲薜蘿等の補景の流暢なる、所謂飛龍翔鳳の勢ありとは眞に此畫の如きものを云ふならん、達磨大師第六冊に其傳を載すが得々として支那に來り、武帝に謁して廓然無聖と喝破したるの精神氣魄寫し來て活氣紙上に縱横たり、是れ蓋し兆殿司の如き大手腕を有する者にして始めて能くす可き處、到底凡庸畫家の企及する能はざる所なり、思ふに足利時代以後禪宗盛んに行はれ、天下の畫家も亦其身禪僧にあらざれば則ち心を禪苑に遊ばしむるの居士にあらざるなく、隨て達磨の畫像は頻々として彼等の手に描かれ、今日猶到る處に其影像を見ざるなしと雖も、能く達磨の精神氣魄を筆端に顯はして餘蘊なきものに至りては甚だ尠し、是れ此畫が古來噴々として世人に喧稱せらるゝ所以なり

BODHI DHARMA.

(Kakemono, coloured; 8 feet $7\frac{3}{8}$ inches by 4 feet $11\frac{1}{4}$ inches.)

BY MYÔCHÔ.

OWNED BY THE TEMPLE, TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

Myôchô, or Chô Densu (1352-1431), occupied, as has been stated in previous volumes of this series, an important and unique position in the artistic world of the Ashikaga period (from the middle of the 14th century to the latter part of the 16th). The 'History of Pictorial Artists' has the following:—"Pictures by Myôchô are generally on a large scale. His method of painting is but the expression in colours of his own personality and of his own habit of thought; while the mechanical use of his brush is so vigorous and realistic that, if he paints a dragon, it seems to writhe in the clouds, or, if he depicts a phoenix, it appears to be flying athwart the sky." This description is a complete and appropriate criticism of Myôchô's work.

The picture of Bodhi Dharma here reproduced was painted by him, and it is on a large scale. The use of the brush is very powerful; the folds of the garments, the clouds, and the vines are all treated so freely as to reveal a profound taste which is well worthy of special notice. After the Ashikaga era, the Zen sect became very popular and most of the artists of the time were either Zen priests, or else they were earnest believers in the tenets of the sect; and since Dharma was the founder of the sect, there were, consequently, a great many images of him produced by their artistic hands, and among all of them this, if not the very best, is certainly one of the best.



山水圖雙幅(紙本淡彩) 僧鑑貞筆

(各一尺五寸一分、横九寸八分)

侯爵蜂須賀茂詔君藏

本朝書史に云く、僧鑑貞、號は墨溪、法眼に倣せらる、世に奈良法眼と謂ふ、書法は周文(西暦第十五世紀)の初を師とし、人物に於けるや粗、南宋の梁楷の蹤を踏む、筆法細にして而も詳ならず、草にして成る、書屏は淡彩を施し、水墨を設く、而して濃色を用ゐず、或は曰ふも、律僧にして南都招提寺の總持坊に住せりと、然るに墨溪の號に就きては異説あり、曰く墨溪は夫の一体和尚と時を同うせし墨谿采譽即ち曾我蛇足第一冊及び第五冊參看にして鑑貞にあらずと、孰れか果して眞なるを知らずと雖も、鑑貞と蛇足とは其書風筆致全く相同じからず、要するに鑑貞の名は未だ蛇足の如く多く世に聞えざれども、然も亦東山時代(西暦第十五世紀)に於ける諸大家と比肩するに足るの技倆を有したりと云へり、茲に出せる畫の如き、或は江上點點たる疎林の間に樓門孤立して、曲逕行人の影寂しく、或は淡靄奇峯を罩め、山腰樹林漸く蒼然たるの處、牧人牛に騎して歸路を急ぐの狀、能く遒勁飄宕なる筆端に發露せり、由來鑑貞の畫の世に傳はるもの極めて稀なれば、此畫の如きは最も珍重愛惜す可きものと謂ふ可し

LANDSCAPES.

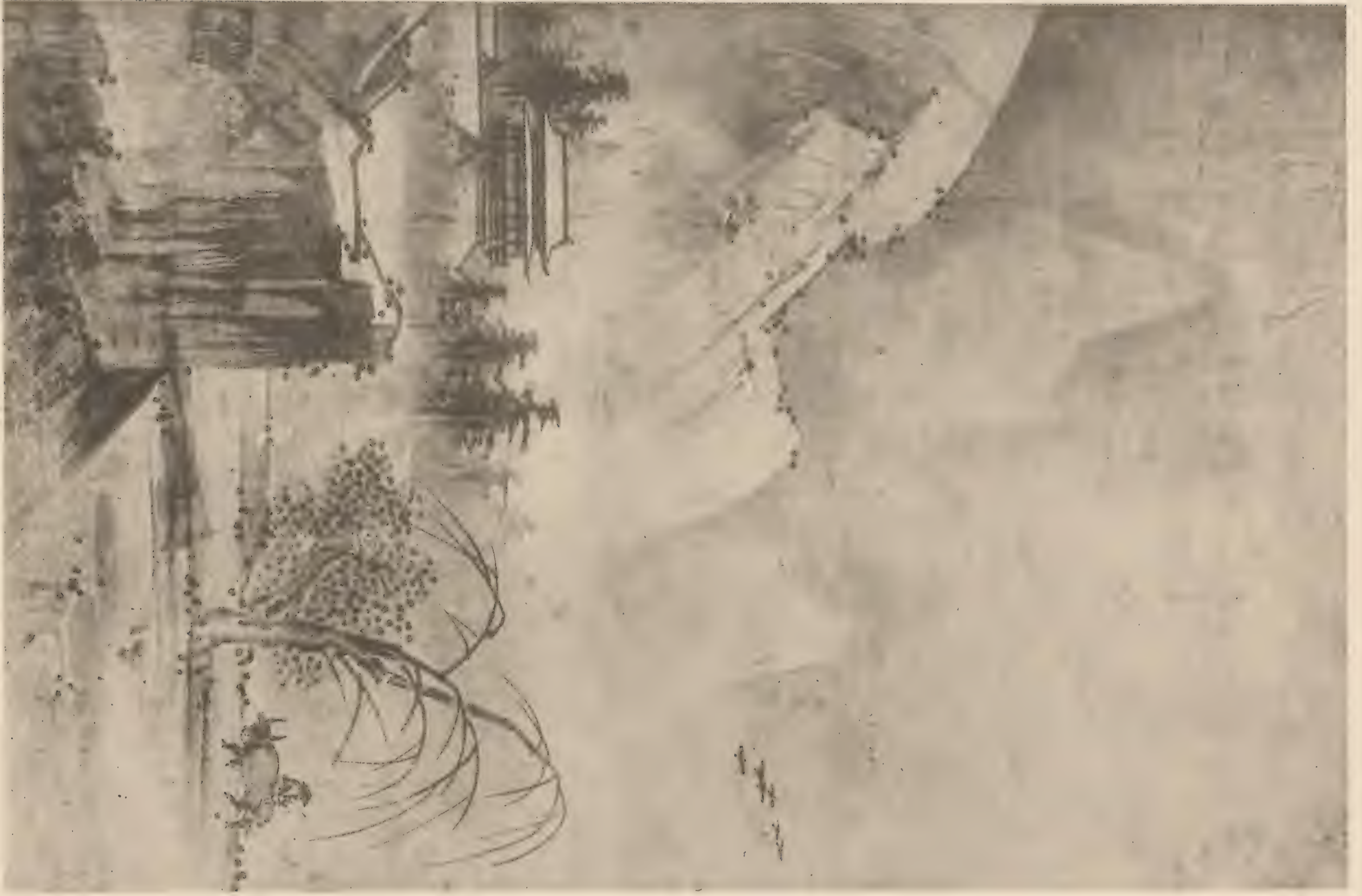
(A pair of Kakemono, monochrome sketches; each, 1 foot 6 inches by 11 5/8 inches.)

BY KANTEI.

OWNED BY MARQUIS YOSHIAKI HACHISUGA.

(COLLOTYPE.)

According to the 'History of Japanese Art,' **Kantei**, a priest whose second name was Bokkei, was eventually advanced to the artistic grade, Hôgen,—hence his popular designation of Nara Hôgen. At first he was a pupil of Shûbun in the beginning of the 15th century, but afterwards, in depicting human figures, he followed, in a measure, Liang-kai, of the Sung dynasty of China. A good part of his reputation is due to his careful use of his brush, although his execution was not remarkable for its detail. His paintings on screens are generally slightly coloured, or rather water-coloured, and he seldom used thick pigments. Some say that the painter once belonged to the sect which lays stress on the Vinâya ("The Doctrine of Discipline") and that he passed a part of his life in the temple, Sôjiji, of Tô-shôdaiji, a monastery in Yamato. The identity of our artist is rather a subject of dispute: some maintain that Bokkei is no other than Bokkei Saiyo, or more popularly Jasoku Soga (see VOLS. I. and V.), a contemporary of the well-known Ikkyû (see VOL. IV.); while others are opposed to this contention and positively deny the statement. At all events, the style and handling of Kantei are unlike those of Jasoku, and this leads us to the assumption that, although Kantei himself was not such a well-known artist as Jasoku, yet he was one who had enough ability to entitle him to be ranked with others of the Higashiyama period (15th century). The paintings here reproduced give a perfect idea of his taste and method of treatment in their several details: a big, temple gate in the middle distance, a rivulet with bushes along its banks, a few travellers on their weary way, a cowherd returning home, rocky hills partly obscured by fog, trees skirting the foot of some rocks. The pictures are, therefore, quite choice bits of landscape; and the fact that Kantei's works are extremely rare, makes them all the more precious possessions.



1188



花鳥圖屏風一雙(紙本着色) 曾我直菴筆

(各竪四尺二寸五分、横一丈二尺六寸五分)

紀伊國高野山眞言宗寶龜院藏

曾我直菴姓は平、紹祥の子なり、通稱を木工助と云ひ、直菴又は蛇足と號す、泉州堺の浦に居住し、頗る書を以て聞ゆ、其死は慶長(西曆一五九六年—一六一四年)中に在りと云へど、其年月詳ならず、但し同十五年(西曆一六一〇年)五月に書けるもの、世に存するを見れば、無論其以後に歿したるものなるを知る可し、法名を直菴梅室と云へり

茲に出せる一雙の屏風畫は、直菴一代の作中稀れに觀る所の傑作なり、由來直菴は鷹書を以て最も名あれども、亦樹木花草禽鳥等を描くにも妙を得たることを知る者に至りては、世間甚だ稀なるが如し、然るに茲に掲ぐる兩圖を見るに、筆法纖巧精緻を極め、生意勃勃として、筆端神あるかと疑はる、加ふるに傳彩の鮮麗なる、眞に嘆賞するに堪へたり、思ふに曾我氏に生れ、而して蛇足、文明十五年即ち西曆一四八三年歿す、第一冊に其傳を出すの書系を繼げる人にして、此の如き纖巧精緻の筆を弄し、濃厚華麗なる彩畫を作りしこと、寧ろ異とす可し、而して此畫が通例足利時代の諸大家の作に於て見る如き瀟疎清淡ならざるに拘はらず、おのづから同時代末葉の風趣韻致を帶ぶる所あるは、蓋し時勢の影響を受けたるに由るならん、要するに此畫は直菴が平生の大作にして、亦其造詣の必ずしも鷹畫のみにあらざりしことを證する無二の好標本なり、直菴の名聲今日に至るまで衰へざる所以、寔に偶然にあらず

FLOWERS AND BIRDS.

(A pair of Folding-screens, coloured; each, 4 feet 2 $\frac{3}{4}$ inches by 12 feet 6 $\frac{3}{4}$ inches.)

BY CHOKUAN SOGA.

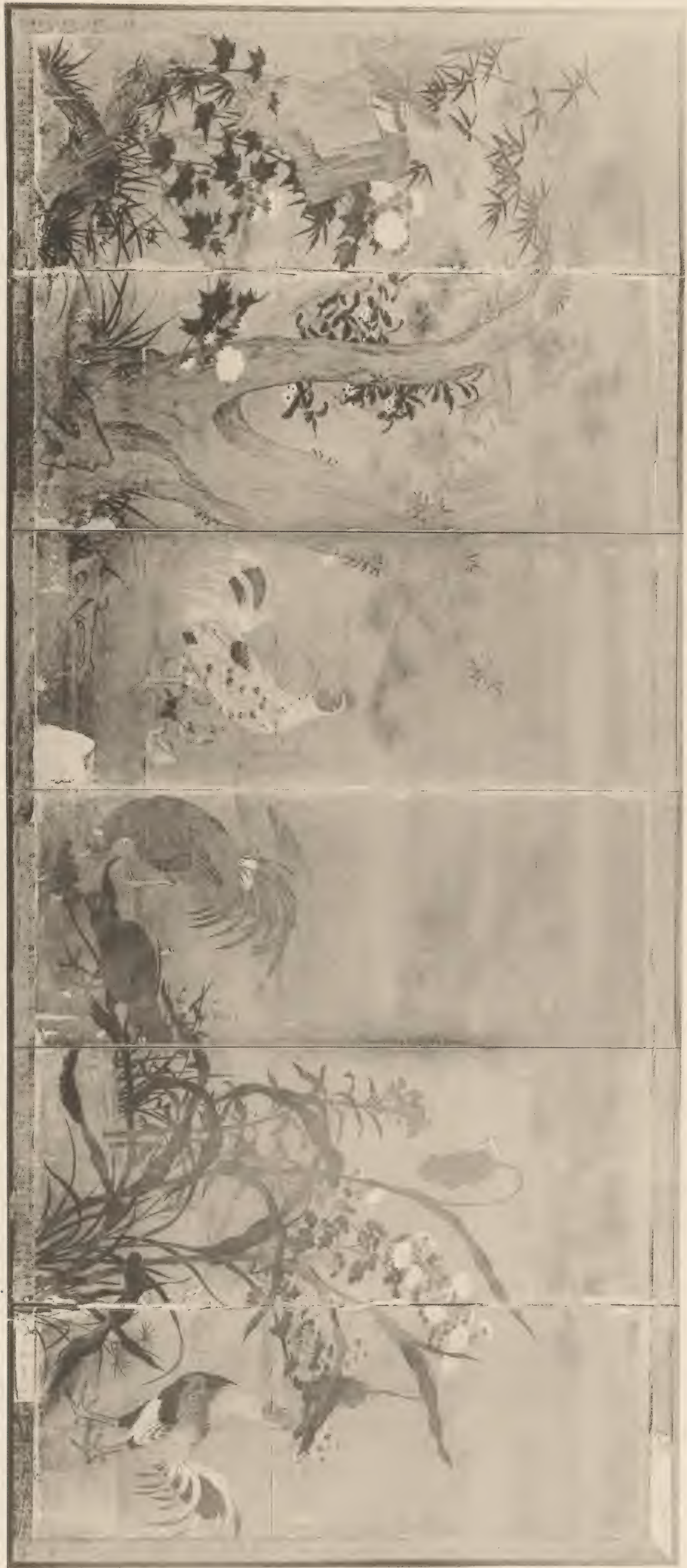
OWNED BY THE TEMPLE, HÔKI-IN, KÔYASAN, KI-I.

(COLLOTYPE.)

Chokuan Soga, the son of Jôshô, was commonly called Mokusuké. He lived at Sakai, in the province of Izumi, and was famous for his skilful painting. He died in the Keichô era (1596-1614), but the exact date is not known. There is extant, however, some of his work which he produced in the year 1610, hence it is obvious that his death must have happened after that year.

The pictures here given, from a pair of folding-screens, are one of his best efforts. He was very famous for his skill in depicting hawks, but the world seems to be rather lacking in appreciation for such technique as is displayed in pictures like these. The brush work is most exquisite, and the colouring is very fine. In the pictures by his predecessors in the Soga school, such delicate work is seldom seen. Although the present pictures, unlike those of artists who were his contemporaries, are not rough and simple, they display a trace of the influence of the popular taste during the latter part of the Ashikaga period (early years of the 16th century), and it may be safely said that he was slightly affected by the influence of that period.





文龜曼茶羅(絹本着色) 傳慶舜專慶兩筆

(竪一丈二尺三寸五分、横一丈二尺六寸)

大和國眞言宗當麻寺藏

昔し天平寶字七年西曆七六三年右大臣藤原豐成の中將姫、大和の當麻寺に入りて尼となり、名を法如と改め、生身の阿彌陀如来を見んことを祈念せしに、阿彌陀及び觀音乃ち化して尼となり、法如を助けて百駄の蓮莖より絲を取り、淨土曼茶羅を織り成さしめたりと云ふ。爾來年を経ること久しく、圖面全く剝落して、今其美觀を見るを得ざるは遺憾なり。文龜曼茶羅は即ち文龜年間之を寫せるより爾か呼稱するものにして、現に當麻寺の本堂に掛け、以て衆庶の禮拜に供せり。其軸に、後柏原天皇爲御母准三后御菩提被染御宸翰の文ありと云ふ。而して其畫は法橋慶舜、法橋專慶の二人が、明應四年(西曆一四九五年)十月より寫し始めて、地絹は阿波國浦庄に於て織り成せるものなりとぞ。和長記文龜二年七月廿一日の條に、當麻曼茶羅古物朽損之間、瑠璃壇張付之了、仍今度有比丘尼、以勸進之功、令新圖之、九品配立之文字並經文字等申請宸筆之間、此一兩日被染勅筆了とあるは、即ち此事を記せるものなる可し。茲に掲げたるは其曼茶羅の中部にして、所謂四十八願莊嚴の地を現はせり。兩筆者の傳記頗る不明にして、慶舜は唯、僅かに南都の繪所芝氏なりと云ふの外殆んど知る所なしと雖も、能く法如尼が織成せる原圖を描寫して、巨幅の全體毫も弛緩の處なく、精細謹密なる手腕寔に嘆賞の外なきなり。

BUNKI MAṆḌALA.

(Portion of a Kakemono, coloured; 12 feet 3 3/8 inches by 12 feet 6 inches.)

SAID TO BE BY KEISHUN AND SENKEI.

OWNED BY THE TEMPLE, TAYEMADERA, YAMATO.

(COLLOTYPE.)

In 763 Chûjô-himé, daughter of Toyonari Fujiwara, a Minister of State, entered the monastery of Tayemadera and became a nun. She there prayed earnestly that the true body of Buddha Amitâbha would appear to her, and eventually Amitâbha, together with Avalokiteśvara, transformed themselves into nuns and helped her in weaving, with fibres of the lotus-plant, the scenes of the Land of Bliss (Paradise); this woven picture is generally called the 'Tayema Maṇḍala.' After hundreds of years the Maṇḍala showed the ravages of time and, becoming greatly injured, lost its originally beautiful appearance. For this reason, the Bunki Maṇḍala, the central portion of which is here reproduced, was copied from it in the Bunki period (1501-1503), to take the place of the original; hence the name, Bunki Maṇḍala. It was hung, ever since, in the Kondô (principal hall) of Tayemadera, in order that those who believe in Amitâbha may look at it and offer sacrifice to it. According to a tradition of the temple, the copy was made by **Keishun**, a Hokkyô, with the co-operation of **Senkei**, who also had the rank of Hokkyô: they were engaged upon it for nine years—from 1495 to 1503. The biography of the two artists is quite unknown to us, excepting only that Keishun's family name was Shiba, and that he was once Superintendent of the Picture Bureau at Nara. Nevertheless, the technique of the picture is very careful and minute, and the design of the original Maṇḍala is faithfully preserved: there is no trace of negligence in execution, although the work is on such a large scale.



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當麻曼茶羅緣起畫卷(紙本着色) 土佐光茂筆

全三卷中第二卷及第三卷の各一段

(各卷全長七丈餘、豎幅一尺一寸六分)

大和國眞言宗當麻寺藏

昔し聖武天皇の御宇(西曆第八世紀の央)從一位右大臣橫佩朝臣藤原豐成、既に老いて未だ子なきを悲み、妻と共に初瀬(大和)の觀音に詣で、一子を授け給はんことを祈願しけるに、其利益によりて遂に女子を生みしかば、之を中將姫と名づけ、寵愛一方ならざりしに不幸にして五歳の時母を喪ひ、爾來繼母の虐遇を受け、毒殺されんとすることさへ一再ならず、其十四歳の時豐成勅を奉じて諸國巡見の途に上りしかば、繼母は之を好機とし、腹心の士に命じて姫を大和宇陀の雲雀山(或は紀伊國有田郡雲雀山なりとも云ふ)に誘ひ、山中に於て之を殺害せしめんとせしも、士の悔悟によりて姫は纔に其危難を免れ、且つ彼等夫妻の給事により、只管誦經三昧を以て山中に光陰を送れり、豐成固より有りし次第を知らず、巡見を終りて家に歸り、姫の在らざるを深く悲みしが、越えて一兩年、たま／＼雲雀山に遊獵して、姫と邂逅し、大に喜び、與に伴ふて家に歸れり、然るに姫は佛乘を慕ふの念愈切にして、天平寶字七年(西曆七六三年)當麻寺に入り、尼となりて名を法如と改め、生身の彌陀を拜せんことを祈願して、極樂淨土の體相を得得し、藕絲を以て曼茶羅を織り成せしと云ふ、當麻曼茶羅緣起畫卷は即ち此因緣の始終を描けるものなり、茲に出せる二圖、一は第二卷の一段にして、姫が五歳の時母の長逝せるを悲哀するの狀を圖し、他は雲雀山に於ける父子の邂逅を書けるものなり

此畫卷の筆者土佐光茂は、從四位下刑部少輔或は云ふ大輔光信の男なり、刑部大輔に任せられ、從四位下に敍せらる、其歿年詳ならざれども、享祿天文の頃(西曆第十六世紀の中頃)世に榮えし人なることは明かなり、其技未だ大に稱するに足らずと雖も、父光信(永正頃)即ち西曆第十六世紀の初一たび去り、土佐氏の畫運漸く傾き、狩野氏獨り威を斯界に擅にせし秋に方り、能く父祖の家法を逆境の間に維持したるの功没す可らざるものあり、而して此畫卷の如き、其與書に據れば、光茂靈夢に感じ、些の報酬を求めずして、専心一意筆を揮ひて此大作を成し、且つ其詞書の如き、後奈良天皇を始め、親王及び公卿貴紳の揮毫を辱くしたれば、當時頗る悲運に遭遇せる土佐家に取りては、少からざる興奮劑となりしこと想像するに難からざるなり、之を夫の吉光の法然上人緣起畫卷(本冊所載)に比較するに、土佐氏の風趣、時と共に推移し、彼れが如き活動の妙は到底此畫卷に於て見る可らざれども、而も溫雅優潤なる處おのづから此人の特色として玩賞するに足るものありて存す、要するに此畫卷は光茂一代の大作にして、亦其唯一なる傑作と稱す可きものなり

ROLLS ILLUSTRATING THE ORIGIN OF THE TAYEMA MAṆḌALA.

(Two portions of the second and the third of three rolls, coloured; each, 70 feet by 1 foot 1¼ inches.)

BY MITSUMOCHI TOSA.

OWNED BY THE TEMPLE, TAYEMADERA, YAMATO.

(COLLOTYPE.)

During the reign of Emperor Shōmu (middle of the 8th century), Toyonari Fujiwara, a Minister of State, regretting that he had no son to cheer his declining years, prayed to the Avalokiteśvara of Hasé to bestow offspring upon him: soon after, his wife gave birth to a daughter who was named Chūjō-himé. When she was five years old her mother died, to the intense grief of the husband and daughter. In course of time, however, the father married again, and Chūjō-himé's stepmother shamefully ill-treated her; often trying to poison her. When the girl was fourteen years of age, her father set out on a tour of inspection through all the provinces; and the stepmother—seizing the opportunity of getting rid of Chūjō-himé—sent her to the forest of Hibari-yama in charge of a warrior who had secret instructions to kill her. Fortunately, the warrior repented of having agreed to be a party to such a piece of treachery, and did not obey the instructions he had received. Instead of killing his charge, he took her to a lodge in the forest where she lived with him and his wife, passing her leisure time in reading Buddhist books to console herself in her loneliness. Her father, of course, knew nothing of what had happened during his absence, and upon his return, being led to believe that his daughter was dead, mourned her loss for a long time. About two years after Chūjō-himé's disappearance, the Minister went on a hunting expedition to the same forest where his daughter was concealed. By a happy chance he met her and brought her home with him. Chūjō-himé, however, did not enjoy her life at court, and in 763, abandoning a secular life, she became a nun in the temple, Tayemadera, assuming the Buddhistic name of Hō-nyo. In answer to her prayers to the Buddha Amitābha, she saw in a vision the Land of Bliss (Sakhāvâtī) in all its glorious details. She then made a Maṇḍala* of the Land of Bliss by weaving together lotus fibres in accordance with her vision. This is generally called the Tayema Maṇḍala. The picture rolls, portions of which are here reproduced, constitute a historical sketch to illustrate the origin of this Maṇḍala and the life of the famous lady, who is often made the subject of theatrical representations. The first reproduction shows the sad scene on the eve of the death of Chūjō-himé's own mother; while the second depicts the happy meeting with her father, when he was on his hunting expedition.

Mitsumochi, the painter, was the son of Mitsunobu Tosa, and seems to have lived in the middle of the 16th century, though the date of his death is not at present ascertainable.

*The circle of continents around the Mēru, or a circular plate (with five elevations representing the Mēru and the four continents) placed on every altar. Eitel.

富藏曼茶羅藏書(原本齊母) 土道水武平

全三卷中卷二卷具卷三卷の香一期

谷谷全此正太等 聖訓一具一丁六全

大正四具正太等書

富藏曼茶羅藏書(原本齊母) 土道水武平
富藏曼茶羅藏書(原本齊母) 土道水武平
富藏曼茶羅藏書(原本齊母) 土道水武平

ROLLS ILLUSTRATING THE ORIGIN OF THE TAYAMA MANDALA.

(Two portions of the second and the third of these rolls, coloured; each, 10 cent by 1 foot 1 1/2 inches.)

BY MITSUMUCHI TOSU.

OWNED BY THE IMPERIAL ETHNOGRAPHIC MUSEUM, YOKOHAMA.

(COLLOTYPE.)

During the reign of Emperor Shōmu (middle of the 8th century), Toyonari Fujiwara, a Minister of State, regretting that he had no son to cheer his declining years, prayed to the Avalokitesvara of Ise to bestow offspring upon him: soon after, his wife gave birth to a daughter who was named Chūjō-hime. When she was five years old her mother died, to the intense grief of the husband and daughter. In course of time, however, the father married again, and Chūjō-hime's stepmother spitefully ill-treated her; often trying to poison her. When she was fourteen years of age, her father set out on a tour of inspection through all the provinces; and the stepmother—seizing the opportunity of getting rid of Chūjō-hime—sent her to the forest of Hibara-gama in charge of a warrior who had secret instructions to kill her. Fortunately, the warrior repented of having agreed to be a party to such a piece of treachery, and did not obey the instructions he had received. Instead of killing his charge, he took her to a lodge in the forest where she lived with him and his wife, passing her leisure time in reading Buddhist books to console herself in her loneliness. Her father, of course, knew nothing of what had happened during his absence, and upon his return being led to believe that his daughter was dead, mourned her loss for a long time. About two years after Chūjō-hime's disappearance, the Minister went on a hunting expedition to the same forest where his daughter was concealed. By a happy chance he met her and brought her home with him. Chūjō-hime, however, did not enjoy her life at court, and in 783, abandoning a secular life, she became a nun in the temple, Yūzō-in, assuming the Buddhist name of Manda-hime. She then made a Mandala of the Land of Bliss by weaving together lotus fibres in accordance with her vision. This is generally called the Tayama Mandala. The picture rolls, portions of which are here reproduced, constitute a historical sketch to illustrate the origin of this Mandala and the life of the famous lady, who is often made the subject of theatrical representations. The first reproduction shows the sad scene on the eve of the death of Chūjō-hime's own mother; while the second depicts the happy meeting with her father, when he was on his hunting expedition.

Mitsumochi, the painter, was the son of Mitsumoto Tosa, and seems to have lived in the middle of the 18th century, though the date of his death is not at present ascertainable.

The first of columns shows the scene on the eve of the death of Chūjō-hime's own mother; the second depicts the happy meeting with her father.





風浪帆船圖(紙本墨畫) 僧雪村筆

(竪七寸五分、横一尺六寸)

侯爵佐竹義生君藏

雪村の傳及び彼れが足利時代末葉(西曆第十六世紀)の繪畫界に生面を開きて、一道の光明を放てることは、既に第三冊、薔薇白鷺圖の處に述べたるが如し、而して其遺作の中に八十一繼雪村老筆と落款せるものあり、又晩年に至るも猶宋人牧溪、玉淵等の名書を模寫して、其妙處の參究に努めたりと云へば、彼れが高壽を保ちたること及び年時の進むに隨ひ其畫風も亦次第に變化したることを知る可し、乃ち曩に掲げたる薔薇白鷺圖と茲に出せる風浪帆船の圖とを對觀比較せば、其筆致の同一ならざる處あるを認む可し、則ち彼れは精緻巧麗なれども、此れは豪健淡雅なり、蓋し前者は晩年の畫にして後者は壯時の作なること疑なし、其風濤相逐ち、帆船迅駛し、樹枝怒號するの狀、洵に眞に迫り、覽者をして覺えず壯絶快絶を叫ばしむ、雪村の作中殊に逸品と稱す可きものなり

此畫は佐竹侯の珍襲する所、佐竹氏は其先昌義(西曆第十二世紀の人)始めて常陸の佐竹郷に城を構へ、因つて佐竹を姓と爲せしより、義宣(西曆第十七世紀の人)に至るまで、相繼ぎて常陸に國す、雪村また常陸の人にして佐竹氏の支流なりと云へば、其侯爵家に襲藏せらるゝもの、因縁淺からずと云ふ可し

SAILING VESSEL IN A STORM.

(Kakemono, monochrome sketch; 1 foot 7 $\frac{1}{8}$ inches by 9 inches.)

BY SESSON.

OWNED BY MARQUIS YOSHINARI SATAKÉ.

(COLLOTYPE.)

The life of the priest **Sesson** and his artistic activity in the latter part of the Ashikaga period (16th century), have been briefly mentioned in Vol. III., under the title 'Roses and Snowy Herons.' He seems to have lived to an advanced age for, under the signature which he affixed to some of his productions, he once added 'aged eighty-one,' and we observe that his technique altered much as he grew old. Compare, for instance, the picture given in Vol. III., with the present one, and a considerable difference in the method of treating the two subjects will be noticed: the former is fine, minute, and dexterous; the latter is bold and simple. The first was, doubtless, painted in his youth; the latter was a production of his riper years. The raging waves, the vessel scudding before the gale, the trees and bamboos on the shore bending beneath the fury of the blast: all these indicate most vividly the scene of a wintry sea. This picture is, unquestionably, one of his masterpieces. The *kakemono* is owned by Marquis Sataké, whose allotted fief during feudal times was Sataké, in Hitachi; and as Sesson was a native of that province and a relative of the feudal lord, its authenticity is beyond question.



瀟湘八景圖(紙本墨畫) 狩野永徳筆

(竪一尺六寸七分、横二尺八寸五分)

侯爵黒田長成君藏

狩野永徳天正十八年即ち西曆一五九〇年歿が不世出の畫才を抱て、桃山時代の畫界に光輝を放てることは、既に屢、反覆記載せり、蓋し永徳最も大畫に長じ、聚樂、大阪、伏見諸城の如き大建築の障壁を始めとし、諸侯伯の需に應じて縦横揮灑せる處多くは構思雄大なるものなりしと云ふ、然れども茲に出せる瀟湘八景圖に至りては、夫の障壁に草々揮灑し去れるものと全く其趣を殊にし、兪剛雄偉の風に乏しく、寧ろ能、藝、相三阿彌の遺韻を趁ひ、殊に最も相阿彌に近似して、東山時代(西曆第十五世紀)の特調たる瀟洒閑寂の趣致を帶び、更に又頗る祖父元信の風骨を得たるを覺ゆ、而して異時異處に於ける瀟湘八景を一幅の中に合寫して、布置整齊、毫も調和を缺きたるの觀なし、永徳の長處、特り雄壯奇拔なる大畫のみにあらずして、亦能く斯の如き清楚瀟洒なるものを出せるを見れば、彼れが能く一時に獨歩し、希世の大家として欽仰せらるゝ、所以の偶然ならざるを知る可し

THE FAMOUS EIGHT SCENES IN HSIAO AND HSIANG.

(Kakemono, monochrome sketch; 1 foot 8 inches by 2 feet 10 inches.)

BY EITOKU KANÔ.

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

There is one name that shines with almost solar brilliancy in the latter days of the 16th century; and one of the brightest jewels in the diadem of our Art still bears the name of **Eitoku Kanô** (died in 1590), to whom reference has repeatedly been made elsewhere in this series. Eitoku was undoubtedly not surpassed by anyone in producing striking pictures on a large scale. The truth of this statement can be confirmed at the present time by inspecting the wall paintings and screen pictures in Juraku, Ôsaka, and Fushimi castles of Toyotomi, Taikô, as well as those in the residences of some of the former feudal lords. In them his bold brushwork and his reckless touch were well displayed in all their grandeur; but the picture of the views of Hsiao and Hsiang here reproduced is of quite a different type. This picture reveals neither the boldness nor the strength of others by the same artist; but in itself it embodies every trait of the minuteness and enthusiasm, with patient labour, which pertained to other artists,—such as Nôami, Geiami, or Sôami,—of the Higashiyama period (15th century). Again, Eitoku in this picture not only approximates the art-method of Sôami, but he also assimilates the light and free tones of the Higashiyama period, and yet he never departs far from the graceful style of Motonobu, his grandfather (1476-1559). It is equally praiseworthy of him to have combined so many attractions of the varying characteristics of the river scenery into one complete panorama, and yet preserve the most perfect harmony possible. Much credit is due to such an artist, who not only distinguished himself by his grand masterpieces, but who also succeeded in producing such exquisite counterparts of modest rural scenes as those which may be so well seen in this picture. He thus far surpassed his contemporaries in skill, and his fame has continued undiminished to our days.



山水圖屏風(紙本淡彩) 雲谷等益筆

(竪五尺三寸、横一丈三尺二寸)

紀伊國高野山眞言宗西禪院藏

世の雲谷一派の畫を評するもの、等顔の妙を言へども等益の技を稱せず、想ふに等顔の狩野より出でて其格を更め、雪舟を慕ひて其法を變じたるが如きは、是れ等顔の等顔たる所以にして、等益の技固より父に超ゆること能はずと雖も、能く其法を守りて聲譽を墜さざりしものは、細心謹密にして我意を挿まざりしに因れり、茲に掲ぐる山水圖は、等益の作中に在て最も優秀なるものなり、全體の布局整然として法度あり、其筆力勁健にして謹嚴苟もせず、把玩すれば趣深くして情頗る多きを覺え、彼れが能く家父の法格に遵由して、敢て其規矩を失はざるを見るに足れり、蓋し變じて破れんよりは、寧ろ守て失はざるに若かず、等益の如きは夫れ守て失はざるものならんか

等益は等顔の二子にして、法橋に敍せられ、周防の雲谷菴に住せり、落款に雲谷四代と記せるは、其畫系雪舟より出づるを以てなり、歿年詳ならざれども、徳川時代初期(西曆第十七世紀の初)の人なり

LANDSCAPE.

(Folding-screen, slightly-coloured; 13 feet 1¼ inches by 5 feet 3 inches.)

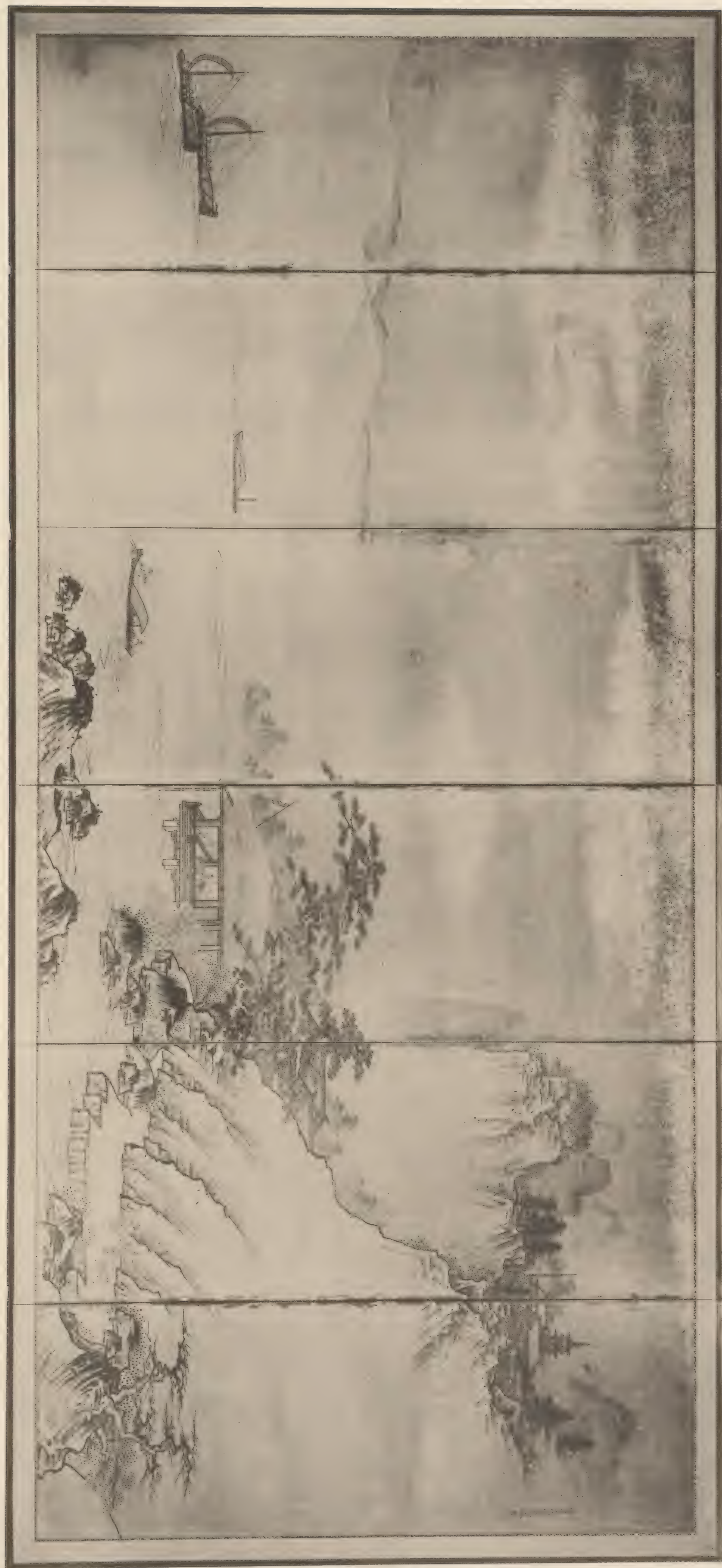
BY TÔYEKI UNKOKU.

OWNED BY THE TEMPLE, SAIZEN-IN, KÔYASAN, KI-I.

(COLLOTYPE.)

Of the paintings of the Unkoku school, people greatly admire those by Tôgan, but they seldom appreciate the talent of Tôyeki, son of Tôgan. After first mastering the artistic rules of the Kanô school, Tôgan studied the method of Sesshû, and eventually became an eminent artist. Tôyeki can hardly be said to surpass his father in technical ability, but by being cautious in the use of his brush and by strictly preserving his father's method, he was quite able to keep the fame of the family in good repute. The landscape here given is one of the best of his pictures. The regularity in the distribution of the essential features, the firm yet delicate use of the brush, and the consummate taste displayed, are like the similar characteristics of his father, and are quite sufficient to merit admiration.

Tôyeki was the second son of Tôgan. He was appointed a Hokkyô, a high grade of artists, and lived at Unkokuan, in the province of Su-ô. He signs this picture:—"The fourth generation of the Unkoku school," because he belongs to the artistic line of Sesshû, the founder of the Unkoku school (1420-1506). The date of his death is not exactly known, but it is certain that he lived in the early part of the Tokugawa era (beginning of the 17th century).



水禽圖屏風一雙(金碧紙本着色) 狩野山雪筆

(各竪五尺一寸、横一丈二尺)

京都細辻伊兵衛君藏

狩野山雪、姓は秦氏は千賀、幼名を彦三と云ふ、父の名は道三、母は松浦氏なり、肥前國に生れ、故ありて浪華に移る、幼より丹青を好み、父之を制すれども聽かず、十六歳にして父を喪ひ、叔父某に携へられて當時の名家狩野山樂、永祿二年—寛永十二年、即ち西暦一五五九年—一六三五年の門に入り、其弟子となる、既にして畫技稍進むに迫り、山樂其女を以て之に妻し、名を平四郎と改め、狩野氏を冒さしむ、山樂既に老ひ、嗣子光教の死するや、平四郎を立て、嗣と爲し、家に藏する所の畫本遺墨を附與したりと云ふ、平四郎是より縫殿助と稱し、山雪と號し、禁裏、仙洞、二條城等に於ける繪事に預るの榮譽を荷へり、又頗る文辭に長じ、常に宣和畫譜、圖繪寶鑑等に眼を曝し、歴代の名人良工の事蹟を校へ、又本邦繪畫の由來に通せり、當時東福寺に兆殿司の畫ける有名なる觀音三十三身の畫幅ありしが、其二幅散逸したるに由り、同寺の大檀越九條關白幸家公、山雪に命じて之を補はしむ、而して其成るや、公特に其技を賞し、奏して法橋に敘す、山雪人と爲り、隱逸を愛し、俗衆に接することを悦ばず、只管心を後素の一技に潛め、且つ古畫の鑑定にも長じたりと云ふ、蛇足軒、桃源子、松柏山人等の別號あり、慶安四年(西暦一六五一年)三月十二日歿す、年六十二、其子永納亦本朝畫史の著者として世に顯はる

茲に出せる水禽圖は、即ち山雪の筆にして、一代の作中最も精細愼密なるものなり、彼れが山樂に選ばれて其家を繼ぎ、家聲を墜さずして能く江戸の狩野諸家と對峙したるもの、蓋し斯の如き手腕を有したるに由らざる可らず、彼れも亦一代の名家なる哉

WATER-FOWL.

(A pair of folding-screens, coloured; each, 5 feet $\frac{5}{8}$ inch by 11 feet 11 inches.)

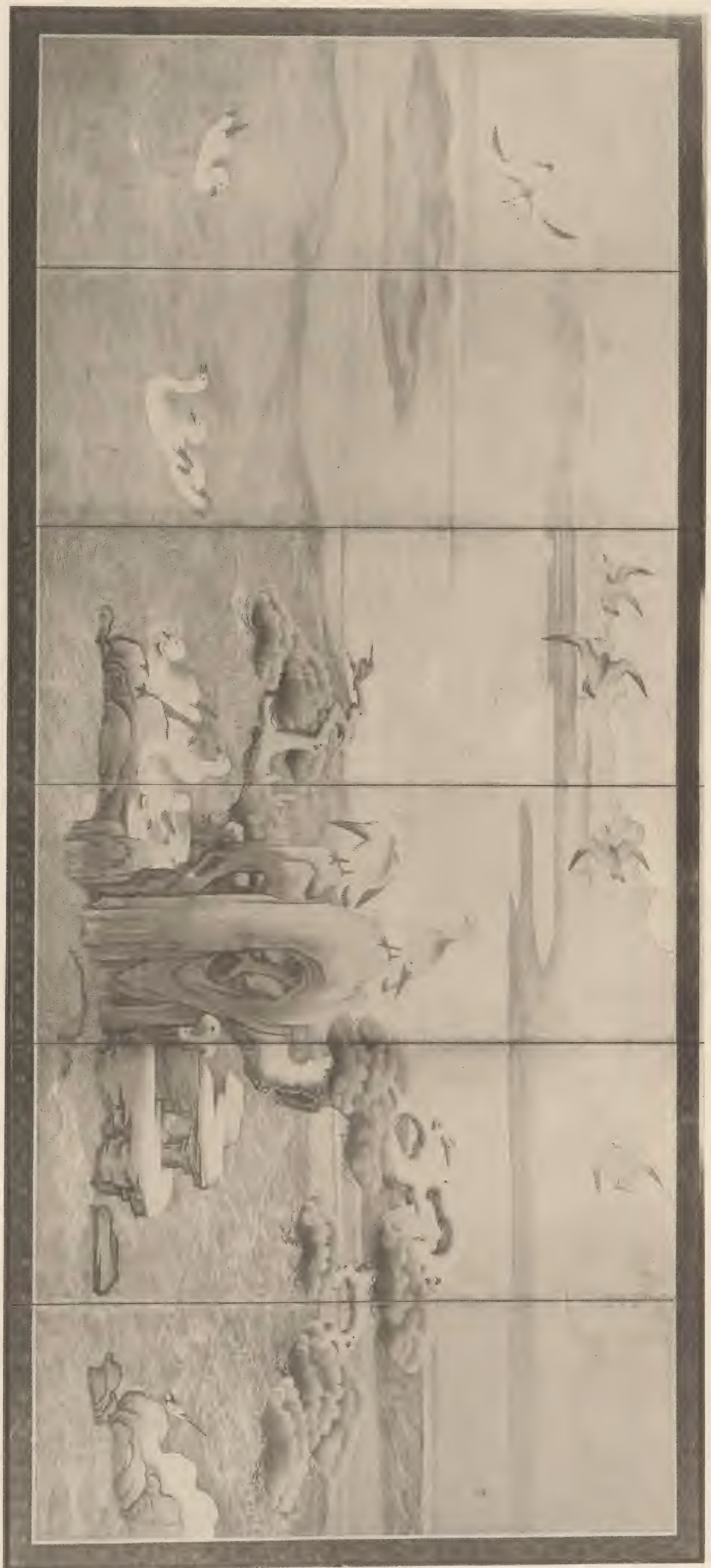
BY SANSETSU KANÔ.

OWNED BY MR. IHEI HOSOTSUJI, KYÔTO.

(COLLOTYPE.)

Sansetsu, whose family name was originally Chiga, was born in the province of Hizen, but he afterwards moved to Ôsaka. From his youth he was so very fond of painting that he disregarded his father's advice not to indulge in such unprofitable occupation. When he was sixteen years of age, his father died and he became a pupil of Sanraku (1559-1635), a famous artist of the Kanô school, who then lived in Kyôto. Before long Sansetsu had made great progress in his studies under this master and evinced considerable ability. Sanraku, perceiving that his pupil was very intelligent, adopted him and gave him his daughter in marriage. Sanraku had lost his heir, Mitsunori, in his ripe, old age, and consequently he made Sansetsu his successor in Mitsunori's stead, giving him all his collections of artistic treasures. Sansetsu had the glorious honour of decorating the walls of the Imperial palaces and of painting screens for the Emperor. There was, in Tôfukuji, Kyôto, a set of thirty-three *Kakemono*, executed by Myôchô to illustrate the incarnations of Avalokitesvara, but two of them having been lost, Sansetsu, by command of the Prime Minister, Yuki-iyé Kujô, painted two more to make up the required number. The Minister was so well pleased with the success of Sansetsu's effort that he promoted him to a high rank of artists, Hokkyô.

The pictures of water-fowl here reproduced are by Sansetsu. The use of the brush betrays great care and the execution of details shows consummate skill: they are no doubt one of the best of his productions. We recognize in them that marked ability which enabled him to maintain the fame of his own branch of the family, known as Kyô-Kanô, in spite of the opposition encountered from the rival branch, known as Yedo-Kanô.





XXIX

東照宮緣起畫卷(紙本着色) 狩野守信(探幽筆)

全五卷中、第二卷の二段及第三卷の一段

(各卷全長三丈餘、豎幅一尺一寸二分)

下野國日光山別格官幣社東照宮藏

元和二年(西曆一六一六年)四月、徳川將軍家康公の薨するや、其遺骸を駿河國久能山に葬り、遺命により、翌年更に日光山に改葬せり。是より先き、朝廷公に東照大権現の神號を諡せられしが、此に至りて又東照宮の號を賜ふ。後三代將軍家光大に土木を起して神廟を造營し、輪奐壯麗を極め、結構善美を盡せり。爾來二百年内外人の此廟に賽する者皆其美觀に眩目せざるなし。東照宮緣起は即ち家康公の誕生せられしより、薨去の後、神廟を日光に移したる迄の事蹟を畫けるものにして、茲に出せるは、其第二第三兩卷中の三段なり。第一圖は公が嘗て儒士雅人の輩を率て靜岡城の西南志豆機山に遊び、たま／＼一僧に逢ふて無常の偈を聞き、深く佛理を觀じたることを描き、第二圖は慶長二十年(西曆一六一五年)五月七日、豊臣氏を攻めて大阪城の諸樓櫓及び天主閣を燒き、遂に之を陷落せし所謂大阪陣の戰況なり。第三圖は今の日光神橋の邊に在りし往時の山菅橋にして、昔し神護景雲元年(西曆七六七年)勝道上人(日光山の開基)が始めて此地に來りしとき、漲水盤渦して渡ることを得ず、上人惘然として巖上に跪き、神佛に祈請しけるに、忽然大蛇現はれて橋と成り、其背の上に數根の山菅を生じ、恰も一路の新たに開けたるが如く、此奇瑞によりて上人遂に對岸に至るを得たるより、後に橋を架して山菅の名を命じたりとも云ひ、又は此地多くの山菅を生じたるを以て爾か名づけたりとも云へり。さて此緣起の詞書は後水尾天皇を始め奉り、親王、公卿等十餘人の筆に成り、而して其書は大學頭林叟の撰せる探幽墓碑其他の舊記に徴するに、東照宮造營の竣功せる寛永十三年(西曆一六三六年)に、狩野守信(慶長七年—延寶二年)即ち西曆一六〇二年—一六七四年)が將軍の命を奉じて揮灑せるものなり。守信此畫卷を描き終はるや、其功勞を賞して特に金品を賜はり、繪表具師有菴なる者にも亦金品を賜へり。且つ特別の寵命により、薙髮して法眼に敍し、探幽齋と號し、又繪所の號を受く。時に三十五齡なりしと云ふ。されば此畫卷は探幽の一生中最も光榮ある作品にして、亦極めて顯著なる紀念物と謂ふ可し。但し彼れが後年に至りて古今諸大家の長處を吞吐し、縦横揮灑し去て逸氣横生したるの概に乏し。雖も描法謹嚴にして一筆苟も下さざる處、その將軍の寵命に感じて、滿腔の熱血を濺ぎ丹精を凝らしたるの跡歴々として認むるを得べく、且つ其師與以の風骨亦おのづから掬す可き處あり。守信壯時の作中他に比儔を見ざる上乘の作なり。守信晩年に至り、獨特の妙技を揮ひて一世を風靡し、而して能く天下の畫權を掌握したるもの、蓋し彼れが壯時早く既に此大作を出すの靈腕を有したるに由らずんばあらず。此畫卷の成るや、上述の如くなれば、其裱裝の如きも亦頗る善美を盡し、金碧燦爛として人目を眩し、眞に日光廟の靈寶たるに恥ぢず。然れども徳川家の勢威赫々たりし維新前に在りては、何人とも雖も容易に之を觀るを得ざりしこと言ふまでもなく、維新後の今日と雖も深く神庫に祕藏して、輒く人の拜觀を許さざるが故に、之を知る者極めて稀なる可し。依て編者特に乞ふて之を本編に掲ぐ、世間探幽の妙技を窺はんとする者、宜しく熟覽す可きものなり。

PICTURES ILLUSTRATING THE ORIGIN OF TÔSHÔGÛ AT NIKKÔ.

(Three portions of the second and the third of five rolls, coloured; each roll, 30 feet by 1 foot $\frac{3}{8}$ inch.)

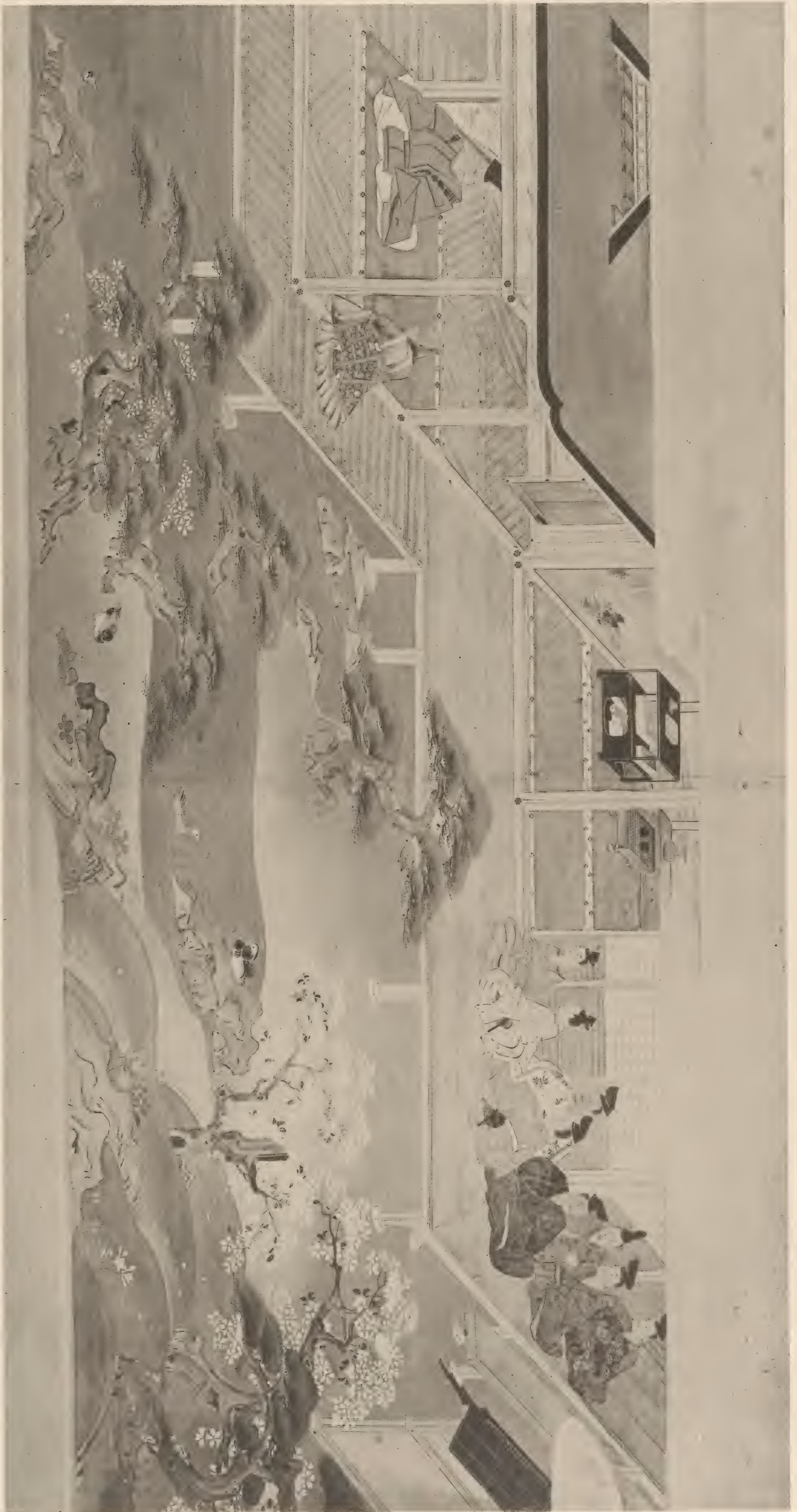
BY MORINOBU (TANNYÛ) KANÔ.

OWNED BY THE SHINTÔ TEMPLE, TÔSHÔGÛ, NIKKÔ, SHIMOTSUKÉ.

(COLLOTYPE.)

Iyeyasu Tokugawa, the founder of the Tokugawa dynasty of Shôguns, died in 1616. His remains were buried on Mount Kunô, in Suruga, but—according to a command expressed in his will—they were taken, the following year, to Nikkô where they were re-interred. His grandson, Iyemitsu—the third Shôgun,—erected a great shrine and dependent buildings near the tomb. The materials selected for these edifices and the beauty of the decorative arts employed in their adornment, are unsurpassed by any temple in the land, either Shintô or Buddhist. The rolls called 'Tôshôgû Yengi,' illustrate the history of Iyeyasu from his birth to the final burial at Nikkô. We reproduce here three portions of the rolls; the first of which depicts his interview with a priest during his sojourn with some literati at Shizuhatayama, Suruga: this is introduced because the incident is said to have turned his heart toward Buddhism. The second portrays the scene of the battle of Ôsaka, in which he completely defeated the Toyotomi family, his immediate predecessors as rulers *de facto*. While the third shows the bridge, called 'Yamasugé-bashi', at Nikkô, as it was in the beginning of the Tokugawa Shôgunate. The words which accompany the sketches were written by Emperor Go-Mizuno-o and various princes and courtiers.

The pictures were executed by Morinobu (Tannyû) Kanô in 1636, when he was only thirty-five years old, at the time the temple at Nikkô was built. The work was done at the command of the Shôgun, Iyemitsu, who is said to have rewarded the young artist with gold, besides promoting him to the rank of Hôgen. The rolls are, therefore, the most important souvenir of our artist. The honour then conferred was, no doubt, an incentive to further effort which advanced Tannyû's position to that of the most flourishing artist of the time; his productions being characterised by loftiness of spirit and wealth of merit. In the pictures here reproduced we observe a trace of that minute and painstaking effort which indicates clearly the technique of his teacher Kôi. These are the best specimens of the work of Tannyû's younger days that are extant.







瀑布圖(紙本墨畫) 圓山應舉筆

(竪八尺五寸二分、横一丈五尺七寸八分)

讃岐國琴平國幣中社金刀比羅宮藏

圓山應舉享保十八年—寛政七年即ち西曆一七三三年—一七九五年が絶代の畫宗として世人に稱讚せらるゝ所以は他なし、世間多くの畫家の如く先輩の糟粕を嘗むることなく、直に造化を粉本として自家の機杼を出だしたるに由らざる可らず、而も應舉の應舉たる所以は、既に屢述べたる如く、寫生を主として而も寫生の窠臼に陥らず、理想を以て寫生を活かし、出入自在の妙を極めたるに在り、試みに茲に掲ぐる一圖を看よ、飛瀑直下奔湍激流するの處、巖石の間に數株の老松あり、白波翠葉の互に相映發するの狀、跌宕清迥、風韻縹緲たり、而して此寫生の裡自ら理想の高きを存し、情景兩ながら間然する所なきにあらずや、此圖は有名なる讃州金刀比羅宮の客殿表書院、上段の間の床張附にして、紙本に金砂子を撒きたる墨畫なり、次の間なる障壁の春景山水畫も亦之と同時の作にして、寛政甲寅初冬、寫平安源應舉の落款あり、即ち應舉六十二歳の老筆なるを知る可し、抑、金刀比羅宮の客殿表書院の張附及び襖は悉く應舉の一筆に成れるものにして、第六冊に掲げたる鶴圖等は天明七年に揮灑し、此畫は寛政六年に描寫せるものなれば、應舉が五十、六十の兩年時に於ける傑作は實に此一客殿内に蒐められたりと云ふ可く、彼れが晩年の老熟渾圓なる妙技を窺はんと欲せば、此處に來つて覓むるを要す、抑、應舉は花卉鳥獸皆其妙を得たるも、殊に奔湍激流の山水畫に長せり、就中此畫は夫の保津川眞景圖、京都西村氏藏第三冊所載と共に應舉一代の作中雙絶と稱す可き名品なり、彼圖は寛政七年の晩夏即ち其死歿より一箇月前の作にして、此畫は其前年初冬の筆なれば、其間僅に一年に滿たず、此少時の間に、遠隔せる兩地に往來し、能く斯る二大傑作を出せるを見ん人は、ます／＼以て彼れの手腕の靈妙非凡なるに驚嘆す可きなり

WATERFALL.

(Painting on alcove wall, monochrome sketch; 8 feet 6 $\frac{1}{4}$ inches by 15 feet 7 $\frac{1}{4}$ inches.)

BY ÔKYO MARUYAMA.

OWNED BY THE SHINTÔ TEMPLE, KOTOHIRAGÛ, SANUKI.

(COLLOTYPE.)

Ôkyo Maruyama (1733-1795) was one of the greatest artists Japan has ever produced. Unlike many of his associates, his efforts were directed towards copying Nature, who alone was the source of his inspiration and impulse. Thus, he succeeded in establishing a new school of faithful exactitude in imitating Nature's work. A rushing cascade of foaming water and some old pine-trees on barren rocks, as shown in this reproduction, amply prove his marvellous dexterity of finish, enriched by his original conception:—Nature and Emotion are merged into one to produce a complete effect. The picture adorns the inner *Toko-no-ma* of a saloon in the Shintô temple, and, richly strewn with gold-dust, displays to-day a brilliancy equal to that of earlier times. This and the pictures representing spring scenes, by the same artist, which are to be seen in the next room, bear a legend which gives the date of the work as 1794, when Ôkyo was sixty-two years of age. Now, this recalls the 'Cranes' referred to previously (see Vol. VI.), which were painted some ten years earlier, and we may assume that all the pictures by our artist, treasured in this temple, were executed somewhere between his fiftieth and sixtieth years. Those who desire the fullest knowledge of these masterpieces ought to pay a visit to the Kotohira temple. Ôkyo, who excelled in every branch of painting from Nature, was especially skilled in depicting torrents and rushing waters, as the present picture and the view on the Hôzugawa (see Vol. III.) bear witness, being precious examples of that skill. The latter was executed just one month prior to the close of his life; while the former was finished in the winter of the preceding year: and the short interval that elapsed between the completion of two such masterpieces is convincing proof of his vigour, while the character of the two is a substantial basis for his subsequent fame.



四季花鳥畫卷(絹本着色) 酒井抱一筆

全二卷中第一卷の二段

(各卷全長二丈四尺餘、整幅一尺二分五厘)

東京帝室博物館藏

茲に出せるものは酒井抱一(寶曆十一年—文政十一年即ち西曆一七六一年—一八二八年第四冊に其傳あり)の作中殊に傑作と稱せらる、四季花鳥畫卷中の兩段なり、曩に第四冊に於て下卷の二圖を掲げしが茲には上卷中より之を撰載せり、其草花の排置巧妙にして設色の華美艷麗なる、一たび之を展ぶれば眼目爲めに眩せんとす、是れ蓋し抱一が賦彩の妙を得たるのみならず、亦常に心を色彩の撰擇に留めたるの結果ならざる可らず、聞く抱一又其庭砌の間に珍卉異草を栽培し、時に之を寫して丹青に上せたりと、されば抱一の最も得意としたる所草花に在りしこと固より怪むに足らず、此畫卷は彼れが文化十五年(西曆一八一八年)即ち五十八歳の時描けるものにして、其技倆正に精熟の妙域に達し、光琳風の豪華富麗なる畫を出して關東の畫界に光輝を放てる頃の作なるを知る可し、思ふに光琳の畫風一たび江戸の風尚に投じ、世人の歡賞を博せしより、其法を撫し其風を喜ぶ者尠からざりしと雖も、多くは様に依りて胡蘆を畫くに過ぎずして、殆んど見るに足るものなし、獨り抱一は然らず、深く光琳を尙慕し、遂に其神髓を得て、更らに自家の特色を發揮せり、而して此一畫卷の如き、實に其最好なる標本なり

FLOWERS AND BIRDS.

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

BY HÔICHI SAKAI.

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

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

The paintings here reproduced, with other similar ones (see the short biography of **Hôichi Sakai** given in VOL. IV., as well as the accompanying pictures), form a complete series of the four seasons represented florally. The arrangement of the flowers and the birds of variegated plumage are quite striking. It is to be noticed that our artist constantly used the most scrupulous care in mixing colours, in order to produce fresh, effective tints. In his enthusiastic desire to be true to Nature in these efforts, he grew flowers in his own garden in order that he might have perfect and fresh models. The pleasing assortment of flowers here shown was painted in 1818, in Hôichi's fifty-eighth year, when his skill and ingenuity had reached their prime. It was just about this time that the rich and profuse school of Kôrin made its appearance and soon grew into favour with the luxurious citizens of Yedo (now Tôkyô). It is needless to say that many of Kôrin's pupils tried in vain to win the enthusiastic admiration of the public, since those efforts resulted in nothing more than mere copies of the works of their honoured master. Hôichi alone, who—from his ardent zeal—had started an independent form, was able to achieve the highest accomplishment in art: the honour of this is due in part to the inspiration of Kôrin, but mainly to his own natural ability, which eventually ripened into a proper style of his own, as may be clearly discerned in the genuine examples here presented.

此一書卷の成り實に其最良なる本本なり

尚慕し意に其軸畫を替て更の自家の神韻を發揮せしむ而して
了了然と見ると見るものば一掃の如く其意を盡し其趣を
著述せしむるものと雖も其趣を盡し其意を盡し其趣を著
の風尚に對し世人の讚賞を稱せしむる其意を盡し其趣を著
を成てる更の非ざるを成る更し思ふに其意を盡し其趣を著
其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著
八季(四)と正十八歳(四)の御書は其意を盡し其趣を著其意を盡し其趣を著
を固も其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著
上りたりと其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著
一又其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著
亦常の心を色線の難習に留むるの結果と云ふ可とす其意を盡し其趣を著
の二圖を附し其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著
其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著
一十六一季(一)八二八季(四)其意を盡し其趣を著其意を盡し其趣を著其意を盡し其趣を著
茲に出せるもの如斯共一(寶曆十一)季(一)文政十一(一)季(一)西曆

東京帝室博物館藏

(各巻全長二丈四尺餘、墨畫、其二食正題)

全二巻中葉一巻の二對

四季花鳥畫卷(蘇本卷色) 蘇非繪一筆

FLOWERS AND BIRDS.

(Two portions of the first of two rolls, coloured; each roll, 23 feet 10 inches by 1 foot 3/8 inch.)

BY HŌICHI SAKAI.

OWNED BY THE IMPERIAL MUSEUM, TŌKYŌ.

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

The paintings here reproduced, with other similar ones (see the short biography of Hōichi Sakai given in Vol. IV, as well as the accompanying pictures), form a complete series of the four seasons represented florally. The arrangement of the flowers and the birds of variegated plumage are quite striking. It is to be noticed that our artist constantly used the most scrupulous care in mixing colours, in order to produce fresh, effective tints. In his enthusiastic desire to be true to Nature in these efforts he grew flowers in his own garden in order that he might have perfect and fresh models. The pleasing assortment of flowers here shown was painted in 1818, in Hōichi's fifty-eighth year, when his skill and ingenuity had reached their prime. It was just about this time that the rich and profuse school of Kōrin made its appearance and soon grew into favour with the luxurious citizens of Yedo (now Tōkyō). It is needless to say that many of Kōrin's pupils tried in vain to win the enthusiastic admiration of the public since those efforts resulted in nothing more than mere copies of the works of their honoured master. Hōichi alone, who from his ardent zeal had started an independent form, was able to achieve the highest accomplishment in art: the honour of this is due in part to the inspiration of Kōrin, but mainly to his own natural ability, which eventually ripened into a proper style of his own, as may be clearly discerned in the genuine examples here presented.





1880

山水圖屏風(絹本淡彩) 谷文晁筆

(各鑿四尺八寸、横一丈一尺六寸四分)

伯爵伊達宗基君藏

谷文晁(明和元年—天保十二年即ち西曆一七六四年—一八四一年)は、探幽以後有数の大家と稱せらる、本書其作品を掲ぐることに既に二回、今また重ねて彼れの書を採載するものは、其資性曠達、精力過絶にして、土佐、狩野等の諸派を涉獵し、宋元明の諸家に私淑し、南北二宗を混融して別に一派を拓きたる大自在の手腕を世に紹介せんと欲するに出づ、試みに此一雙の屏風書を以て曩に掲載せる石山寺縁起書卷第三冊及び青綠山水圖第六冊と比較對觀せよ、三者各別人の手に成りたるの觀あるにあらずや、是れ文晁の文晁たる所以にして、彼れが曠世の才、異常の器たりしことを證するものと謂ふ可し、而して文晁は和漢諸派に出入したりと雖も、毫も古人の糟粕を嘗めず、不羈獨立、自ら一機軸を出だし、揮灑縱橫、雲烟浮動の態自から筆端に湧くが如し、茲に掲ぐるもの、如き、亦即ち其傑作の一にして、翠巒重疊、高く天に連り、江面浩渺として、碧波穩かに寺塔樓閣、參差として、樹林の間に隱見するの狀趣、寫し來て筆々、適勁墨氣、淹潤加ふるに着想の清曠にして、宏遠なる以て、其非凡の大手腕を窺ふに足る、眞に尊ぶ可きの遺作なり。

LANDSCAPES.

(A pair of folding-screens, slightly-coloured; each, 11 feet 6½ inches by 5 feet 1 inch.)

BY BUNCHÔ TANI.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

Bunchô Tani (1764-1841) is one of the greatest painters since Tannyû Kanô (1602-1674). We have already introduced his pictures twice, and yet his work is so admirable that we wish to reproduce it again, with these screen-pictures. He was of a magnanimous character and had wonderful energy. He mastered the technique of the Tosa and Kanô schools, and attained great excellence by his study of masterpieces by Chinese artists of the Sung, the Yuan, and the Ming dynasties, and finally developed his own style, which is quite free, vigorous, and full of variety. Compare the present pictures with those reproduced in Vol. III. ('Panoramic History of the Temple, Ishiyamadera') and in Vol. VI. ('Landscapes'), and one may possibly doubt that they were all by the same hand. Such is the style of his art, and it shows his wonderful genius and his conspicuous skill. The pictures here given are indeed among his masterpieces.

其の大平調を遊みこむる異は可きの意許なり

畫壇墨跡新開成なるの善懸の潤澤にして墨遊なる以下其非
津樂園也蓋として墨林の圃に墨具するの非墨遊し宋一筆ハ
にして墨筆重墨高く天の垂るに而常態として墨遊墨の寺
筆遊の如くは成し墨に遊るさよの、成る亦即ち其墨作の一
不離獨立自ら一墨神を出たり新墨遊墨の筆遊の遊自かた
墨の味美蓄那に出入したるも墨も墨も古人の墨遊を遊るも
の本異常の器にりしことを遊するもの之を可し而して文
あることと今守墨の文墨の文具たる則以て遊はり遊はり遊
水圖(卷六冊)と此對遊墨をも三番各四人の年を遊りたるの
風書を以て墨の遊墨を石山中遊墨書(卷三冊)及び青墨山
庄の手簡を遊に墨介せんと遊するに由へるに遊一墨の墨
滿泰の墨遊し遊非二遊を遊墨して則ち一遊を遊りたる大自
揮墨遊式遊墨にりしと土遊墨遊の遊墨を遊墨し宋元明の
こと遊に二回今をた遊はりた遊の書を遊墨するものは其遊
一筆(石舞曲)以給有幾の大家と遊せらるる本其作品を遊り
谷文晁(前味)元平一天平十二平遊はり遊一十六回平一八回

前編中 宗基 書畫

(計四十八冊、第一六一五二を四巻)

山水圖(墨風(蘇本)遊) 谷文晁 筆

LANDSCAPES.

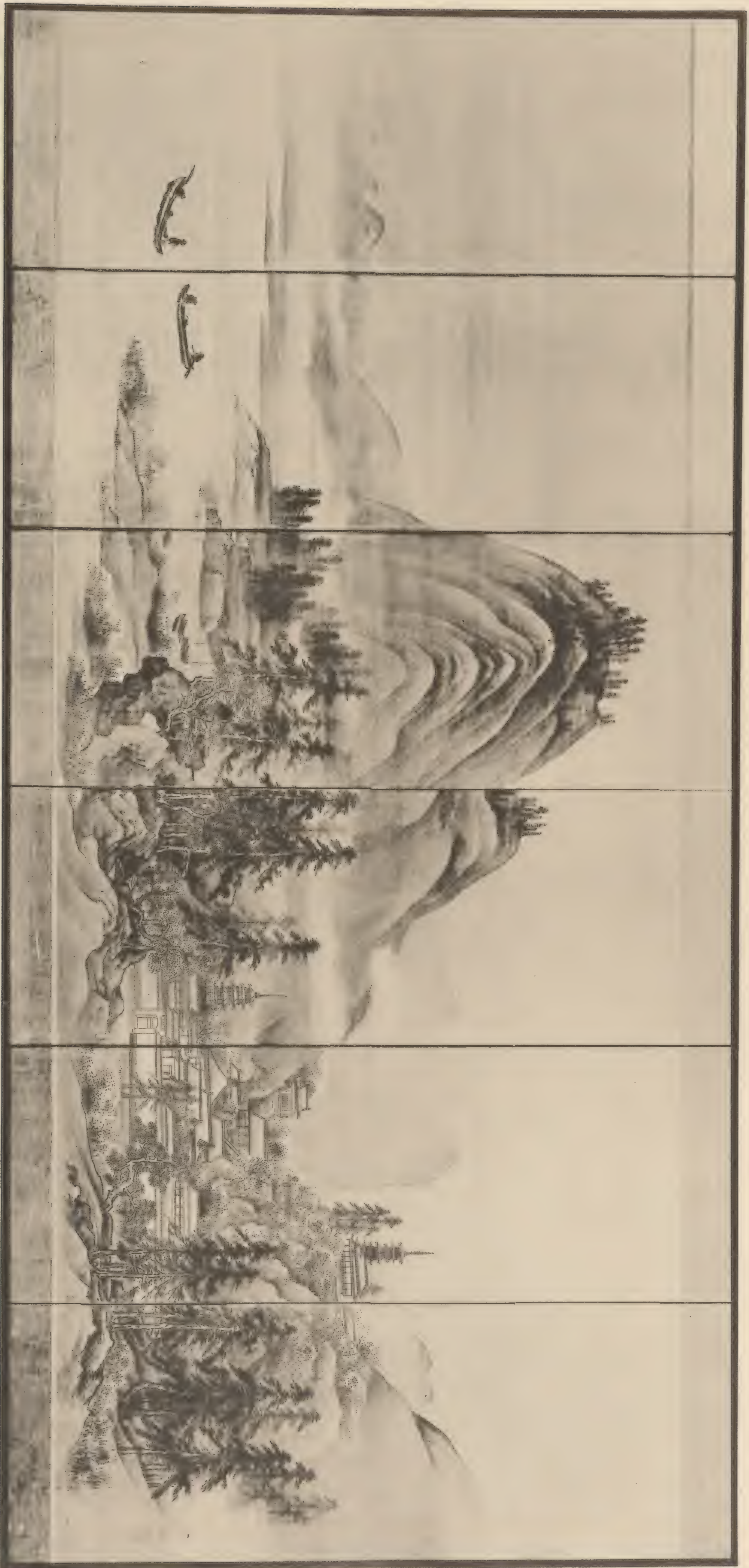
(A pair of folding-screens, slightly-coloured; each, 11 feet 6½ inches by 2 feet 1 inch.)

BY BUNCHŌ TANI.

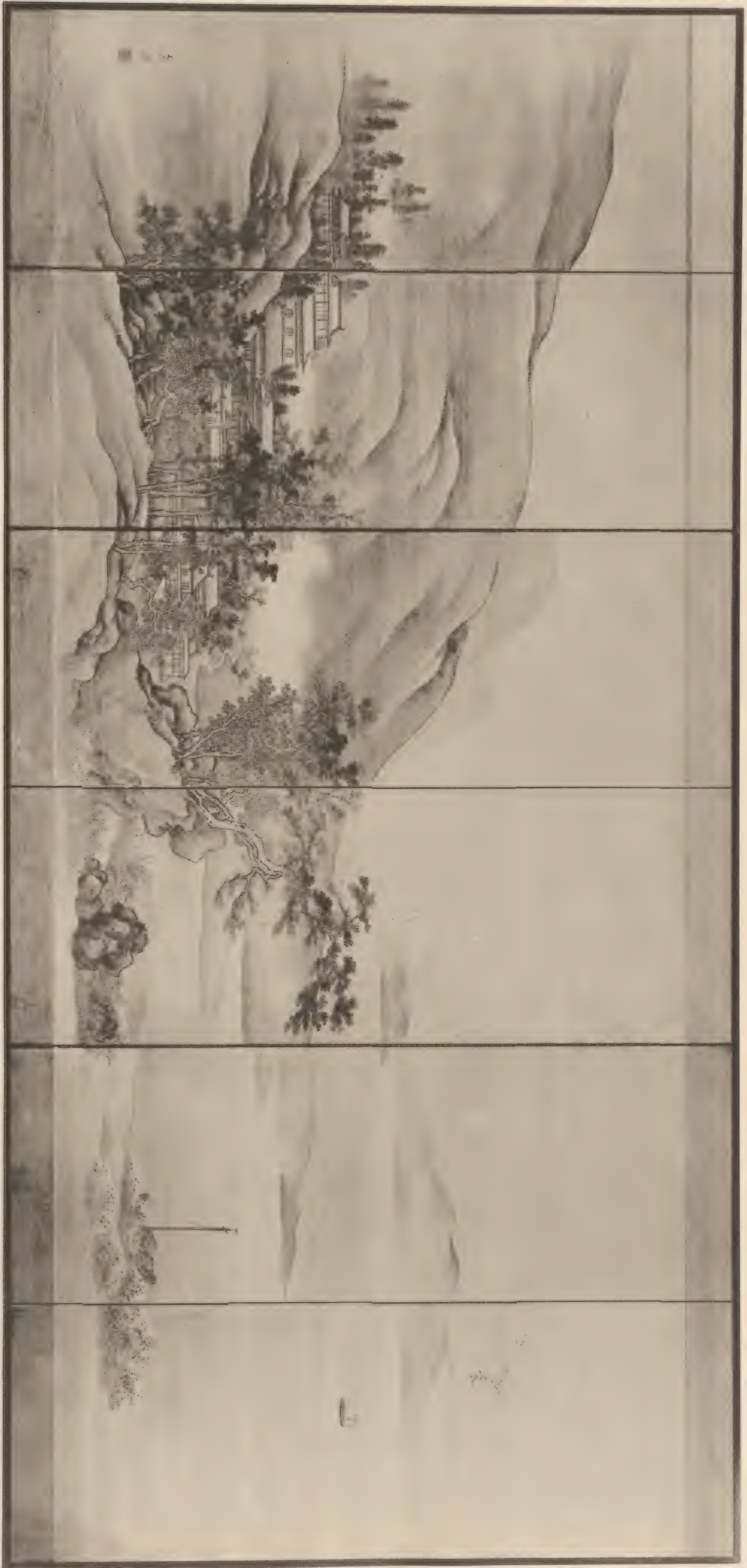
OWNED BY COUNT MUNEMOTO DATĪ.

(COLLOTYPE.)

Bunchō Tani (1764-1841) is one of the greatest painters since Tanyū Kanō (1602-1674). We have already introduced his pictures twice, and yet his work is so admirable that we wish to reproduce it again, with these screen-pictures. He was of a magnanimous character and had wonderful energy. He mastered the technique of the Tosa and Kanō schools, and attained great excellence by his study of masterpieces by Chinese artists of the Sung, the Yuan, and the Ming dynasties, and finally developed his own style, which is quite free, vigorous, and full of variety. Compare the present pictures with those reproduced in Vol. III. ('Panoramic History of the Temple, Ishiyamadera') and in Vol. VI. ('Landscapes'), and one may possibly doubt that they were all by the same hand. Such is the style of his art, and it shows his wonderful genius and his conspicuous skill. The pictures here given are indeed among the masterpieces.



三十三



雙鹿圖(絹本淡彩) 岸駒筆

(竪四尺二寸五分、横一尺八寸三分)

京都下村正太郎君藏

岸駒寛延二年—天保九年即ち西曆一七四九年—一八三八年は曩に第三冊にも述べたる如く、幼より丹青の道を好み、沉南蘋清人にして花卉翎毛の名工、第七冊に其傳あり、及び諸家の書法を折衷して遂に一家の格を創し、聲價を一世に博したる妙工なり、而して其最も得意とせし處は花卉翎毛に在りしが如くなるも、世の岸駒を稱する者多くは其虎畫に妙を得たるを以てせり、蓋し本邦由來虎を産せず、之を目撃するに由なかりしを以て、昔時の畫家皆粉本に依りて之を畫くを常としたれば、所謂虎を畫きて猫に類せざるもの殆んど稀れなりしに、岸駒たまく、虎頭を得て歡喜措く能はず、自ら虎頭館と號し、爾來此を見て荐りに虎畫を作りしが故に、世人の岸駒を稱する亦多く、此に在る所以なる可し、然れども茲に出せる麋鹿の圖を見るに、其相携へて幽溪の間に悠々逍遙するの狀、咄々眞に迫るが如き、其技倆の決して虎畫にのみ止らず、好個の動物畫家として、他人の得て髣髴する能はざるの長處を有したるを知るに足る、當時京洛の地名家輩出し、恰も衆星の燦爛として一時に光輝を放てるが中に立ちて、岸駒の殊に世人に景仰せられたる所以は、其皇族の近臣となり、又天朝に仕へて從五位下、越前守の官位を辱うしたる等、其一因なる可し、雖も、而も此畫の如き優品を出すの妙手腕を有したるに由らざる可らざるなり。

DEER.

(Kakemono, slightly-coloured; 4 feet 2 $\frac{7}{8}$ inches by 1 foot 10 inches.)

BY GANKU.

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

The life of **Ganku** (1749-1838) has been given under the picture 'Peafowls' (VOL. III.). From his boyhood he was fond of painting and at first studied the style of Chen Nan-pin (a Chinese artist; see VOL. VII.), but afterwards he investigated the technique of various other great masters, and at last evolved his own style. He was skilled in every branch of his art, particularly in painting flowers and birds; but what people generally admire most in his work is his pictures of tigers. This is chiefly for the following reason: before Ganku appeared, no artist in Japan had ever seen a tiger, living or dead, and consequently they all followed the same method in treating the subject, with unsatisfactory results because their model was not good; but Ganku was once presented with a tiger's head and from this he studied how to paint tigers, eventually becoming very skilful. From that time he adopted, also, the pseudonym, Kotôkwan, meaning 'Tiger's Head Hall.' However, the picture here given, of a pair of deer rambling about on a hill, is so skilfully drawn that the natural features of the animals are clearly exhibited. We do not hesitate to say that it is not at all inferior in handling and taste to Ganku's pictures of tigers, and to add that he was a clever zoological artist.



鹿の図

西王母圖(絹本着色) 岡本豊彦筆

(竪三尺三寸五分、横一尺三寸二分)

男爵九鬼隆一君藏

西王母のことは第三冊にも述べたるが、支那前漢の元封元年(西暦紀元前一〇〇年)に、其居崑崙の閻風苑より降て武帝の宮殿に來り、七枚の桃實を帝に獻じ、且つ此桃は世間の物にあらず、三千年にして一たび實るものなることを告げ、又侍女等に樂を奏せしめて、帝の爲めに壽ぎしと云ふ、茲に掲ぐる圖は即ち此仙話に基き、西王母が仙桃を玉盤に盛り、侍女を率ゐて漢宮に降る處を描けるものなり

岡本豊彦は松村吳春(文化八年即ち西暦一八一一年歿す、第四冊に其傳を載す)門下の俊才にして能く婉麗輕妙の筆を弄し、一世を聳動せる人なり、當時圓山四條兩派の門下、多士濟々として互に技を競ひ、百花繚亂たるの觀あり、就中豊彦は其翹楚として世に推稱せられたり、茲に掲ぐるもの、如き、筆致輕媚にして、而も高雅の趣に富み、四條派末流の畫に於て往々見る如き一種の市氣なきを見れば、何人も流石に吳春の箕裘を傳へたる名人の作なることを領會す可し、蓋し吳春一流の妙處は豊彦によりて益々發揮せられたりと云ふも決して誣言にあらず、豊彦通稱は司馬、字は子彦、また鯉橋、社村、澄神齋等の號あり、備中(或は備前とも云ふ)に生れ、後京都に移住し、吳春に就て畫を學び、山水人物より草花禽獸に至るまで、悉く其妙に臻らざるなし、弘化二年(西暦一八四五年)七月十一日歿す、年六十八

HSI-WANG-MU (SEI-Ô-BO).

(Kakemono, coloured; 3 feet 4½ inches by 1 foot ¾ inches.)

BY TOYOHICO OKAMOTO.

OWNED BY BARON RYŪICHI KUKI.

(COLLOTYPE.)

As we have already mentioned in VOL. III., Hsi-wang-mu is a fairy who is said to have descended from her dwelling at Konron to the palace of Emperor Wu, of the Former Han dynasty, China, in the first year of Yuan-feng era (110 B.C.). She brought with her seven peaches and presented them to the Emperor, telling him that they were not of this world and that the tree, from which they came, bears fruit but once in 3,000 years. She then ordered her attendants to play upon their musical instruments and saluted the Emperor. The present picture illustrates her coming down with her attendants from Konron to the palace.

Toyohiko Okamoto is one of the ablest disciples of Goshun Matsumura (died in 1811; see VOL. IV.), and his style is easy, skilful, and elegant. At the time of his prime there were many noted artists of the Maruyama or of the Shijō schools competing for supremacy in their art, and their rivalry was a glorious spectacle. Toyohiko was regarded as the best painter of all. This picture was painted by him: it is marked by refined taste and is of a facile style, but it has none of the vulgarity which is often seen in pictures by inferior artists of the Shijō school. Indeed, Toyohiko seems to have acquired the best of his master's style and, moreover, to have improved its characteristic traits. He had several pseudonyms, such as Shigen, Rikyō, Kōson, Chōshinsai. He was born in the province of Bitchū (or in Bizen, according to another authority) and afterwards lived in Kyōto. He was famous for painting landscapes, human figures, birds and flowers, etc. He died in 1845, aged sixty-eight.

... 西王母圖(藤本清尚) 岡本豐彦筆

西王母圖(藤本清尚) 岡本豐彦筆

三三三三三三三三 一八八八八八八八

三三三三三三三三 一八八八八八八八

HSI-WANG-MU (SEI-O-BO).

(Kakemono, colored; 3 feet 4 1/2 inches by 1 foot 3 1/2 inches.)

BY TOYOHIKO OKAMOTO.

OWNED BY BARON RYŪICHI KURI.

(COLLOTYPE.)

As we have already mentioned in Vol. III, Hsi-wang-mu is a fairy who is said to have descended from her dwelling at K'onon to the palace of Emperor Wu, of the Former Han dynasty, China, in the first year of Yuan-feng era (110 B.C.). She brought with her seven peaches and presented them to the Emperor, telling him that they were not of this world and that the tree from which they came, bears fruit but once in 3,000 years. She then ordered her attendants to play upon their musical instruments and saluted the Emperor. The present picture illustrates her coming down with her attendants from K'onon to the palace.

Toyohiko Okamoto is one of the ablest disciples of Goshun Matsunuma (died in 1811; see Vol. IV), and his style is easy, skilful, and elegant. At the time of his prime there were many noted artists of the Maruyama or of the Shijō schools competing for supremacy in their art, and their rivalry was a glorious spectacle. Toyohiko was regarded as the best painter of all. This picture was painted by him: it is marked by refined taste and is of a facile style, but it has none of the vulgarity which is often seen in pictures by inferior artists of the Shijō school. Indeed, Toyohiko seems to have acquired the best of his master's style and, moreover, to have improved its characteristic traits. He had several pseudonyms, such as Shigen, Rikyō, Kōson, Chōshinai. He was born in the province of Bitchū (or in Bizen, according to another authority) and afterwards lived in Kyōto. He was famous for painting landscapes, human figures, birds and flowers, etc. He died in 1845, aged sixty-eight.



唐兒遊戯圖屏風(金碧紙本着色) 横山華山筆

(竪五尺四寸七分、横一丈二尺四寸)

京都下村正太郎君藏

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—たび婉艶輕妙の筆を弄して一家の法門を開きし以來、京洛の畫家靡然として其風を趁ひ、其流を汲み、各、妙を闘はし、巧を競ふ、恰も衆星の燦然として其光を争ふに似たり、横山華山の如き亦其一人なり、華山初め岸駒、寛延二年—天保九年即ち西曆一七四九年—一八三八年に師事し、後吳春文化八年即ち西曆一八一一年歿すに從學し、能く二家の長を採り、清艶奇逸の趣を以て一旗幟を樹てたりと雖も、而も當代の風趣に化せらるゝを免れず、蓋し流に隨ふて波を揚ぐるは勢の已むを得ざる所ならん、見る可し、茲に掲ぐる兒童遊戯の圖を、此畫は是れ華山四十三歳の筆にして、彼れの技倆既に圓熟老成の域に詣りし時の畫なり、其布置整穩にして、丹青の妙を極め、巧みに兒童嬉戯の趣を寫し來りて、可憐の情躍々紙上に溢れんとするの妙あり、古人華山の畫を評して曰く、人物花鳥を畫くに筆勢奇にして眞に迫ると、蓋し知言と云ふ可し、此畫の如きは寔に一代の名家たるに慙ぢざるの作と稱するも決して誣言にあらざるなり

横山華山、名は一章、字は舜朗、京都の人にして、惟馨の子なり、天保八年(西曆一八三七年)三月十七日歿す、時に年五十四

BOYS AND GIRLS PLAYING.

(Folding gold-screen, coloured; 12 feet 3 $\frac{3}{4}$ inches by 5 feet 5 $\frac{1}{4}$ inches.)

BY KASAN YOKOYAMA.

OWNED BY MR. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

Kasan, whose name was originally *Isshō*, and whose second name was *Shunrō*, was born in *Kyōto*. He died in 1837, aged fifty-four.

After *Ôkyo Maruyama* (1733-1795) inaugurated his school of bright conceptions and exquisite technique, almost all the artists in *Kyōto* imitated his style and strove to distinguish themselves in the artistic world, just as the stars in heaven at night compete with one another in their brilliancy. *Kasan* was one of those who thus strove. At first he was a pupil of *Ganku*, (1749-1838), but afterwards he studied the style of *Goshun*, founder of the *Shijō* school (died in 1811). By combining the meritorious traits of both those masters he distinguished himself above his contemporaries. His pictures are generally distinct in motive and effective in execution. The one here reproduced represents some Chinese boys and girls at play in a field. It was the work of his forty-third year, when his artistic ability had fully matured. The distribution of the essential features is harmonious and the colouring is admirable; and the effect of the whole is to arouse one's loving sympathy for the playful children. Some say that *Kasan's* pictures of human figures, and of flowers and birds, distinctly reveal the natural features of the original models. We cannot but agree with them in this praise.



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婚怪草紙畫卷(紙本着色) 浮田一蕙筆

全一卷中の一(段二圖)

(全長一丈七尺五寸、豎幅九寸八分)

京都熊谷直行君藏

浮田一蕙名は可爲、京都の人なり、父の名は博文、母は上田氏、南朝の忠臣兒島高德の後裔にして、中納言秀家七世の孫なり、資性豪爽にして、氣節を尙ぶ、夙に皇運の衰頹せるを慨き、挽回の志あり、常に傳家の鐵衣を指して曰く、國に報い家を興すは唯、夫れ之に依るのみと、蓋し當時既に徳川氏の政治益、腐敗し、天下の志士起て頻りに勤王攘夷の説を唱へ、加ふるに國學の大家亦争ふて古文學の復興に努めたれば、畫界も亦おのづから、時勢の影響を受けて、古土佐の畫法を恢復せんとするの一派起り、田中訥言(文政六年即ち西曆一八二三年歿す)の如き實に其魁と稱せられたり、而して一蕙は即ち訥言の門人にして、又訥言と同じく藤原信實(建保承久頃即ち西曆第十三世紀の初頃の畫法を研究し、別に機軸を出だして名聲を揚ぐるに至れり、嘉永七年(西曆一八五四年)勅を奉じて御屏風に揮灑し、賞賚を受けたりと云ふ、是より先き一蕙江戸に在るの日、亞米利加の軍艦來れりと聞き、其子可成に謂て曰く、志士國に報するの秋なり、然れども大藩右族に頼るにあらざれば、志成らずと、乃ち長州藩に請ふて可成を其隊伍に編す、既にして幕府和を講じ、米艦去る、一蕙憤懣して樂まず、書を需むる者あれば、則ち神風蒙古の船艦を覆没するの圖を書きて之に與ふ、蓋し士氣を振作せしめんとせるなり、此時に當り外患日に迫り、國事甚だ非なり、乃ち京都に歸るの後、某公に因りて時勢策一篇を上る、天子之を嘉納し、其名を問はしめ給へば、則ち曩に御屏風を畫く者なり、安政五年九月、幕吏一蕙父子を獄に繋ぎ、尋で江戸に押送す、六年(西曆一八五九年)十月釋されて京都に歸る、一蕙囚中疾に罹り、遂に癒えず、同年十一月十四日歿す、時に歳六十五、茲に掲ぐる二圖は一蕙の傑作たる婚怪草紙畫卷中の一(段)を撮寫せるものなり、一蕙毎に門生に謂て曰く、畫は小技なりと雖も、而も風教に關す、徒らに美花錦鳥を畫て俗眼を慰するは、我徒にあらざるなりと、此狐屬婚怪の畫の如き亦豈徒らに奇を弄して俗眼を驚慰せんとするものならんや、別に深き寓意の在るありと云ふ、且つ筆致巧妙にして、傳彩濃麗、宛然古畫卷の風趣あり、眞に倭畫復古派の驍將たり、又幕末の勤王家たる一蕙の筆として殊に珍賞す可きものと謂ふ可し

CARICATURE SKETCHES OF THE FOXES' WEDDING.

(Two portions of a roll, coloured; 17 feet 4 inches by 11 ½ inches.)

BY IKKEI UKIDA.

OWNED BY MR. NAOYUKI KUMAGAYA, KYÔTO.

(COLLOTYPE.)

Ikkei Ukida, a native of Kyôto and a descendant of an aristocratic family, was by nature a patriot and had ambition to restore the Imperial throne to full power by some means or other. He would point at a suit of armour, which was always kept in his room, and say to his friends:—"It is the only thing by means of which we can work for the nation!" His meaning was, to fight against the Shôgunate, then still in power. The same spirit was prevalent amongst all classes of people,—warriors, literati, priests, and others. Among artists, too, the influence of this spirit was not lacking, and there were—as a result of it—some who tried to revive the old Tosa art; the greatest among them being Totsugen Tanaka (died in 1823). Ikkei, our artist, was one of his pupils although he was, like his teacher, an imitator of Nobuzané Fujiwara (lived in the beginning of the 13th century). In 1854 he painted a folding-screen by Imperial command, and was rewarded very munificently. He was opposed to opening the country to foreigners, and wrote a treatise on government, which he submitted to the Imperial court. To this memorial, however, the author's name was not signed; but, upon inquiry, it was discovered that he was the same person who had painted the Imperial screen, some time before. When the Shôgun learned this, Ikkei and his son were seized and thrown into prison in 1858, but they were soon allowed to return to Kyôto. While in prison Ikkei was injured by a fall, and died soon after his return to Kyôto in 1859, at the age of sixty-five.

The roll of "Caricature Sketches of the Foxes' Wedding," of which we here reproduce two portions, was the masterpiece of our artist. He is said to have admonished pupils as follows:—"Though painting is but a trifling accomplishment with us, it has nevertheless a bearing upon the morals of society; therefore we must not appeal merely to the eyes of the common people, but endeavor to lead them, by means of art, to higher aspirations." Hence the present pictures were not the mere caricatures that they seem, for they had a hidden meaning. The treatment is as dexterous and the colouring is as beautiful as are the older sketches of Tosa; and the work is worthy of the reputed reviver of art towards the end of the Shôgunate government.

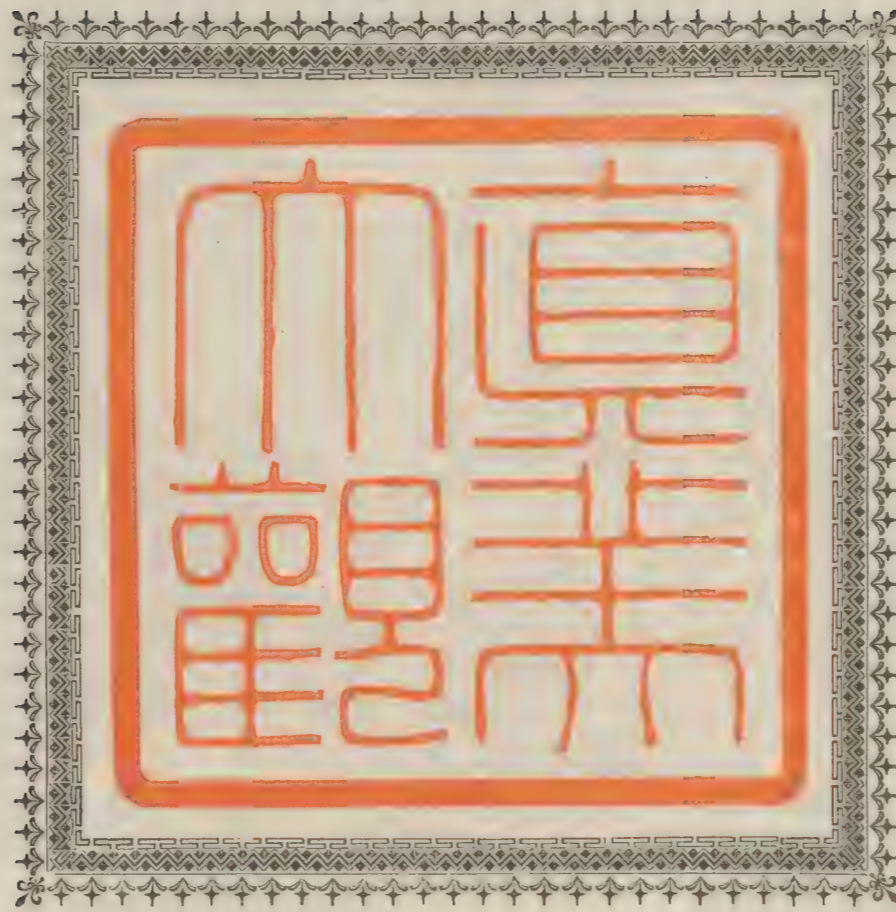




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