真義大觀

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vol. 6.

SELECTED RELICS

of

JAPANESE ART

Vol. VI.

EDITED BY S. TAJIMA.

觀大美真

第六冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

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（身長蓮座及光背共一尺三寸）（帝室博物館陳列）

こゝに謹載する御物金銅像は、もと大和法隆寺に傳來せしものにして、四十八體佛と稱せらるゝもの、一なり、其像形は同寺夢殿の本尊と相似て少しく異り、彼れは兩手に持する如意寶珠を蓮華臺上に安じ此れは然せざるの違あり、又同寺現藏中此像と同じき金銅像尙ほ一體あり、恐らくは聖觀世音菩薩の變形なる可し

此像の臺座の周圍に銘あり、字畫多くは明瞭ならずして、其文意頗る解し難しと雖も、其大要を按ずるに、笠評君大古臣と云へる人の歿後、其子二人父の冥福を祈らんが爲め乃ち此像を造り、辛亥の年七月十日、此銘を記したりと云ふに在るが如し、笠評君とは蓋し吉備の笠臣にして國造ならんも、大古臣の名古史に見えざれば、如何なる人なるか之を知るに由なし、又銘文中、辛亥年とあるに就きて二說あり、一は之を崇峻天皇卽位四年西曆五九一年とするものにして、他は孝德天皇白雉二年西曆六五一年なる可しと云ふものなり、前說にして當を得たりとせば、本邦佛像中最古の一體と云ふ可く、又後說を眞なりとせば、夫の山口直大口が詔を奉じて千體佛を作りし第四冊法隆寺四天王木像の說明參看、翌年に當りて鑄造したるものにして、法隆寺金銅の瓔珞如來、推古天皇十五年卽ち西曆六〇七年の作及び釋迦三尊、推古天皇三十一年卽ち西曆六二三年、止利佛師作（第一冊所載）以後の作たらざる可らず、斯の如く銘文既に干支のみを記して天皇の御代を明示せざる以上は、更に其技術樣式等を精覈して其年代を考定するを順序とすれども、兎に角に千餘年を經たる古物に就きて、僅々六十年の差を考定上下せんことは、蓋に容易の業にあらざるなり、況んや其全體平扁にして天衣の端左右に延長し、恰も鰭狀を爲したるが如き、其樣式相貌等所謂止利佛師式に似たる所あれども、これを以て直ちに止利の作たる法隆寺金堂の釋迦三尊像より後の作なりと斷定するを得ざるをや、何となれば此等の特調は元來朝鮮佛に基けるものなるか、將た遠く西方印度の影響を受けたるものなるかさへ今日未だ覈定せられざればなり、要するに此像は更に幾多の精査研究を俟する珍貴の佛像として、最も敬重す可きものなり

IMAGE OF AVALOKITEŚVARA (KWANNON).

(In an alloy of gold and copper; the height with its seat and halo, 1 foot 3⅞ inches.)

ARTIST UNKNOWN.

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

This image of Avalokiteśvara (Kwannon) is made of an alloy of gold and copper. It belonged originally to the temple Hôriuji, Yamato, and was one of the forty-eight images of Bodhi-sattvas, and has now passed into the possession of our Imperial Household. The form of the image much resembles that of the saintly image enshrined as the chief object of worship in the Yume-dono, Hôriuji, except that the latter has his Cintā-maṇi (Wishing-gem) upon the lotus throne. There is, however, another image in Hôriuji similar to the present one and, according to our opinion, this is another form of Ârya Avalokiteśvara (Shô Kwannon).

The square pedestal of the seat of the image bears an inscription around it, but most of the strokes of the characters are not to be clearly deciphered and the purport of the inscription is difficult to understand. It seems to run as follows:—" On the death of a sire 'Kasanokôri-no-kimi Tako-omi,' the two sons made this image in order to accumulate religious merits in virtue of which their father might obtain a happy life above. Inscribed on the 10th of the 7th month of the year of *Kanoto-i*, 辛亥 (cyclical signs)." 'Kasanokôri-no-kimi' is synonimous with 'Kibi-no-kasaomi,' meaning the governor of the province, but the private name 'Tako-omi' does not appear in the history of our nation and we have no means of ascertaining who he was. The year of *Kanoto-i*, again, is difficult to identify, for there exist two conflicting opinions about it. The first takes it to be the fourth year of the Emperor Sushun (591 A.D.), while the second identifies it with the second year of the Hakuchi period, in the reign of the Emperor Kôtoku (651), the difference being a period of sixty years. If the former view be right, this would be almost the oldest Buddhist image, while if the latter be preferable, it is necessary to suppose that this celebrated figure must have been cast in the next year after Yamaguchi-no-atayé Ôguchi received the Imperial order to make a thousand images of Buddhist saints (see VOL. IV, "Wooden images of the Four Mahârâjas of Heaven"), and must have been posterior to the bronze image of Buddha Bheshajya-guru (Yakushi) in the Kondô of Hôriuji, which was cast in 607 and those of Śâkyamuni and his two attendants made by Tori in 623 (see VOL. I). Sixty years of difference in the date of origin is next to nothing in the case of a work of art more than a thousand years old and it is almost impossible, even for an able expert, to discern the priority of the two simply from the style and skill in casting. The thin body and the face, and the strange form of the sleaves are somewhat in the style of Tori, and so we must not be too rash in assigning it to a later date than Tori himself, for we can never know whether these peculiarities are of Korean art or due to Indian influence. In any case, our image is one of the most important art-relics of old, and is worth closer investigation into its history and its workmanship.

帝室御物

聖德太子御影(紙本着色)　傳百濟國阿佐太子筆

〔竪三尺三寸五分、横一尺七寸五分〕〔帝室博物館陳列〕

聖德太子は用明天皇第一の皇子にして敏達天皇の二年西曆五七三年に生れ給ひ推古天皇の三十年(西曆六二二年)に五十歳の御齡を以て薨じ給へり御略傳は曩に第二册に記載したれば就て見る可し

此に掲ぐる畫像三人の中なるは卽ち聖德太子にして、左方は山背大兄王、右方は殖栗王なりと云ふ、此幅はもと法隆寺に傳へたるものにして、寺傳に據れば百濟國の阿佐太子が國王の命に依りて推古天皇の五年西曆五九七年四月來朝し、聖德太子の眞影を拜寫したるものなりと云ふ、然れども說を爲す者あり、曰く、此畫の太子は笏を持し給へり、然るに元來日本にて笏を用ゐるは孝德天皇の大化(西曆第七世紀の央)の新制より始まれるものなり、又其御服は朱華色なるが、朱華色を皇族の服色と定められしは天武天皇の十四年西曆六八五年にして、文武天皇の御時西曆六九七年—七〇七年に至り深紫色に改められたり、更に又其御冠は漆紗冠として紗に漆を施して作りたるものなるが、是れ亦天武天皇の十一年(西曆六八二年)六月始めて制定せられしものなり、されば此御像は太子在世の時に眞影を直寫し奉りたるものにはあらずして、薨去の後天武天皇の御宇より持統天皇の御世に至るまでの間西曆第七世紀の末に於て畫かれしものなる可しと、而して此畫像によりて當時の服飾を窺ふを得るは學者に取りて非常の利益なり、二王子の着衣の如き、腦縫の御袍にして、皇族未冠の袍なりしこと、及び頭髮を中分し左右の耳邊に於て結束せる當代童形の美豆良の形狀等をも此畫によりて證するを得べし、要するに此畫は夫の法隆寺金堂に安置せる玉蟲厨子臺座の畫第二册掲載に永ぐ所の古畫にして、筆法高古、着色幽雅、眞に美術史上稀有の珍寶たるのみならず、亦實に歷史及び風俗史上の好資料として最も尊重す可きものと云ふ可し

SHOTÔKU TAISHI.

(Kakemono, coloured; 3 feet 4¾ inches by 1 foot 9 inches.)

SAID TO BE BY THE PRINCE ASA (KOREAN).

OWNED BY THE IMPERIAL HOUSEHOLD.

(WOOD-CUT.)

The life of the Crown Prince, Shôtoku Taishi (573–622 A.D.), eldest son of the Emperor Yômei, has been given in VOL. II. The middle figure of the three portraits in this rare picture is the Crown Prince, the one on the left is the Prince Yamashirono Ôyé and the corresponding small figure on the right is the Prince Yeguri. This *Kakemono* formerly belonged to the monastery Hôriuji, which traditionally assigns it to Prince Asa of Korea, who, by command of his King-father visited Japan in 597 and painted this portrait of Shôtoku Taishi. But some connoisseurs declare that this tradition is hardly trastworthy, for the use of the 'Kotsu' a tablet held before the breast by both hands, was introduced in the Taikwa period (middle of the 7th century), during the reign of the Emperor Kôtoku. Further the pink colour of his robe is in accordance with a later regulation passed in the 14th year of the Emperor Temmu (685),* while his cap of lacquered silk gauze came into use for the first time in 682, under the same Emperor. From these facts we can perceive that though this is not a life-portrait of Shôtoku Taishi, yet still we have before us a picture produced before the end of the 7th century. The robes of the two young princes are the so-called 'Rôketsu' and these seem to have been in use by Imperial princes under age. The style of dressing the hair at this early period called 'Midzura,' can be observed in the portraits of the young princes.

The paintings are very old, coming next to the drawing on the side of the pedestal of the Tamamushi Shrine (see VOL. II). The style of drawing is antique and elegant and the application of colour is refined and simple. It holds a high position among art objects, not only as a rare treasure, but also as an important index for the study of Japanese customs of olden times.

* This rule was altered in the reign of the Emperor Mommu (697–707) and the colour became deep purple.

觀世音菩薩木像　作者不詳

（身長七尺）

大和國法相宗大本山法隆寺藏

此に掲ぐる佛像は、法隆寺の金堂に安置せるものにして、其姿體平扁身長比較的に高く而して腰部以上は乾漆を以て之を製し、以下は往々最古の木彫中に見る所の一種の木材を以て彫刻したるものなるが如し、其衣紋及び頸腕等の裝飾金具類は止利佛師（推古天皇御宇即ち西曆第六七世紀の交）作の佛像に似たる所あり、又其光背は寶珠形とも稱す可きものにして、模樣あり、而して之を支ふる所の柱は木材を竹幹狀に彫り成したるものにして、其製恰も夫の中宮寺の如意輪觀世音第三冊所載及び法輪寺の虛空藏菩薩等の木像に於ける物に同じく、其他の佛像には未だ曾て類を見ざる所なり、此像或は百濟國より渡來せしものなりと云ひ、又或は印度の作なりと傳ふれども、未だ信憑するに足る可き確然たる徵證なし、但し其姿勢容貌及び刀法技巧乃至木材等に依りて觀察するに、渡來の物たると否らざるとに拘はらず、決して推古天皇時代以降の作にあらず、實に本邦傳ふる所の佛像中最古のものに屬し、藝術史上極めて重要なる一物と稱す可きものなり

WOODEN IMAGE OF AVALOKITEŚVARA.

(7 feet ½ inch in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

The image of Avalokiteśvara (Kwannon) which is enshrined in the Kondô (Golden Hall) of Hôriuji is tall in proportion to its body which is thin and refined almost to attenuation. The portion above the waist is lacquer work and the lower part is sculptured in a wood rarely seen in the ancient sculpture. The designs of the robe portion, the necklace, bracelets etc. are like those of the image sculptured by Tori (between the 6th and 7th century). The halo is shaped like a Cintâ-maṇi (Wishing-gem), with a support like a bamboo tree, just as in the case of the image of Chûgûji (see VOL. III) and that of the Bodhi-sattva Âkâśa-garbha of Hôrinji, Yamato, a form never seen elsewhere. Some believe that it was imported from Korea or from India. The attitude, the countenance, the style of carving, the skill and the material, all point to a date anterior to the reign of the Empress Suiko (593–628 A.D.). Whether it is by a foreign or native hand, it is a splendid art-relic of the most ancient period and of great importance to an appreciation of the history of Japanese art.

良辨僧正木像　傳自作

（身長三尺一寸二分）

奈良華嚴宗大本山東大寺開山堂安置

南都の巨刹東大寺の開山良辨僧正俗姓は百濟氏近江國志賀の人なり二歳の時母出でて桑を採り兒を樹陰に置きしに忽ち大鷲あり攫み去つて南都の春日祠前に放つ義淵僧正たまたま神祠に詣で拾ひ得て之を養ふ、幼にして學に就き稍長じて剃髮具戒するに迨び義淵授くるに法和を以てす學解增進して諸部を該貫す天平五年西曆七三三年聖武天皇紬索院を添上郡に建立す師時に郡に在て一小院を構へ安居誦經せり天皇其德風を聞食し賜ふに紬索院を以てせらる造營已に成り改めて金勝寺と號す師深く華嚴興隆の素願を懷きしが新羅の僧審祥華嚴に精通すと聞き、乃ち請じて金勝寺に講筵を開く爾來此地を以て華嚴弘通の道場とし東大寺の大伽藍を造營し始めて其別當に任ぜられ寺務を管す天平寶字四年西曆七六〇年僧正となり寶龜四年西曆七七三年十一月十六日八十五歳にて入寂す師心地英發器度洪恢にして智德兩つながら全かりし高僧なり

此に出せるものは即ち東大寺の開山堂通稱良辨堂に安置せらるゝ僧正の木像にして其彫刻の絕妙なる一刀一鑿悉く靈氣あり神采奕々として僧正其人に接するの感あらしむ觀る者誰か畏敬尊崇の念を生せざらんや由來古寺名刹に傳ふる所の高僧碩德の像頗る多けれども法隆寺の行信僧都乾漆像及び道詮律師塑像唐招提寺の鑑眞和尙紙製像第五冊揭載）幷に此に掲ぐる良辨僧正木像の如き優品は甚だ罕なり此像寺傳には僧正の自作なりと云へど恐らく師の餘技には非すして專門家の作なる可し而して其刀法風趣等に依りて之を察するに、殘後久しからずして作られしものなることは殆んど疑なし

WOODEN IMAGE OF RÔBEN.

(3 feet 12⅝ inches in height.)

SAID TO BE BY HIMSELF.

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

Rôben, the founder of the temple Tôdaiji, was a native of Shiga, Ômi province, born into a family by the name of Kudara. When he was two years old, his mother took him out to a farm and laid the child under the shade of a tree. Thereupon a great eagle alighted, seized him and bore him to the Shintô temple Kasuga, Nara. The high priest, Giyen, picked him up and fostered him with great care. As he grew to be a boy the priest had him join the order and receive the precepts. First he was taught the doctrine of the Hossô sect (Vidyâ-mâtra sect) in which he soon became well versed. In the 5th year of the Tempyô period (733) the Emperor Shômu built the temple Kensakuin in Nara and hearing the fame of the young priest assigned it to him. At that time there was a priest from Korea, named Shinshô who was versed in the Avataṁsaka (Kegon) doctrine. Rôben invited him to the temple and opened a course of lectures on the Avataṁsaka Sûtra and established a centre for the study of that doctrine. When Tôdaiji, a great monastery, was built by the Emperor, Rôben was made the first Abbot of it. He died in 773, aged eighty-five. He was a man of great intelligence and of pre-eminent character.

The image, here reproduced, is one deposited in the Rôbendô of Tôdaiji. The skilled and successful carving fully brings out the character and inspires us with awe and reverence while gazing on it. It is to be ranked with the images of Gyôshin and of Dôsen in Hôriuji and of Kwanshin in Tôshôdaiji (see vol. v). Perhaps it may not be by his own hand, but rather points to a specialist's work. From the style and taste we judge that the production falls to a date not long after the death of Rôben.

吉祥天女木像　傳聖武天皇御作

（身長三尺四寸）

山城國當尾眞言律宗淨瑠璃寺藏

吉祥天女は第二冊藥師寺所藏吉祥天女畫像の説明に於て述べたる如く、威德成就衆事大功德天とも號し、北方毘沙門天の居城阿尼曼陀城裏なる最勝園に止住し、歸命の衆生に無量の福德を授くるを其本誓とせり

此に出せる木像は古來傳へて聖武天皇神龜元年―天平二十年卽ち西曆七二四年―七四八年在位の一刀三禮の御作なりと云ふ果して然るや否やを知るを得ざれども、此像を安置したる厨子內部の畫本冊所載を弘仁時代（西曆第九世紀の初頃の物とし、而して此木像と同時に作れるものなりとせんか、此木像も亦おのづから天平時代以後の物たらざるを得ざる可し、然れども其結髮の風俗天衣の模樣より全體の彫法趣致等に稽へ、又他の天平時代に於ける佛像等に比較するに聖武天皇頃の作として大なる誤謬なきが如し、其天衣瓔珞の莊嚴より左右の手相等に至るまで悉く經說に合し、其顏貌豐滿にして容姿端嚴且つ粧飾の美を盡し、莊嚴の妙を極め、能く福德の主神たる相好を表顯して餘蘊なく、觀る人をして覺えず肅然崇敬の念を發せしむ、蓋し我國吉祥天女の木像中、一二を爭ふの傑作なりと稱す可し

WOODEN IMAGE OF ŚRÎ, GODDESS OF FORTUNE.

(3 feet 5 inches in height.)

SAID TO BE BY THE EMPEROR SHÔMU.

OWNED BY THE TEMPLE JYÔRURIJI (KUTAIJI) TÔNO-O, YAMASHIRO.

(COLLOTYPE.)

We have referred to the Goddess Śrî in vol. II under a picture of her, owned by the temple Yakushiji, Yamato. She is believed to live in the Celestial City of Animanda belonging to the God Vaiśravaṇa, Regent of the North, and to keep the vow that she would confer whatever fortune one should desire with a believing heart.

The wooden image here reproduced is said to have been carved by the Emperor Shômu (724–748). The paintings in the interior of the shrine,* in which our image is deposited, are productions posterior to the removal of the capital from Nara to Kyôto (in 794), and if the image is contemporaneous with the shrine the carving is not to be assigned to the Tempyô period (8th century), much less to the Emperor Shômu. But judging from the style of dressing the hair, of the robes and from the method and taste of carving it can be well assigned to the Tempyô period, such is the striking resemblance to other Tempyô art-relics. All the peculiarities of the image are in accordance with discriptions given in Buddhistic books, and the beauty of her form, the elegance of her decorations sufficiently proclaim her Goddess of Fortune. It is one of the best images of the goddess still existing in Japan.

* see below in this volume.

薬師如来坐像　像高二尺

奈良県吉野郡

辯才天女畫像(板面着色)　筆者不詳

厨子扉畫七枚中の一枚

(縱三尺四寸、橫二尺七分)

東京美術學校藏

茲に掲ぐるものは、もと山城國木津の東南當尾村なる淨瑠璃寺に在りて吉祥天木像(本冊掲載)を安置せる厨子內部の畫なりしと云ふ扉扇總じて七枚あり何れも板面に胡粉を塗りて地と成し、其上に彩色を施せるものにして辯才天女、梵天帝釋天四天王等を各一枚に描寫せり、此に出せる畫は卽ち其一にして、中尊は八臂の辯才天女、上部の左方は波羅大天、右方は僧愼爾夜叉大將、下部の左方は訶利帝母、右方は欲菩女なる可く、就れも吉祥天と共に最勝王經の護法者なり、全體の畫樣は稍活潑の勢を缺げるも、而も嚴密にして能く整ひ、筆致は纖細にして變化に乏しけれども、而も老熟して澁滯の痕なく、着色は重厚なれども、而も一種樸質の趣を帶び、天衣の裝飾模樣の如きは殊に精緻を極めたり、其筆者は固より之を知るに由なく、且つ其製作の年代に就きても二樣の說あり、一は嘗て此畫を存せし厨子中に安置せられたる吉祥天木像が天平時代(西曆第八世紀の上半)の作たるに近く、且つ其彩色模樣等の愼密華麗にして純然たる唐風を帶びたるより見て、最も唐風の影響を受けたる天平時代の作ならんと云ふものにして、他は天平時代の繪畫と稱せらるゝ大和國藥師寺の吉祥天畫像(第二冊所載)及び正倉院御寶庫の樹下美人畫と對比して、之を天平畫とせんより寧ろ弘仁時代(西曆九世紀の初)の物とするを妥當なりと云ふに在り、其孰れか果して是なるや、今遽かに斷定するを得ざれども、兎に角に厨子內安置の吉祥天木像と其年代太しき相違あらざること疑なし、天平乃至弘仁初期の畫の世に傳はるもの實に寥々たる今日剝落汚損甚しからずして、依然千古の美觀を存する此畫の如きは洵に稀有の重寶と稱す可し

GODDESS SARASVATÎ.

(Coloured on board, 3 feet 5 inches by 2 feet 8½ inches.)

ARTIST UNKNOWN.

OWNED BY THE ACADEMY OF FINE ARTS, TÔKYÔ.

(WOOD-CUT.)

The series of pictures, a portion of which is here reproduced, are painted on seven door-leaves, said to have been parts of the shrine of the Goddess Śrî (see above in this volume) deposited in the temple Jyôruriji, in the village Tôno-o, near Kidsu, Yamashiro. The whole surface of boards was first coated with carbonate of lead (Gofun) to make a white ground for the coloured figures of deities. In the portion, here given, the middle one is Sarasvati (Benzaiten) with eight arms. The left figure above represents the God Vasu while the right one is the chief Yakṣa Saiṅjaya. On the left at the bottom is mother Harità and on the right Goddess Nandini. All these, as well as Śrî (Goddess of Fortune), are said to be the deities patronizing the Suvarṇa-prabhâsottama Sûtra. The whole is treated strictly, regularly and minutely; though it is somewhat wanting in action and variety the skilful handling and the thick, but refined colouring leave no trace of awkwardness. The designs of robes are also very elegant and fine.

Unfortunately we cannot ascertain whom it is by. As to the date too there are two opinions set forth. As the *image* of Śrî (see above in this volume) which was orignally in the present shrine is almost certainly a production of the Tempyô period (first half of the 8th century) and as the thick colouring and beautiful designs of our picture betray influence of the Tang art, some connoisseurs assign this to the Tempyô period. Others would notice a difference between the Tempyô picture of Śrî (see VOL. II) in Yakushiji, Yamato,* and the *image* of Śrî which was originally in the shrine in question and assign our picture to the beginning of the 9th century. In either case this much is certain, that our picture is not much later than the *image* of Śrî. We have not many paintings of the Tempyô (first half of the 8th century) and Kônin (beginning of the 9th century) and a picture like this, not much faded or injured by age, is indeed a rare treasure of the nation.

* Compare the picture of "Beauty under a Tree" in Shôsôin, Nara.

金銅製錫杖　作者不詳

（長九寸八分、橫徑四寸五分）

讃岐國屏風浦眞言宗善通寺藏

善通寺は眞言宗の開祖弘法大師空海寶龜五年―承和二年即ち西暦七七四年―八三五年誕生の靈跡にして、大師が唐より歸朝、天同元年即ち西暦八〇六年の後之を建立し、父佐伯善通の名を取りて寺名としたるものなり。こゝに掲ぐる錫杖は同寺唯一の寶物にして、毎年三月廿一日、六月十五日の兩度、御影供の法式に際し、之を頂禮せんとて遠近より參詣する者其數を知らずと云ふ。錫杖は梵語にて隨棄羅と云ひ、之を振る時錫々たる聲を作すが故に乃ち錫杖と呼び、又智行功德の本を象はすに由り智杖又は德杖とも名づく。此に掲ぐるものは全體銅に鍍金し、表面には上品の阿彌陀三尊、裏面には下品の阿彌陀三尊及び表裏各左右に於て四天王を鑄出せり。其製作の高雅にして古色の蒼然たる、本邦古來有名の錫杖中絶えて其比を見ず。傳へ云ふ是れ大師唐に在るの日其師青龍寺の惠果阿闍梨より授かりて將來せるものなりと。未だ眞否を知らずと雖も、史を案するに、惠果阿闍梨鑄工楊忠信等をして諸道具を造らしめ、諸密經及び諸曼荼羅等と共に大師に付與したることあり、且つ其造法及び阿彌陀三尊幷に四天王の面貌相好等に就きて考究するも、之を本邦作と云はんより、大師將來の說を允當と認む可きが如し。されば此錫杖は宗教の道具として尊重す可きのみならず、亦實に一箇美術の標本として珍重愛惜す可き物なり

METAL STAFF CALLED KAKKARA (SHAKUJYÔ.)

(Made of an alloy of gold and copper; 9 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE ZENTSÛJI, SANUKI.

(COLLOTYPE.)

The temple Zentsûji is in the village, Byôbugaura, where Kôbô Daishi (Kûkai), the founder of the Shingon Sect, was born. On his return home from China in 806 A.D. he built the temple and named it after his father, Zentsû. The wonderful casting which is given here is the treasure of that temple and such is its attraction that people throng to the temple twice a year on the 21st of March and on the 15th of June, in order to behold it and pay their respects before it. Such Buddhist metal work is called 'Kakkara' in Sanscrit. On one side, the images of Buddha Amitâbha, Avalokiteśvara, and Mahâsthâma are cast and on the other side appear the same triad in an inferior form. The figures at the right and left represent the Four Regents of Heaven. Its finish is so elegant and antique, above similar products in Japan, that we may lend a slight credence to the story that while Kûkai was in China, his teacher, Keikwa, of Ching-ling-ssu of Chan-an-fu, is said to have bestowed it upon him and it was brought home on his return. The tradition seems not without foundation, since we hear from other sources that Keikwa invited a founder, Yang Chû-shin by name, to cast several articles to give his pupil Kûkai. Certainly its make and the figures on both sides may be better assigned to a Chinese artist. It is not only an important religious relic, but also a splendid examplar of the founding art of olden time.

勤操僧正畫像(絹本着色)　筆者不詳

(竪五尺五寸一分、横四尺五寸二分)

紀伊國高野山眞言宗菩門院藏

勤操僧正、姓は秦氏、大和國高市郡の人、天平寶字二年西曆七五八年生る、十二歲にして大安寺の信鑒を禮して師と爲し、後に善議法師に就て三論の學を受け、石淵寺を創して大に密敎を煽揚せり、弘仁四年擢でられて律師となり、宮中に於て最勝王經を講じ、且つ諸宗の大德と法義を論ず、詞義頗る贍博にして、深く皇帝の嘆賞を受け、少僧都に任せられ、東大寺の別當を兼ね、幾くもなくして大僧都に擢でられ、西大寺の幹事と爲る、延曆十五年、亡友追薦の爲め始めて八座の法華を講ず、名づけて法華八講會と云ふ、諸寺相倣ふて之を修し、十講三十講等相次で出づ、皆師に基く所なり、天長四年西曆八二七年五月七日、西寺の北院に終る、春秋七十、荼毘の日勅して僧正を贈る

勤操僧正の此畫像は、卽ち僧正の弟子たりし弘法大師空海寶龜五年—承和二年卽ち西曆七七四年—八三五年の眞筆と傳ふる所のものなり、大師は博學多才にして、我國の文化に偉大の貢獻を爲したることは何人も能く了知する所、且つ詩に長じ、文に精しく、書に巧に、丹青に妙を得たり、茲に出せる畫上の讚は、大師が勤操示寂の翌年卽ち天長五年西曆八二八年四月十三日、師德を頌揚せん爲め作りしものなるも、中に勤操大德影讚東寺沙門大僧都御文の文字ありて、大師の自筆にあらざるを示し、畫も亦隨つて其揮灑せる所にあらざるを知る可し、但し東寺沙門大僧都と呼稱せるより察すれば、其未だ弘法大師の諡號を贈られざりし延喜二十一年前の讚に相違なかる可く、所謂藤原時代初期第九世紀の後半に屬す可きものならん、其全體に施せる彩色濃厚ならず、固より密畫と云ふ可きものにはあらざれども、一種の描法、能く唐畫の面影を傳へ、筆致健雅にして、品格頗る高く、觀る者をして眞に勤操其人の高風を贈仰せしむるに足れり、だとひ大師の筆にあらざるも、亦以て珍賞す可き逸品と云ふ可し

HIGH PRIEST, GONSÔ.

(Kakemono, coloured; 5 feet 6½ inches by 4 feet 6½ inches).

ARTIST UNKNOWN.

OWNED BY THE TEMPLE FUMON-IN, KÔYA-SAN, KII.

(COLLOTYPE.)

Gonsô, born 758 A.D., in the province of Yamato, entered the priesthood under Shinrei, Abbot of the temple Daianji, and studied the Mâdhyamika Doctrine from a learned priest named Zengi. Later on, he founded a temple called Iwabuchidera, where he lived, propagating the mystic doctrine of Tantra. In 813 he was appointed teacher in the Vinaya (discipline), and invited to the Imperial court to lecture on the "Book of the King of Kings" (Uttama-râja Sûtra*). His skilful discussions, with other learned priests, on religious subjects, were praised by the Emperor, who appointed him Abbot of the temple Tôdaiji. He was promoted afterwards to a higher priestly order, and became Dean of the temple Saidaiji. In 827 he died in the North Hall of Saidaiji, aged seventy. On the day of cremation the Emperor conferred upon him the posthumous title, Sôjyô (Bishop or High Priest).

The picture, here reproduced, is said to be by Kôbô Daishi (Kûkai, 774–835) a disciple of Gonsô, but the writing above the picture shows clearly that it is not his. The same writing, however, indicates that the production, whoever the author may be, falls before the 21st year of the Yengi period (921) when the Emperor gave Kûkai the posthumous title Kôbô Daishi, and therefore the picture represents the early part of the Fujiwara period (latter half of the 9th century). The colouring is not thick and the handling is not very minute, yet the painting, full of spirit and taste, indicates the influence of Tang art.

* See above the Stûpa Maṇḍala; the book is the Suvarṇa-prabhâsottama râja Sûtra.

諾矩羅尊者畫像(絹本着色)　傳支那唐朝禪月大師筆

十六羅漢十六幅內二幅缺中の一幅

(各竪四尺二寸六分、横二尺一寸七分)

京都東山臨濟宗高臺寺藏

諾矩羅は十六羅漢中第五位の尊者にて八百の阿羅漢と共に南瞻部洲に住在す、ここに掲ぐるものは、高臺寺の寶物として有名なる十六幅內二幅今傳はらず中の一にして古來禪月大師の筆と傳ふるものなり、京都泉涌寺の俊芿國師が宋國に在りし時(正治元年卽ち西曆一一九九年に渡航し、建曆元年卽ち西曆一二一一年に歸朝す)開化寺の正大師俊芿國師の相貌非凡なるを見て、第十七位の羅漢慶友尊者に似たりと稱し、贈るに羅漢の畫幀を以てす、師携へて明州に到るや、菜僧看て曰く、是れ唐の禪月大師の畫なり、第二の校本現に育王山に珍藏せり、子が此眞跡を得たるは洵に海東の幸なりと、古來高臺寺に藏する所の畫幅卽ち國師の携へ歸れるものなりと云ふ

禪月大師名は貫休字は德隱婺州金溪浙江省金華府の人なり、幼にして出家し、幾くもなくして詩名時人を聳動す、後蜀に入るや、王衍將に僭僞を圖らんとして、四方の賢士を邀ふたまゝ、師を得て大に喜び盛んに禮廻し、紫衣並に禪月大師の號を賜ふ、大師は草書及び畫圖を善くし、最も羅漢を描くに長せり、而して其羅漢圖は皆親ら感見する所により描寫せるものにして、世人の偶、其眞蹟を得るあれば、珍襲愛惜すること隋珠趙璧も啻ならざりしとぞ、我國禪月大師の筆と稱する所の羅漢畫頗る多し、然れども其畫風稚致十種十樣にして、孰れか果して大師の眞蹟なるを知るに苦む、蓋し大師が羅漢畫を以て著名なりしより、後人切りに其名に托して、竟に魚目を明珠に混ずるに至りたるものならん、此に出せる羅漢圖は、禪月大師の筆と稱せらるゝものゝ中に於て殊に逸品と稱す可きものなり、然れども果して傳說の如く之を大師の眞品とするを得るや否や、疑なき能はず、聞く大師の羅漢を描くや、先づ入定して其容姿を觀想し、而して後之を寫すを常とせり、故に其描く所悉く梵相にして、其眞態を曲盡し、形骨怪奇を極むと、高臺寺所藏の十六羅漢圖が其狀貌古朴にして頗る異采を帶ぶるの處、能く此傳說に合すれども、曲さに畫面の特調を觀れば、唐末より五代に涉りて(西曆第九世紀の終より第十世紀の尖に至る)世に在りし禪月當時の作品とせんより、寧ろ宋代(西曆九六三年—一二七八年)の物とするを允當とす可きが如し、要するに此畫の筆者がたとひ禪月大師にあらざるも、其着色の單調にして華麗ならざる處、却て一種の雅趣を呈し、超凡顯脫の筆力縑上に躍如たるを覺ゆ、決して唐畫師の作品にはあらざるなり

ARHAT NAKULA.

(One of the fourteen Kakemono, coloured; 4 feet 3¾ inches by 2 feet 2¼ inches.)

SAID TO BE BY SHAN-YUEH (CHINESE).

OWNED BY THE TEMPLE KÔDAIJI, KYÔTO.

(WOOD-CUT.)

Nakula is the 5th of the Sixteen Saints and is believed to have lived in South Jambudvipa (India). The picture here given is one of the famous treasures of Kôdaiji. As two portraits of the sixteen are now lost, we treasure more highly the fourteen still extant. When Shunjyô of the temple Sennyûji, Kyôto, went to China (he remained there from 1199 to 1211) he met Ching-tâ-shi of Kai-hwa-ssu, who observing a strong resemblance in the former's face to that of the Arhat Nandi-mitra (the 17th), presented to him the picture of Arhats. When Shunjyô came to Ming-chou with them they were seen by a priest who declared that they were the productions of Shan-yuch and that a copy of them existed in the Yu-wan monastery. In his joy he added that to obtain the original picture was a great fortune for the Far East. The pictures owned by Kôdaiji are believed to be these very ones.

Shan-yueh (Zengetsu), otherwise called "Kwan-kiu" or "Teh-yin" was a native of Chin-chi (Chin-hwa-fu of Che-kiang). Soon after he entered the priesthood the fame of his poetry spread-wide abroad. When he went to Ssu-chuan, Wan-yen was just organizing a rebellion and welcomed wise councilors from all quarters. He was glad to accept Shan-yueh as a member of his staff and honoured him with the title "Tâ-shi," ("Great Master"). Shan-yueh was skilled in handwriting and painting, and especially in the execution of saintly figures of Arhats. There are a great many pictures said to be by him, but all differ in taste and in style to such a degree that we cannot ascertain which are genuine. The present one seems to be the best of all, but it greatly differs from those of Shômyôji, Kanazawa, Musashi, and of Tôkaian, Myôshinji, Kyôto, which are also said to be his. After examining the peculiarities of the pictures we should assign them to an artist of the Sung dynasty (963–1278) rather than to Shan-yuch who lived during the Tang and the Wu-tai period (from the end of the 9th century to the middle of the 10th century). In any case the colouring, simple yet full of taste, and the sharp and strong use of the brush can by no means be assigned to an artist of common ability.

天人圖(壁畫着色)　筆者不詳

(縱一尺六寸、橫三尺五寸)

山城國日野眞言宗法界寺藏

法界寺は參議左大辨藤原家宗が弘仁十三年(西曆八二二年)延曆寺戒壇建立の宣旨を帶びて比叡山に登りし時傳敎大師喜悅の餘り、太刀一口貝多羅葉の藥師經一卷と共に、藥師如來の像一體を贈りしかば、乃ち之を安置せん爲め建立せしものなりと云ふ。家宗五代の曾孫式部大輔資業日野の山莊に退隱するに追び從前の規模を改擴して藥師堂を建立し、實綱、實政の二子また觀音堂、五大堂等を增立して檜奐宏壯を極めしが、元亀二年(西曆一五七一年)織田信長叡山を攻擊するに方り、本寺も亦兵燹に罹り、僅かに阿彌陀堂の一宇のみ災を免れしを以て、本尊藥師如來及び十二神將等を此堂に移せりと云ふ。此れより後阿彌陀堂を稱して藥師堂とするに至れり。この堂は資業が永承年間(西曆第十一世紀の央)に建立せるものなりと云ひ、或は大治年間(西曆第十二世紀の初)資業の外曾孫たる右大臣中御門宗忠の造營せるものなりとも云ひ、未だ其孰れか正しきを知らずと雖も、寃に角に應仁、文明及び元龜等の兵火を免れ今を去ること幾んど八百年內外の古建築たるや疑なし。其構造は五間四方寶形屋根重層檜皮葺にして內陣中央の四柱には十二光佛及び梵字を圖畫し、其上なる小壁の內面には天人及び藥器を畫き、其外面には十天菩薩の坐像を圖し、天井及び須彌壇にも亦種々の彩畫を現はせり。既に多年の星霜を閱して今は大半剝落磨損したれども、光彩猶は陸離として古色の頗る掬す可きものあるなり。こゝに掲ぐる天人圖は卽ち內陣の小壁に畫かれたる十面の一にして、筆路流暢、氣韻頗る高雅なり。其筆者は之を知るに由なしと雖も、恐らくは當時の名匠が丹青の妙を凝らして、建立者委囑の榮に酬いたるものなる可し。其規模に至りては固より大和法隆寺金堂の壁畫には及ぶ可くもあらざれど、夫の山城平等院の鳳凰堂の如く板壁に畫けるものに異なり、直ちに土壁の面に畫かれたるものなれば、日本國中此類の畫は法隆寺の外、唯僅かに本寺あるのみ實に稀世の珍寶として其堂と共に大切に保存せらる可きものなり

ANGEL.

(Wall-painting, coloured; 1 foot 7 1/8 inches by 3 feet 6 1/2 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE HÔKAIJI, HINO, NEAR KYÔTO.

(WOOD-CUT.)

The temple Hôkaiji was built in 822 by Fujiwara Iyemuné, councilor in the Imperial court, as a shrine for the image of Buddha Bheshajya-guru (Yukushi) and also for the palm-leaves of the Bheshajya-guru Sûtra in Sanscrit. These two had been given by Dengyô Daishi, of Mount Hiyei, as a token of gratitude, when the Imperial message to re-build the ritual terrace of the temple Yenryakuji was conveyed by the councilor. Sukenari, the 5th in generation from him (middle of the 11th century), retired to Hino and extended the site of Hôkaiji in order to build the hall of Bheshajya-guru. His two sons, Sanetsuna and Sanemasa, added also several other buildings. In 1571, Oda Nobunaga attacked Mount Hiyei and burnt the temple Hôkaiji also, of which, however, one building called the "Amida-dô" escaped, where fortunately the Buddha Bheshajya-guru and the images of the twelve gods were deposited. That hall is said to have been built by Sukenari (middle of the 11th century), or by Nakamikado Munetada (grandson of the former; beginning of the 12th century). We do not know which view is correct, but in any case, it is an old architectural construction that has existed for 800 years. The hall measures 30 feet in all directions. Round the four columns in the centre images of Buddha are painted together with some old Sanscrit characters. On the inner sides of the small walls, over the columns, angels and musical instruments are painted and on the outside, ten deities and Bodhi-sattvas. The ceilings and the altars also are covered with the like pictures. At present most of the paintings are faded and injured by age, but to the careful investigator the original splendours are to be discovered here and there. An attempt has been made here to reproduce one angel out of the paintings. The use of the brush is easy and fluent and the taste is high, indicating skill and ability in the author, though we do not know who he was. The paintings are done upon plaster like those found at the famous Hôriuji, Yamato, and are perhaps the only two samples still extant of the kind. These buildings, possessing such treasures of value, are reasonally prized as places of deposit, but also may be more highly treasured as the place of attraction for the devotee of pure pictorial art.

人物圖(檜扇々面着色畫)　筆者不詳

(長一尺、木廣一尺六寸)

安藝國嚴島國幣中社嚴島神社藏

茲に掲ぐるものは檜扇の面に繪畫を葉手書にしたるものなり、葉手書は我國特種の繪樣にして中に文字を書き交へて畫を作すものなるが嚴島神社の檜扇は表面に、ちる梅の色も匂もそひつるになどかとはるゝ人はなからん、裏面に、子の日する中にそたちてみどりなるさか野の小松かすみたなひく、と云ふ歌を各畫中に書き交へたり、此に出せるは卽ち其裏面にして、筆致纖細優美、着色亦溫雅佳麗品位頗る高し、其畫風は、俗に所謂引目鍵鼻とて人物の顏面を描くに、一の字を引きて目とし、鍵形を描きて鼻とするの筆法にて、春日隆能(嘉承頃卽ち西曆第十二世紀の初)第三冊十一面觀世音菩薩畫像說明參看)の筆と稱せらるゝ、源氏物語畫卷に似たる所あり、而して全體の結構善美を盡し、金銀の微塵、妙子を散き撒らして光彩陸離たる處、亦大の有名なる同社の嚴島經卷の口繪に酷似せるを覺ゆ、嚴島經卷は相國清盛(仁安二年—治承四年卽ち西曆一一六七年—一一八〇年在職)以下平氏の一族が法華經其他數部の經卷を手寫し、其裝飾に意匠を凝らし、美を盡して奉納したるものにして、平氏が全盛榮華を極めたるの影迹とも見る可き珍什なり、但し此檜扇を寄附したるは何人なるか、詳かならざれども、當社は清盛が安藝守たりし時より深く信仰し、或は社殿を修造し、又は神領を增加せしのみならず、一門の人々亦深く渴仰し、種々の寶物を納めたるより察すれば、是れ亦平氏一門の人の寄附したる物ならん、傳へ云ふ、清盛の女某頗る繪畫に巧なりしと、而して又說を爲す者曰く、夫の經卷の口繪は恐らく其筆に成れるものならんと、惟ふに柔和溫雅の趣に富める此扇面畫も亦經卷の口繪と共に、夫れ或は清盛の女の纖手に成れるものならんか、兎に角に筆致其他の點によりて、七百年前卽ち平氏が榮華を極めたりし頃の遺物と鑒すること、敢て不當にはあらざる可し

HUMAN FIGURES AND PINE TREE.

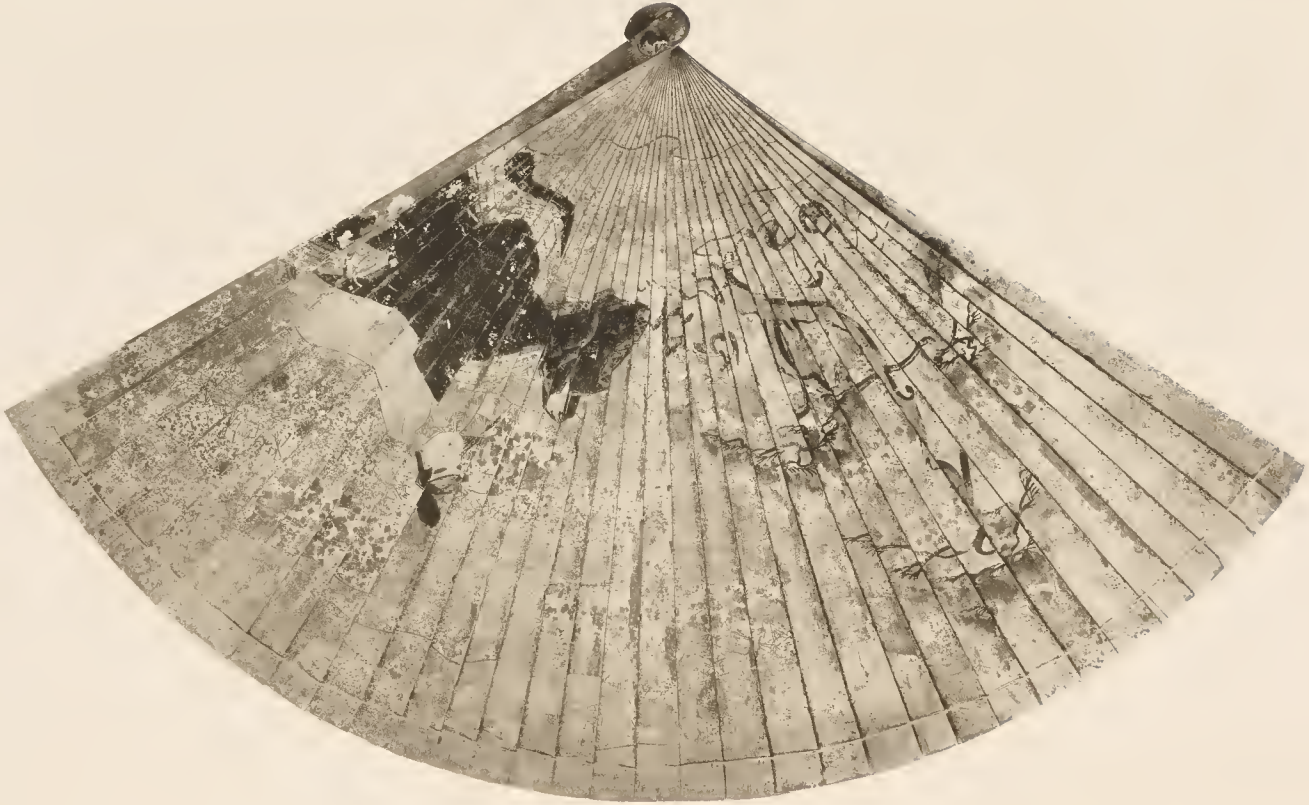
(On the *Hiôgi* fan, coloured; 1 foot by 1 foot 7 inches.)

ARTIST UNKNOWN.

OWNED BY THE SHINTÔ TEMPLE ITSUKUSHIMA-JINSHA, AKI.

(COLLOTYPE.)

The picture here given is painted on the *Hiôgi* (a court fan made of the *Hi* wood) and the style of painting is called the "Ashidé-gaki" that is a picture combining drawning with writing. A Japanese verse is generally chosen for the subject and it is partly illustrated by picture and partly written in letters. The picture here reproduced is on the back side of the fan and its design is in general very attractive, the handling minute and fine and the colouring elegant and beautiful. The method of depicting the eye with one stroke and the nose with the ∠ sign is that employed in the picture-rolls illustrating the "Tales of Genji" ("Genji Monogatari") by Kasuga Takayoshi (in the beginning of the 12th century, see VOL III) and it is what we call the method of *Hiki-mé, Kagi-hana* (the eye with line, the nose with a key). The whole ground is strewn with sand and leaves of gold and silver, and on the whole it resembles the decoration on the title folio of the book "Lotus of the True Law" written by Taira Kiyomori (the Premier, 1167–1180) whose luxury and extravagance can be seen every where in the book. The fan may also be a dedication to the temple from a scion of the Taira family, which had a special connection with the temple, as Kiyomori was once the Governour of Aki. There remains no doubt whatever that it is a production of the Taira era and further there is every possibility that it might have been painted by a daughter of Kiyomori, who is said to have been fond of painting and clever at it.



最勝王經寶塔曼荼羅(紺紙金泥着色)　傳藤原秀衡筆

十幀中の一幀
(竪四尺六寸八分、横一尺八寸)

陸中國平泉天台宗中尊寺塔頭大長壽院藏

最勝王經は具に金光明最勝王經と云ひ十卷三十一品あり、今曼荼羅は此經文を十幀に分ち、各、細字を以て十層の塔形を圍し、塔の左右及び下部には經の大意を彩畫せり、此に掲ぐるものは其一幀にして三十一品の中、第七蓮華喩讃品、第八金勝陀羅尼品、第九重顯空性品、第十依空滿願品、第十一四天王觀察人天品の五品とす、此五品は所謂序、正、流通の三分中、正宗分に屬するものにして、其大要を述ぶれば、第二如來壽量品に於て、妙幢菩薩一疑を起し、釋迦佛に對して、佛の壽命甚だ短促にして、其因位修行の長遠且つ殊勝なるに副はざるは如何と發問せしとき、釋迦佛乃ち其威力を以て菩薩の室內に、東方不動佛、南方寶相佛、西方無量壽佛、北方天鼓音佛を現じ、且つ種々の奇瑞を顯はし、而して其所現の佛をして菩薩に答へしめて、汝今佛壽の短促に就て疑問を發すといへども、佛壽は元來無限無量能く其數を知るものなし、但だ衆生の邪見を對治せんが爲めに殊更に般涅槃の相を示したまへるなり、其金剛體は曾て般涅槃することなしと說ける旨を敍せり、文字塔の最下層に結跏趺坐せる佛像は右の四方四佛中の西方無量壽佛なり、さて第四夢見懺悔品に至つて、妙憧菩薩が夢中に一波羅門ありて一の金鼓を搥て、無量の聲を出し、以て懺悔の語言を說けるを見たることを說きしが、右側最上層に畫ける第七蓮華喩讃品は、其夢見の因緣を說けるなり、第八金勝陀羅尼品は、金勝陀羅尼の三世諸佛の母たる旨を說き、第九重顯空性品は、一切諸法の眞空無性なる理を說き、第十依空滿願品は、如意寶光耀と云へる天女が眞空の理を聞きたるに因て志願滿足せしことを說き、第十一四天王觀察品は、多聞持國增長廣目の四天王が此最勝王經の威力を讚嘆せしことを說けり、而して此次の第十二品は四天王護國品なり、抑、此最勝王經は平安朝の初、西曆第八世紀の終より歷代禁中に於て勅修したまへる御齋會の講讀經典にして、齋會勅修の叡旨幷に其儀式は、總て此護國品より出でたるなり、此曼荼羅製作の趣意も亦正に茲に在らん

藤原秀衡は、第五冊一字金輪本像の說明中にも述べたる如く、出羽押領使藤原基衡の男にして、鎭守府將軍となり、陸奥守に任じ、從五位上に敍せられ、文治三年(西曆一一八七年)十月卒す、時に歲九十二、性沈毅にして度量あり、能く國を治め、又丹青に長す、其居館の邊中尊寺に近き處に、山城宇治の平等院を模したる一寺を創建し、繪畫光院と名づく、世に新御堂と稱するもの是れなり、堂內四方の壁扉に自ら觀經の大意を圖畫したりと云ふ、然れども惜い哉、此堂今や廢絕に歸し、其跡田園に化し去りて、唯礎石の稱れに殘存するを見るのみ、其畫の如何を窺知するに由なし、故に秀衡の畫は此曼荼羅の外、更に世に傳はるものなく、隨つて之が對比較に資す可きものなければ、此畫が果して彼れの眞蹟なるや否や、疑なきを得ずと雖も、其詞致の高尙優獨なる、蓋し秀衡時代の一名品と稱するに於て、何人も異論なき所なる可し、各幀皆板裝にして、扉子に安置せらる、扉子は仙臺中納言政宗、寬永十三年即ち西曆一六三六年卒す、の北堂萬壽寺殿の寄附したるものなりと云ふ

THE STÛPA MAṆḌALA WITH THE SUVARṆA-PRABHÂSOTTAMA-RÂJA SÛTRA.

(One of the 10 sections, coloured; 4 feet 8½ inches by 1 foot 9¾ inches.)

SAID TO BE BY FUJIWARA HIDEHIRA.

OWNED BY THE TEMPLE DAICHÔJUIN, CHÛSONJI, RIKUCHÛ.

(COLLOTYPE.)

The Buddhist Sûtra called "Suvarṇa-prabhâsottama-râja" (No. 126) consists of 10 fasciculi and 31 chapters. The ten sections of the picture called "Stûpa-maṇḍala" correspond to the number of fasciculi of the Sûtra. The picture here reproduced represents the 7th to the 11th chapters written as illustrations over and around the tower. The figure at the bottom of the pagoda is Buddha Amitâbha. From the end of the 8th century the present Sûtra was a favorite subject for the court lecture on special religious occasions. The present Maṇḍalas, giving full details of the contents of the book, were also intended to be used on such occasions.

Fujiwara Hidehira was, as was stated in vol. v, governor of Mutsu province and general of Chinjufu* and died in his ninety-second year, in 1187. He was of a quiet nature, of great capacity, skilled in government and also in painting. In the neighbourhood of the temple Chûsonji he built another temple called Muryôkwôin,† in imitation of the temple Byôdôin at Uji, near Kyôto. He is said to have painted all the walls and doors of the hall, to illustrate the contents of the Amitâyur-dhyâna Sûtra (S.B.E. vol. 49), but at present we have no means to substantiate the fact, for the site is now a farm; but the old foundation stones are still to be discovered here and there. For productions of Hidehira, we have only the present Maṇḍalas, and as no others have been preserved with which we may compare them, it is impossible to decide whether they are genuine or not. No one, however, would deny that they are productions of the period during which Hidehira lived.

* A military station against Ainu tribes.

† Generally known as Shinmidô i.e. "New Hall."

日天月天畫像(絹本着色)　宅磨勝賀筆

十二天畫像中の二圖

(各縱四尺三寸一分、横一尺三寸九分)

京都眞言宗大本山教王護國寺東寺藏

宅磨勝賀建久頃即ち西暦第十二世紀の終は第二冊に述べたる如く鎌倉時代に於ける一名匠なり嘗て關白藤原兼實の命により善導大師及び法然上人の像を畫き又栂尾の明惠上人に請ふて春日住吉二神の尊容を寫せしことありと云ふ此に掲ぐるものは十二天圖六曲屏風中の二曲にして東寺長者補任に據れば建久二年(西暦一一九一年)繪師法橋勝賀之を寫し御室二品守覺法親王後白河天皇第四の皇子久安六年―建仁二年即ち西暦一一五〇年―一二〇二年其種字を筆すとあり其傳來斯の如く正確にして毫も疑ふ可き所なく勝賀の特色を見る可き無二の好標本なり行筆極めて流暢にして些も箇束の痕を認めず着色亦淡泊にして圖樣殊に清新なるを覺ゆ之を夫の第二冊に掲げたる高雄神護寺の十二天圖に較ぶるに同じく勝賀の筆にして題目亦同一なるに拘はらず彼れは濃密にして此れは然らざるの相違あり其線條の如きも彼れの纖巧にして此れの疎放なる、固より同日の作にあらず要するに前者は尚ほ純然たる從來の佛畫風を存すれども後者は漸く其臭味を脫化し宋朝の畫風を加味し來れるものにして夫の春日派の金碧絢爛たるものとは頗る其趣を異にせり宅磨派が榮賀後二條帝頃即ち西暦第十四世紀の初第四冊に其傳あり)に至りて宋の大家李伯時元の巨匠顏輝等の描法を奏酌し大に新趣を發揮して佛畫界に一生面を開きたるは蓋し勝賀に胚胎せりと云ふも決して過言にあらず即ち此に掲ぐる畫を以て之を證す可し日天月天のことは第二冊に解說したれば今は贅せず

SÛRYA (THE SUN) AND CHANDRA (THE MOON).

(Two of twelve pictures, coloured; each, 4 feet 4 inches by 1 foot 4¾ inches.)

BY TAKUMA SHÔGA.

OWNED BY THE TEMPLE KYÔWÔGOKOKUJI (TÔJI), KYÔTO.

(COLLOTYPE.)

Takuma Shôga, who lived in the latter part of the 12th century, is an able artist of the Kamakura period, as we stated in VOL. II. The pictures, here reproduced, are two of the twelve deities on screens in Tôji. According to a book entitled the "Tôji Chôjya Honin" (the "Appointment of Abbots of Tôji"), the artist, Shôga, painted the deities, here given, and also other ten, in 1191 and Prince Shûkaku of Omuro (1150–1202) wrote the characters, in Sanscrit, over them (전 for the Sun and 전 for the Moon). The use of the brush is fluent and active, leaving no trace of awkwardness and the application of colour is simple and plain. The design is also nice and original. Comparing them with the pictures of the two deities owned by Jingoji, Takao, reproduced in VOL. II, we find a difference between the two, notwithstanding that the authorship is the same. The former are of pure Buddhistic style, while the latter are much influenced by the Sung and Yuen arts thereby losing the older style. Takuma Yeiga (in the beginning of the 14th century, see VOL. IV) earnestly indoctrinated his school with the styles of Li Po-shi of Sung, Yen Hui of Yuen, etc., following, as it seems, the example of Shôga, our artist, and Yeiga's great success and distinction in art must be due to the inspiration of his forerunner.

For the two deities see VOL. II.


刃

藥師三尊及十二神將畫像(絹本着色)　傳惠心僧都筆

(竪五尺五寸一分、横四尺)

紀伊國高野山眞言宗櫻池院藏

此に掲ぐる圖は、東方に淨土を建立せる藥師瑠璃光如來及び脇侍日光徧照月光徧照の二菩薩と其眷屬なる毘羯羅、招杜羅、眞達羅、摩虎羅、波夷羅、因達羅、珊底羅、頻彌羅、安底羅、迷企羅、伐折羅、宮毗羅の十二神將を描けるものなり藥師如來及び脇侍二尊のことは第五冊に掲載せる藥師寺の金銅像の說明に於て述べたり、卽ち此佛は、一たび我が名號を聞かん者をして衆病悉く除き、身心安樂ならしめん等の十二大願あり、十二神將は此十二大願具足の名號を領得せる大將にして藥師佛の敎法及び其修行者を護衞し、一切の苦難障害を排除し、志願を成就せしめんと誓ふものなりと云ふ

此畫の筆者は古來傳へて惠心僧都(天慶五年―寛仁元年卽ち西曆九四二年―一〇一七年第一冊に其傳あり)なりと云ふ、僧都は博學高德にして、不朽の名を僧史に留めしのみならず、繪畫と彫刻とに於て藤原時代中期(西曆第十一世紀)の美術史上に最も有力なる地位を占有せり、而して世間僧都の筆と傳ふる繪畫中、其眞蹟ならんと思はるゝものを見れば、金色燦爛人目を眩せしむるの處自から一種の特調を帶びたり、然るに此に掲ぐる畫幀は全く其趣を異にし、着色頗る濃厚華麗なれども、所謂惠心風の燦然たる處なく、線條亦例の如く纖細ならずして頗る勁く且つ大なり、加ふるに眉目に於ける描法亦常の如くならず、之を僧都の傑作と稱せらるゝ、高野山八幡講の阿彌陀二十五菩薩來迎圖(第四冊掲載)に比較するに、多少相似たる點なきにあらざれども、彼れの如く能く和漢を混融調和したる圓熟の妙を認むる能はず、唯其法衣の模樣等に於て支那畫風を稍〻日本化し得たるが如き觀あるのみ、之を僧都の作とするは頗る首肯し難き所なり、但し其製作年代は之を明言すること甚だ難けれども、全體に於て鑒定するに、藤原時代の末期乃至鎌倉初代頃(西曆第十二世紀)の作とするを允當なりとす可きが如し、但し天壽は後世の補修に係る)而してたとひ僧都其人の筆にあらずとするも、亦容易に得難きの一名畫と云ふを憚からざるなり

BUDDHA BHESHAJYA-GURU AND THE TWO SAINTS WITH THE TWELVE DEMIGODS.

(coloured; 5 feet 6½ inches by 4 feet ½ inch.)

SAID TO BE BY YESHIN SÔDZU.

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

(COLLOTYPE.)

This group represents the Bheshajya-guru Triad (the Buddha, and the Bodhi-sattvas Sûrya-prabha and Candra-prabha) with the twelve gods and demigods whose names are transcribed as follows:—Vi-ka-ra, Ca-tu-ra, Cin-da-ra, Ma-ko-ra, Pa-ji-ra, In-da-ra, San-ti-ra, A-ni-ra, An-ti-ra, Mi-hi-ra, Va-ji-ra, and Ku-bi-ra. These are originally Sanscrit names and some of them like Kinnara, Mahoraga, Indra, Vajra, Kubera, etc. offer no difficulty to a restoration.

For the Buddha Bheshajya-guru see VOL. V, under the image in Yakushiji.

The picture is said to be by Yeshin Sôdzu (942–1017, see VOL. I). Yeshin's position, as an artist in the middle of the Fujiwara period (11th century), is well recognized and a peculiarity of his paintings is the luxurious use of fine gold colour, the picture, "Buddha Amitâbha and Twenty-five Bodhi-sattvas" owned by Hachiman-kô, Kôyasan (see VOL. IV) being a genuine specimen of his work. When we compare the present one with that we find differences in several points, so that we can not accept this as a work of Yeshin Sôdzu. We consider it rather to be a production by some able hand between the periods of Fujiwara and of Kamakura (12th century). The baldachin over the chief figure is a later addition.

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（各身長五尺四寸、廣袤四尺四寸四分）

奈良華嚴宗大本山東大寺藏

南都大佛殿の南方二丁許の處に丹彩斑爛たる一大門あり世に稱して南大門と云ひ、天平勝寶四年西曆七五二年創建の當時より未だ一回も祝融の災に罹りたることなく、巍々乎として千古の霄觀を存す、而して其南面の西側には身長二丈六尺に餘る二王の大像第二冊掲出を立たしめ、又北面の左右には石造の獅子を安置せり、茲に掲ぐるものは即ち其獅子を撮影せるものにして、古來傳へて陳和卿の作なりと云ふ、和卿は支那宋朝の鑄工にして、聘せられて日本に來朝し、安德天皇の壽永二年（西曆一一八三年）弟陳佛壽及び我國の鑄工草部是助等と共に大佛の頭首を鑄造し、修飾の功を收めて眺首竭摩の再來なりとまで稱せられし人なり、然るに此石造獅子に就きては工藝志料に、建久七年（西曆一一九六年）後鳥羽天皇詔して大和の奈良の東大寺の中門を建て、石を以て獅子を造り、以て其内に置かしむ、又詔して堂内に石を以て脇士及四天の像を造らしむ、石工は支那人（宋朝の人なり）六郎等四人なり、六郎等曰く、日本國の石は彫刻に難し、宜しく之を支那に購求すべしと、朝廷因て使を支那に遣はして石を致さしむ、其運輸の雜費の米三千餘石なり、本邦に於て外邦の石を以て物像を造ること茲に始まる（獅子今存す）と云へり、此石像元來中門に在りしを後に此處に移したりとの傳說あるに徵すれば、工藝志料に言ふ所信憑するに足る可きが如し、但し六郎の名、支那人には、ふさはしからざるに似たれども、和卿來朝の後自ら斯く稱したるやも知る可らず、若し否らずんば別に六郎なる人ありて之を造りたるものならん、其孰れか果して是なるを知らずと雖も、兎に角に鎌倉時代の製作なるには相違なく、其姿態は往々西方亞細亞印度等の古殿堂に於て見る所の物に類し、頗る怪異の觀あり、而も頸輪の裝飾の如きは自ら別種の趣を存し、其全體頗る古雅雄偉なるを覺ゆ、是れ實に本邦に於て外國の石材を用ひたる創始の彫刻として、重視す可きものなるのみならず、他邦の藝術史研究上好箇の參考資料として、亦須らく珍重す可きものと云ふ可し

STONE IMAGES OF LIONS.

(Each, 5 feet 5½ inches in height.)

SAID TO BE BY CHAN HUO-KIN (CHINESE).

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

To the south of the Hall of Daibutsu (Gigantic Statue of Buddha), there stands a high gate known as "Nan-daimon," (Southern Large Gate). Since its construction in 752 A.D. it has escaped all dangers by fire. In front of it stand two gigantic images of the deities, Nârâyaṇa and Vajrapâṇi, which we reproduced in VOL. II, while to the north stand the pair of stone lions here given.

The sculptor, Chan Huo-kin (Chin Wakei), an artist of the Sung dynasty, was summoned to Japan to cast the head of the Gigantic Statue of the Buddha of Tôdaiji. In 1183 he accomplished this work, in cooperation with his younger brother Chan Foshou, and Kusakabé Korcsuké, a Japanese artist. For his extraordinary success in the execution of this work he was, by popular acclaim, exalted to the position of an incarnation of Viśvakarman (Architect of the Universe). In the "Kôgei Shiryô" (a book on industrial arts) we read as follows:—"In 1196 the Emperor Gotoba ordered to have built a central gate of the Tôdaiji, and to have carved lions and other figures in stone, to be placed inside the gate. The masons were Rokurô, a Chinese, and three others. Rokurô asserted that Japanese stone was so unsuited for purposes of carving that materials should be sought in China. The court sent an envoy abroad to bring Chinese stone. The cost of conveyance amounted to 3,000 *koku* of rice. The use of foreign materials for sculpture took its rise from this occurrance. The lions still exist." Popular tradition informes us that the lions were removed from the central gate to the south gate and the quotation just furnished seems to confirm this belief. Rokurô, a pure Japanese name, strikes us as unnatural for a Chinese, but he might well have adopted a Japanese name, after his naturalization. At any rate, it is safe to predicate that these pictures are productions of the Kamakura period (end of the 12th century—middle of the 14th century). The drawing of the lions resembles that of some of those found in old temples of Western Asia and India, but the necklace decorations are of quite a different character. They are samples of fine old sculpture of the Kamakura period, and may render help to the student of the relation of Chinese to Japanese art.

STONE IMAGES OF LIONS.

(Lions, lions, and lions again)

ZAIDO NO HE NO CHAN HEN SIN (CHINESE)

OWNED BY THE TEMPLE TŌDAIJI, NARA.

(COLLOTYPE)

(第四十四號寫眞版)　(Photo. No. 44)

雜誌大東四十六號　作製者　東京　八木奘三郎　東京　鳥居龍藏

當麻曼荼羅緣起畫卷(紙本着色)　傳住吉慶恩筆

全二卷中の各一段

(竪幅一尺六寸)

相模國鎌倉淨土宗光明寺藏

今より凡一千百四十年の昔即ち孝謙天皇の天平寶字年中(西暦第八世紀の央)橫佩右大臣藤原豐成の女大和の當麻寺に入りて尼となり、阿彌陀の眞身を見んことを希念せしに、阿彌陀及び觀世音乃ち化して尼となり、女を助けて稱絲の淨土曼荼羅を織り成さしめ、これを以て攝取不捨の功德を示したりと云ふ、此畫卷は以上の緣起を描きたるものにして、上下二卷あり、こゝに出せる二圖一は寺の東北に井を穿てるに、水湧々として湧出し、阿彌陀の化尼自ら蓮莖を折りて取り得たる所の絲を之に浸すや、忽ち變じて五色を成せりと云ふの奇瑞を寫せるものにして、上卷の一段なり、他は本願尼往生の時、青天高く晴れて紫雲棚引き、空中に音樂聞え、異香薫じ、聖衆の來迎せしところを描けるものにして、下卷の末段なり

世に住吉慶恩の筆と傳ふる畫蹟少なからずと雖も、運筆の自在にして筆意の絕妙なるは恐らく此畫卷に如くものなかる可し、乃ち之を夫の慶恩の筆として有名なる不動利益緣起地藏緣起平治物語春日曼荼羅等に較ぶるに、甚然傑出の觀ありて一種の異彩を放てり、然れども慶恩の傳歷に就きては第五冊平治物語畫卷の說明中にも述べし如く、衆說紛々として未だ一定せず、或は法眼永俊のことなりと云ひ、或は住吉仕人介法橋慶忍を誤り傳へたるものにして、建長頃(西暦第十三世紀の央)の人なりと云ひ、或は春日隆親(西暦第十二世紀の央)の二男なりと云ひ、又或は隆衆(西暦第十三四世紀の交)の男なりとも云へり、又一說に云く、慶恩は元暦建久の頃(西暦第十二世紀の末)攝津國住吉の繪所にして、此畫卷の詞書の筆者後京極良經卿攝政關白太政大臣九條兼實公の子にして攝政と爲り、建永元年即ち西暦一二〇六年、三十八歲にて薨す、書畫を善くし、兼藝に達し、殊も和歌に長せり)とは、正に時代を同うせりとせれ、此の如くなるが故に、其果して良經卿と同時代の人なりや否や、此畫卷も亦其筆に成れるものなりや否や、得て知る可らず、狩野安信慶長十八年—貞享二年即ち西暦一六一三年—一六八五年、嘗て此畫卷を鑒して土佐將監光與の筆なりとせり、然れども光與とは何人なるか、是れ亦其傳歷を知るに由なし、要するに此畫卷の作者の誰なるかは未だ明かならざれども、詞書の筆者が良經卿なりと云ふに徵し、又光明寺の開山記主禪師(弘安十年即ち西暦一二八七年、八十九歲にて入寂せし人)の所持したる物なりとの傳說に據て考ふれば、鎌倉時代(西暦第十二世紀終より第十四世紀の央に至る)の作品なりと云ふを得べし、而して其筆致傳彩の絕妙にして且つ紙幅の大なるは、他に多く其比を見ざる所、實に此時代に於ける畫卷物中の巨擘と稱す可き逸品なり

HISTORICAL PICTURES OF THE TAYEMA MAṆḌALA.

(Two sections of the two rolls, coloured; each roll, 1 foot 7 inches in width.)

SAID TO BE BY SUMIYOSHI KEION.

OWNED BY THE TEMPLE KWÔMYÔJI, KAMAKURA, SAGAMI.

(COLLOTYPE.)

1,140 years ago (in the middle of the 8th century), under the reign of the Empress Kôken, a daughter of the Minister Fujiwara Toyonari entered the nunnery in the Tayemadera. She there prayed earnestly for the appearance of the true body of the Buddha Amitâbha, who together with Avalokiteśvara transformed to nuns, to help her in weaving scenes of the paradise, where Buddha and other saints lived. The historical pictures of the Tayema Maṇḍala are meant to illustrate this story. To the north-east of the nunnery they are said to have digged a well, where pure water began to flow out. The nun, (the Buddha transformed), dipped the threads, made of fibres of the lotus stalks, into the well, whereupon they were dyed and became variagated. These were the threads used in weaving the picture of paradise. Part first exhibits, at the right, the digging of the well, and the dipping of the threads in water at the left. The second part illustrates a story that the daughter at her death was received into the Land of Amitâbha by the saints who welcomed her with musical strains.

There are several paintings said to be **Sumiyoshi Keion's** work, but none are so free in handling and so excellent in taste as the present pictures. Doubtless they are superior to other rolls, such as the Historical Pictures of the Fudô (God Acara), of the Jizô (Kshitigarbha), of the Heiji Period, and the Picture of the Kasuga Maṇḍala. But we do not know exactly who the author Keion was (see also VOL. V). The dates assigned to him vary so widely as from the 12th to the 14th century. Kanô Yasunobu (1613–1685) examined the present pictures and made a note that they were by Tosa Mitsuoki (光與 not 光起), a name equally unknown to us. Though we have some reason to assign these to the Kamakura period (end of the 12th century—middle of the 14th century), it is safer to leave their date unsettled. The skill in handling, and the application of colour are so excellent and the size of the paper is so large that the Kamakura period would have difficulty in furnishing anything similar.

佛鑑禪師畫像(絹本着色)　筆者不詳

(竪四尺一寸一分、横一尺八寸二分)

京都臨濟宗大本山東福寺藏

支那宋朝徑山浙江省杭州府の無準禪師諱は師範、鶴の人なり、九歲にして出家し、紹熙五年(西暦一一九四年)登戒す、後育王の佛照靈隱の破菴等諸名匠を請益して禪理を透悟せり、幾くもなくして明州浙江省寧波府の清涼寺に出世し、又焦山雪竇の諸大寺に歷住し、尋で朝命を奉じて育王の席を蒞し、後徑山に遷る、理宗帝(西暦一二二五年—一二六四年)師を召して禪法を問ふ、師の奏對詳明なりしかば帝嘉みして金襴の僧伽黎及び佛鑑禪師の號を賜ふ、淳祐九年(西暦一二四九年)三月示寂す、師性最も强記にして、經書一たび目を過れば誦を成し、筆札また妙絶なりしと云ふ

東福寺の開山聖一國師は實に佛鑑禪師の法嗣なり、諱は辯圓、字は圓爾、建仁二年(西暦一二〇二年)十月、駿河國藤枝に生る、五歲にして郡の久能山の堯辯法師の室に入り、義學を修めしが、後榮西禪師の上足榮朝に從て教外別傳の道を問ふ、嘉祐元年(西暦一二三五年)海に航して宋に入り、諸名僧に歷參し、遂に當時第一の宗匠たる徑山の無準禪師に謁し、其衣鉢を傳ふ、仁治二年(西暦一二四一年)歸朝し、崇福、承天の二寺を博多に創して盛んに直指の旨を提唱す、後關白藤原道家、洛の東南に大伽藍を創建し、名づけて東福寺と云ひ、師を請じて開山とし、聖一和尙の號を授く、弘安三年(西暦一二八〇年)十月入寂す、世壽七十九歲、正和の初勅して國師の號を謚す、本朝國師の號、師に始まれりと云ふ

こゝに掲ぐる佛鑑禪師の頂相は圖上の讚に見ゆるが如く、宋の嘉熙二年(西暦一二三八年)無準一國師の請によりて佛鑑自ら題讚せるものなり、書は蓋し國師が彼國當時の名工をして親しく佛鑑の眞容を寫さしめたるものなる可く、其筆致純然たる宋代の風を存せり、故に此畫は實に宋の名流佛鑑の肖像たるのみならず、亦實に宋畫の好標本たり、而して此一幅の畫が夫の有名なる禪門の畫僧兆殿司(正平七年—永享三年即ち西暦一三五二年—一四三一年)及び宅磨一派に與へたるの影響は果して何程なるやを知る可からざるなり

DHYÂNA-MASTER FO-CHIEN (BUKKAN ZENSHI).

(Kakemono, coloured; 4 feet $1^{11}/_{12}$ inches by 1 foot $8^{11}/_{12}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE TÔFUKUJI, KYÔTO.

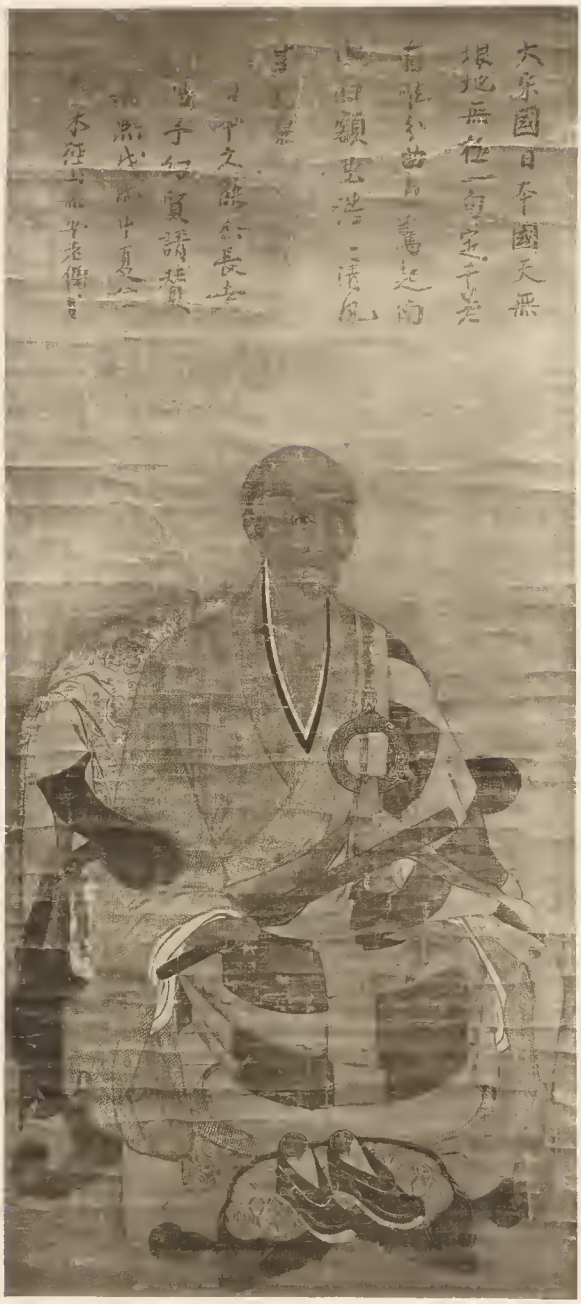
(COLLOTYPE).

Wu-shan (Bushun) of Ching-shan (in Hang-chou), who received full ordination in 1194, was versed in the Dhyâna (meditation) doctrine which he learned from Fo-chou and Po-an. He became Abbot of Ching-liao-ssu of Ming-chou (in Ning-po), Chiao-shan and of other famous temples and later on came to Ching-shan. Emperor Li-tsung (1225–1264) invited him to an interview and questioned him about the Dhyâna. His reply was so clear and convincing that the Emperor was much pleased and gave him the title "Fo-chien Shan-ssu" ("the Dhyâna-master Fô-chien"), at the same time presenting him with a robe of gold brocade. He is said to have had such a good memory, that a book once passed before his eyes, was never forgotten. His writing also betrayed the hand of a master. He died in 1249.

The founder of the monastery Tôfukuji, by which the present picture is owned, was Shôichi Kokushi who went to China in 1235, and studied under Fo-chien. On his return home in 1241 he founded two monasteries at Hakata, Chikuzen province, to propagate the doctrine of his teacher. The then Premier Fujiwara Michiiyé built the monastery Tôfukuji in Kyôto and dedicated it to Shôichi. Emperor Gouda gave him a posthumous title "Kokushi" ("Master of the State"), on his death in 1280, aged seventy-nine.

Over the picture here reproduced is a writing by Fo-chien himself, in which he says:—"Yenni* of Kunô (in Suruga) had my portrait painted and requested me to write a verse over it." And he writes a verse and dates it "Summer of the second year of the Chia-hsi period" (1238). Although we do not know who painted it, it is nevertheless certainly by an excellent representative of the pure Sung art. Our Chôdensu (1352–1431) and artists of the Takuma school seem to have been much influenced by the portrait.

* Shôichi's second name.



阿彌陀如來銅像　大野五良右衞門作

（身長凡四丈四尺）

相模國鎌倉淨土宗高德院有

此に掲ぐる阿彌陀如來の銅像は世に鎌倉の大佛と稱し最も有名なるものなり、今其緣起を繹ぬるに、高倉天皇治承四年（西暦一一八〇年）の亂に南都の大佛殿兵燹に罹りて燒失せしにより、後白河法皇乃ち重源上人に命じて之を再建せしめ、建久六年（西暦一一九五年）落成慶讃供養の守護として右大將源頼朝を鎌倉より召し給へり、頼朝乃ち南都に至り、其盛儀を目擊して、東國にも亦斯る大佛を造立せんと欲せしが、之を遂ぐるに至らずして薨去せしかば、老女稻多野局なる者、其志を繼で之を成就せんとせしに、二位夫人及び頼經將軍の隨喜を辱うし、重源上人の高弟淨光をして事に當らしむ、淨光普ねく、都鄙道俗に勸進して喜捨を募り、工を嘉禎四年（西暦一二三八年）に起し、寛元元年（西暦一二四三年）に至りて身長八丈に餘る阿彌陀如來の大像を竣功せり、事は載せて東鑑卷三十二及び三十五に詳かなり、然るに此像は源親行の東關紀行に據るに、木造なりしものゝ如し而して其像何時の頃にか損壞したりしかば（寺傳には寶治二年即ち西暦一二四八年の秋大風の爲めに殿堂吹倒され佛像亦損壞すとあり）建長四年（西暦一二五二年）八月十七日更に金銅像を鑄造せり、今の大佛即ち是れなりと云ふ、其後建武二年（西暦一三三五年）及び應安二年（西暦一三六九年）の兩度殿堂大風の爲めに吹倒されれ、又明應四年（西暦一四九五年）海濤激揚して伽藍坊等悉く流失し、獨來露佛のまゝにて今日に至れり、東鑑には此像を以て釋迦如來と記し、新編鎌倉志には盧遮那佛と稱すれども、其印相を見るに上品の阿彌陀佛なること疑なし、之を鑄造したるは上總國望陀郡矢名村の人大野五良右衞門なりと云ふ、佛身渾て青銅にして、白毫は銀を以てし、眼睛は精金にて作れり、身長は四丈餘に達し、周圍十六間以上ありて、南都東大寺の盧遮那佛に亞ぐ所の巨像なり、而して其相好の圓滿なる、其容委の端嚴なる悉く能く法規に合せり、眞に本邦屈指の名作なりと謂ふ可し

阿彌陀如來のことは第二冊山越阿彌陀如來圖の說明を參看す可し

BRONZE IMAGE OF THE BUDDHA AMITÂBHA.

(About 44 feet in height.)

BY ÔNO GOROYEMON.

OWNED BY THE TEMPLE KÔTOKUIN, KAMAKURA, SAGAMI.

(COLLOTYPE.)

The image of Buddha Amitâbha, here reproduced, is the well known Daibutsu of Kamakura and is cast in bronze. According to vols. 32 and 35 of the "Adzuma Kagami," in the civil war of 1180 the temple of Daibutsu (Gigantic Statue of Buddha) at Nara was burnt down and consequently the Emperor Goshirakawa ordered the priest Jyûgen to re-build it. The work was completed in 1195 when Minamoto Yoritomo who was then exercising political influence at Kamakura was invited to Nara to the ceremony of dedicating the new hall. He saw the Gigantic Statue of Buddha there and wished to have one in Kamakura. However, his death interrupted all plans. An old lady, Inadano Tsubone, made an effort to execute her master's wish and as she obtained the approval of Yoritomo's wife and the Shôgun Yoritsunê, at once ordered the priest, Jyôkô, a pupil of Jyûgen, to plan the work. The priest thereupon travelled through the country to gather contributions for the object. In 1243 he made a large statue in wood. But it was injured in 1248, as it seems, during a storm by which the hall was completely demolished. It was cast in bronze in 1252 and is still extant. Since then the hall has met with an accident more than once. Finally in 1495 it was washed away by an inundation of the sea and the statue is left quite in the open air. The "Adzuma Kagami" above mentioned, took this statue to be that of Sâkyamuni and the "Shinpen Kamakura-shi" called it an image of Buddha Vairocana, but from the finger signs of the statue we infer it to be Amitâbha. The founder was Ôno Goroyemon of Kadzusa province. The body is of bronze, the white spot on the forehead of silver and the eye-pupils consist of gold. Its circumference measures more than 96 feet and its height is about 44 feet. The characteristic marks of the Buddha are all in accordance with Buddhistic rules. It is indeed a fine specimen of the Kamakura art.

To Buddha Amitâbha we referred in vol. I.

一遍上人緣起畫卷（紙本着色）　筆者不詳

全十卷中第一第九の各一段

（各卷全長六丈餘、竪幅一尺一寸）

相模國鎌倉時宗總本山清淨光寺遊行寺藏

時宗の開祖一遍上人は、晝に第二冊に述べたる如く、建治弘安の頃西曆第十三世紀の末葉弘く海内を遊行し念佛稱名を勸進して、普ねく道俗を濟度したる高僧なり、此上人の遍參遊化の事跡を畫けるもの世に少からざれども、京都の歡喜光寺六條道場及び金蓮寺四條道場幷に清淨光寺藤澤道場に傳ふる所の畫卷を以て其尤なるものとす、此に掲ぐる二圖は乃ち清淨光寺の畫卷中より撮寫したるものにして、甲は弘安元年西曆一二七八年冬の頃上人遊行して備前國藤井の領主が許に至り、念佛を勸進したるに、其女深く上人に歸依し俄かに剃髮染衣の姿となりしが、其夫他より歸り來り妻の尼となれるに驚き事の次第を糺して大に怒り、馬に騎して上人を追ひ之を斬らんとせしも、遂に上人の德に服して出家したりと云ふ因緣の前半を描き、乙は弘安二年西曆一二七九年臘月信濃國伴野と云ふ處に於て上人信者の請ふに任せて留りける時、坐ろに念佛の心起り、踊躍歡喜の情に堪へず同行者と共に一圖の群を整へて念佛し、踊躍をたゝきて躍れるに、見物の男女隨喜渴仰せざるは莫かりしと云ふ一場の物語を描けるものなり

歡喜光寺所藏の畫卷は第二冊に其一段を掲げて解說せし如く、正安元年一二九九年に法眼圓伊の畫けるものなること其奥書にて明かなり、然るに金蓮寺及び此に出せる清淨光寺の兩本は、筆者年代定かならず、或は前者は越前守土佐行光にして、後者は栗田口民部法眼隆光の筆なりと云ひ、又或は隆光に非ずして刑部大輔土佐吉光なりとも云へり、吉光は正安、頃西曆第十三四世紀の交の人にして、行光は延文頃西曆第十四世紀の央の人なり、更に隆光は應永頃西曆第十四五世紀の交世に在りし人なれば、其間互に相去ること殆んど五六十年なり、然るに此兩本は繪詞共に大略相同じく、且つ其奥書に、第子宗俊宿因多幸而奉逢上人之濟度、得開出離之要法、思其恩德、檢其報謝、高於天厚、於地、乃自建長文永之往事、至永仁正安之行儀、圓師資之利器、備第子之報恩、類聚、而爲十卷云々とあり、二者孰れも同一文言なるを見れば、此圖樣詞書元來正安頃の作なること疑なけれども、奥書の文言既に同一なる以上は、孰れか一方原本にして他の一本は其寫ならざる可らず、若し果して然らば、藤澤道場の畫卷卽ち吉光の畫ける原本にして四條道場のは行光の之を寫したるものなるか、將た四條道場の畫卷卽ち行光の原圖にして藤澤道場のは隆光の之を模したるものなるか、未だ遽かに斷定し難き所なり、要するに其筆者に就きては斯の如く一定せる確說なく、姑く後勘の正きを俟たざる可らずと雖も、其運筆の巧妙にして、着色の配合宜きを得たる洵に有數の才筆と稱す可く、殊に上人の面貌風姿各段皆一樣にして殆んど寫生の妙を盡し、其他個々の人物亦能く個々の特性を現はして紙上に活躍せる如き蓋し土佐畫中多く其比を見ざるの傑作と云ふ可し

INCIDENT IN THE LIFE OF IPPEN, A HIGH PRIEST.

(Two portions of the first and ninth of the twelve rolls, coloured; each roll, 60 feet by 1 foot 1¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE SHÔJYÔKWÔJI (YUGYÔDERA), FUJISAWA, SAGAMI.

(COLLOTYPE.)

Ippen, the founder of the Jishû sect, was, as we stated in VOL. II, a priest who flourished in the latter half of the 13th century and spent his whole life in wandering about converting people to the doctrine of Amitâbha. His religious works during his travel throughout the country are carefully depicted in the rolls. There are three such pictures, two in Kyôto and one in Shôjyôkwôji; two sections of the latter are reproduced here. The first refers to an event in 1278. Ippen went to Bizen province and visited the house of the Lord of Fujii in that province. The lady of the house, believing in his doctrine, shaved her head and joined the order of nuns. Her husband, returning from a journey, was greatly enraged at what had occurred and taking horse began to pursue the priest who had already departed. But when he caught up with him he was struck with a sense of awe and instead of drawing his sword against him he joined the order also. The second picture illustrates an event which occurred in 1279. When Ippen was staying with an adherent and was engaged in repeating the formula of Buddha Amitâbha, he could not restrain his excitement from joy, and stood up and danced with his fellow-workers. People seeing the incident were pleased and joined the sect. As to the author it is certain that he is a distinguished Tosa artist perhaps of the 14th century. Yet we can hardly state who, for there are several conflicting opinions which we purposely avoid mentaining, at present. At all events the dexterity of handling and the harmony of colouring may well pass for the work of one of the best artists of Tosa. The face of Ippen is exactly the same in all portions of the roll and other individuals all vary in expression. We rarely see such strict treatment even in the Tosa paintings.

梵天木像　傳安阿彌作

（身長五尺一寸）

大和國淨土宗西山派秋篠寺藏

梵天のことは第三冊東大寺の梵天乾漆像の處に於て説明したるが如し、大和志、大和寺社記等に據れば、秋篠寺は光仁天皇が寶龜七年西曆七七六年に土木の功を創めしめ給ひし所なれども、伽藍未だ全く成るに及ばずして崩御ましゝ、しかば桓武天皇延曆元年—同二十四年即ち西曆七八二年—八〇五年等で御造營ありしものなりと云ふ、同寺に有名なる梵天、帝釋天、技藝天女及び救脫菩薩等數體の木像を安置せり、茲に掲ぐる梵天は即ち其一體にして、帝釋天と共に古來傳へて安阿彌の作と稱するものなり、安阿彌は名を快慶と云ひ、法眼に敍せられ南都東大寺の大佛師職に任せられたる著名の佛工にして、建久六年西曆一一九五年に同寺中門の多門天木像を作り、同八年に大佛師法橋定慧と共に身長二丈五尺に達する大佛脇士觀世音木像の半身づつを作りて之を合體し、又建仁三年西曆一二〇三年運慶と共に宏壯なる南大門の門扉に安置せらるゝ二王の巨像第二冊掲載を作れり、安阿彌は或は運慶の弟子なりと云ひ、又は運慶の父康慶の弟子なりとも云へり、後説恐らくは是ならん、但し此木像の頸部心木に「護持太上天皇玉體安穩國主皇帝玉體安穩臣下抽忠萬民歸德異國並賊心行菩口又爲小臣無病自在官位隨心子孫無窮光榮母壽命長遠正應二年七月廿五日奉成其功本行藏人中宮大進藤原光泰」と墨書してあるを見れば、鎌倉時代の物たることは毫も疑なけれども、安阿彌の作と云へる傳説には未だ遽かに信を措き難き所あり、何となれば正應二年西曆一二八九年は安阿彌の世に榮えたりし建仁頃を去る凡八十餘年なればなり、又其首部乾漆にして體部は木彫なる處他に多く其比を見ざる異樣の作なれども、姿體豐肥にして顏貌嚴峻、三千大千世界の主として敎法行者を護持する無量の威力を具へ、一喝能く惡魔疫鬼を退散せしむるの勢は、觀者をして自から畏敬の念に堪へざらしむ、殊に稀有の名作と云ふ可し、其雙手は近年の修補に係れども全體に於て甚しき缺損なく、且つ腰部以下の衣紋の剝落少なくして、精美雄麗なる當初の美觀を存せる如き最も珍重す可き逸品なり

WOODEN IMAGE OF THE GOD BRAHMÂ.

(5 feet 1½ inches in height.)

SAID TO BE BY AN-AMI.

OWNED BY THE TEMPLE AKISHINODERA, YAMATO.

(COLLOTYPE.)

To the God Brahmâ we referred in VOL. III, under the image owned by Tôdaiji.

Akishinodera, to which our image belongs, began to be built in 776, in the reign of the Emperor Kwônin, and was finished, according to some authorities, during the reign of the Emperor Kwammu (782–805). In this temple there are several important images such as of Brahmâ, of Indra, of the Goddess of Art, etc. The image of Brahmâ is said to be a work of **An-ami**, otherwise known as Kwaikei, the official sculptor of Buddhistic images (Dai-busshi) for Tôdaiji. It was he who carved the image of Vaiśravaṇa (Tamonten), placed in the central gate, in 1195, and, together with Unkei, he carved the gigantic images of the two deities, set up in the southern gate (see VOL. II), in 1203. Though we do not know whether or not the Brahmâ is by An-ami, the carving is nevertheless certainly a production of the Kamakura period; for a centre stick of the image bears a writing to the following effect:—"For the well-being of the ex-Emperor and the present Emperor this carving was finished in 1289, the superintending officer being Fujiwara Mitsuyasu." The strong constitution evidenced and the sharp expression are worthy of Brahmâ Sahâmpati, patron god of Buddhism. Though the two hands had lately been repaired, yet it is not much faded or injured in other parts. The original beautiful designs of the robe are still to be seen perfectly.

蘇頻陀、半托迦二尊者畫像（絹本着色）傳支那元朝顏輝筆

十六羅漢十六幅中の二幅

（各縱四尺〇三分、橫一尺八寸）

東京湯島其言宗靈雲寺藏

十六羅漢のことは前數卷中屢〻これを記載せり、こゝに掲ぐる二圖は第四位蘇頻陀尊者と第十位半托迦尊者にして、前者は七百の阿羅漢と共に北俱盧洲に住在し、後者は一千の門徒と共に三十三天に住在すと稱せらる、此羅漢畫十六幅は、元來京都大德寺中一子院の什寶なりしも、今は東都の靈雲寺に歸し、有數の畫幅として、世に名高し、今之を展觀するに、運筆極めて强健にして、色彩の配合宜きを得、生氣活躍の裡自から神韻の縹渺たるあり、所謂見思の惑を斷じ、煩惱の賊を殺し、無量の功德を具へたる阿羅漢の風采應に斯くある可しと、思はれ、坐ろに畏敬の念を生ず、山水、侍童、花卉等種々の點景、亦一筆苟もしたるの痕なく、各其妙を現はせり、筆者は傳へて支那元朝（西曆一二七九年—一三六七年）の名匠顏輝なりと云ふ、其圖樣は固より支那の粉本によりて描寫せられたるものなること明かなれども、畫趣を精鑒し、且つ各尊者の名を記せる上部の墨蹟を推勘するに、何れも日本の特調を有し、支那畫とするの斷じて非なるを發見す可し、但し之を日本畫とするも、其筆者の果して誰なるやは到底指定すること能はず、唯、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）以前に於ける一名工の作なるは殆んど疑ふところなきが如し

SUVIṆDA AND PANTHAKA, TWO OF THE SIXTEEN ARHATS.

(Two of the sixteen Kakemono, coloured; each, 4 feet ⅔ inch by 1 foot 9⅔ inches.).

SAID TO BE BY YEN HUI (CHINESE).

OWNED BY THE TEMPLE REIUNJI, TÔKYÔ.

(COLLOTYPE.)

To the Sixteen Arhats (saints) we have referred more than once. Here we reproduce two of the Sixteen, viz., the 4th Suviṇḍa and the 10th Panthaka; the former is said to have lived in the Kuru-kṣetra in the North, the latter in the Trayastriṅśat Heaven with his retinue.

The present pictures of the Arhats (sixteen in all) are now famous treasures of Reiunji, Tôkyô, though formerly they belonged to a branch temple in Daitokuji, Kyôto. The use of the brush is very strong and the harmony of colour is excellently maintained and the whole is full of spirit and taste. The saintly figures, worthy of their high moral position, the scenery, the flowers, and the pages serving them, are all very carefully treated. These are said to be the work of Yen Hui (Gan Ki), a famous artist of the Yuen dynasty (1279–1367), China. Although they are modelled after Chinese paintings, the writings over the figures, and several other points indicate Japanese origin. We have no means of ascertaining the auther, yet so much is certain that they are anterior to Chôdensu (1352–1431, see VOL. I) who was a famous painter of Arhats.

SUVINDA AND PANTHAKA, TWO OF THE SIXTEEN ARHATS.

(COLLOTYPE)

OWNED BY THE TEMPLE HEIJUN, TŌKYŌ.

Size 10 in. by 11 in. (27 × 28 cm.).

後醍醐天皇灌頂御影(紙本着色)　筆者不詳

(縱三尺一寸一分、横一尺三寸二分)

相模國藤澤時宗總本山清淨光寺遊行寺藏

後醍醐天皇御諱は尊治字多天皇第二の皇子にして、正應元年西暦一二八八年十一月二日降誕あり、文保二年(西暦一三一八年)二月廿六日踐祚し、三月廿九日卽位し給へり、時に北條高時執權職を襲ぎ鎌倉に在りて威を恣にす、天皇天資英邁にして深く皇威の衰へたるを慨し、高時の專横を惡み、之を鏟さんことを謀り給ひしも、事泄れしかば高時乃ち大兵を起して闕を犯し、天皇を六波羅に幽し、諸皇子及び公卿等を罪に處し明年更に隱岐に遷し奉れり、後官軍六波羅を敗り、高時を鎌倉に滅し、天皇京都に還幸し、皇位に復し給ひしが、幾くならずして足利尊氏謀叛し、軍を率ゐて襲來せしかば、天皇また山門に幸し、賊軍敗北の後還御し給へり、然れども未だ一年ならずして、天下の形勢復た一變し、官軍大に振はず、天皇乃ち花山院亭に出御し、吉野金峯山に遷幸あり、三年の後卽ち暦應二年(西暦一三三九年)八月十六日、行宮に崩じ給ふ、實算五十有二

玆に誌載する所の御畫像は、天皇の灌頂御影と稱し奉るものなり、寺傳に據れば、僧正弘眞(小野の文觀と云ひ、天皇の寵を蒙りし僧より某尊法親王に傳へ、法親王より更に清淨光寺第十二代尊觀法親王に傳へられしものにして、天照皇太神等三神の御名は天皇の宸翰なりと云ふ、御服裝は遂例にして、左手に五鈷鈴、右手に三鈷杵を執り、禮盤に坐し給ひ、上には錦帳垂れ、前には獅子狛犬侍し奉れり、而して其天顏の雄偉なること、之を京都大德寺に藏する宸影に比するに、毫も差ふ所なし、史を案ずるに、建武二年(西暦一三三五年)閏十月十五日、天皇高雄の神護寺に幸して灌頂を受け給ひ、又曼殊院前大僧正慈嚴之を授け奉りしことあり、此御畫像は其時の御影なるや否や詳かならざれども、其畫趣を拜觀するに、天皇の御宇より少しく後のものに屬し、足利時代の初葉乃至中葉(西暦第十四世紀の央より第十五世紀の央に至る)頃の土佐派の名工の手に成りしものと覺し、其筆致の溫和にして精美の妙を極め、彩色また沈着にして幽雅なる、決して庸工の企及するを得ざる所なり

THE EMPEROR GODAIGO AT HIS ANOINTMENT.

(Kakemono, coloured; 3 feet 1½ inches by 1 foot 3 4/6 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE SHÔJYÔKWÔJI (YUGYÔDERA), FUJISAWA, SAGAMI.

(COLLOTYPE.)

The Emperor Godaigo, second son of the Emperor Uda, succeeded to the throne in 1318, and his coronation took place on the 29th of the 3rd month of the same year. At this time Hôjyô Takatoki was exercising such an influence as acting minister at Kamakura, that the Emperor, very intelligent and clever by nature, perceived and regretted that the sovereign power was constantly waning. He sent a force against Takatoki, but the latter, perceiving his design despatched a great number of hostile soldiers to surround the Imperial palace. Hôjyô kept the Emperor confined in the palace of Rokuhara, for a considerable time, and punished the princes and ministers who were concerned in the matter. Next year he forced the Emperor to remove to Oki. Afterwards the Imperial army defeated the hostile soldiers at Rokuhara, slew Takatoki at Kamakura, and welcomed the Emperor back to Kyôto. Soon after, however, Ashikaga Takauji started another rebellion which caused the Emperor to remove his court to Mount Hiyei. After this enemy was defeated the court was, for a short time, in Kyôto, but a further disturbance brought about by the same rebellions army, induced the court to remove to Yoshino, Yamato. The Emperor died in 1339, aged fifty-two.

The picture, here presented, is said to be a portrait taken on the occasion of his anointing (Abhiseka). According to a tradition of the Shôjyôkwôji, the picture was transmitted by Bunkwan, a favorite priest of the Emperor, to prince Kôson, from whom it again fell to Prince Sonkwan, the 12th Abbot of the temple just named. The robes are different from the ordinary form and the throne is what is called "Raihan" ("Ceremonial Seat"), with embroidered curtains hanging over it. He has a bell and a Vajra-kila (Diamond Wand). The Imperial face is much like that of the portrait owned by the temple Daitokuji. According to history, on the 15th of the 10th month, 1335, the Emperor went to Jingoji of Takao, near Kyôto, and went through the ceremony of anointment. The picture seems to us to date a little later than his reign, and is perhaps the work of a Tosa artist of the beginning of the Ashikaga period (14th century). Such delicate use of the brush, unequalled skill, and moderate colouring, are all beyond the reach of an ordinary hand.


八幡大菩薩
天照皇大神
春日大明神

聖一國師畫像(紙本着色)　僧兆殿司筆

(竪八尺三寸八分、横四尺二寸)

京都臨濟宗大本山東福寺藏

聖一國師は本冊佛鑑禪師畫像の説明中にも記せし如く、東福寺の開山第一祖なり、諱は辯圓字は圓爾建仁二年(西暦一二〇二年十月嶮州藁科に生る、五歳にして郡の久能山の堯辯法師の室に入り爾來講肄に遊び義學を修め、機辯縱横屢、講師の讃嘆する所となりしが、一日猛省して曰く、我れ大小權實の諸教を研究すと雖も畢竟じて沙粒を算するが如きのみ生死の大事に於て何の益する所かあらんと乃ち去て建仁寺の開山榮西禪師の上足榮朝に從ひ、教外別傳の旨を問ふ、嘉禎元年(西暦一二三五年)遂に海に航して宋に入り、天童の凝絶冲淨慈の笑翁堪靈隱の石田薰等諸名宿に歷叅し、更に徑山に登て、當時無比の大宗師と稱せられたる佛鑑禪師の爐鞴に投じ、日夕其鉗鎚を受く、居ること數年、遂に其衣鉢を傳ふるに至れり、佛鑑師に謂て曰く、汝學海浩瀚なり、比來我が竹篦下一時に、乾枯す、他日本國に歸らば必ず無窮の處に於て橫に波瀾を起し、無勝幢を竪て、吾道を發揮し、須らく從上乃祖の遺芳を踵で永く未來際を利す可しと、既にして佛鑑を辭し、歸朝す時に仁治二年(西暦一二四一年)なり、歸朝の後博多の崇福承天の二寺に留まり、靈ん に祖道を舉揚せしが、幾くもなくして入京し、深く上皇及び貴紳等の師依する所となる、是より先き關白藤原道家城東に於て大伽藍を建立し、名づけて東福寺と云ふ、師乃ち請せられて開山となり、且つ聖一和尚の號を受く、弘安三年(西暦一二八〇年十月示寂す、世壽七十九歳)、遺偈に云く、利生方便、七十九年、欲知端的佛祖不傳と、正和の初勅して國師の諡を賜ふ、本朝國師の號實に師に始まれりと云ふ、師五十一歳の時眼疾に罹り、其翌年遂に右眼を失す、此畫像の一目眇せるものは即ち之が爲めなり

兆殿司(正平七年―永享三年即ち西暦一三五二年―一四三一年)の傳は既に屢記載したる所の如し、殿司の師大道和尚は南山禪師の法嗣にして南山禪師は聖一國師の上足なれば、殿司は正に聖一國師の法曾孫に當れり、百代の高僧たる國師と古今の大畫家たる殿司と其因緣の深き此の如し、知る可し、此像が殿司平生の蘊蓄を傾け盡して揮灑したるものなることを其神采奕々として生けるが如く、國師の面目紙上に躍如たり、傳に云く、國師器量宏遠、性諧調を好み、沙彌童行と雖も相開汝す、其槌拂を乘り宗旨を提倡するに迨びては嚴乎として犯す可らず、佛祖も亦崖を望んで退く、と、此畫像は能く師の資性特質を表現して餘蘊なし、殿司の如き靈腕を以てするにあらざれば焉んぞ能く此の如くなるを得んや、殿司の名聲夙に藝林に馳せ、古今に藉甚たる所以のます〳〵偶然ならざるを知る可し

SHÔICHI KOKUSHI.

(Kakemono, coloured; 8 feet 4 9/10 inches by 4 feet 2 5/5 inches.)

BY MYÔCHÔ.

OWNED BY THE TEMPLE TÔFUKUJI, KYÔTO.

(WOOD-CUT.)

Shôichi Kokushi is, as has been stated elsewhere in the present volume, the founder of the temple Tôfukuji. Born at Warashina in Suruga province, he was, in his fifth year, entrusted to the care of the Gyôben of Kunôsan, where he deligently applied himself to the study of Buddhism. As he grew older he made great progress in his studies and his attainments in eloquence were so great that he often received great praise from his teacher. Once he declared that the study of the Law of Buddha was like counting the sands of a river, and that it had nothing to do with the question of life and death; so he left the monastery in which he had been staying for Kenninji, Kyôto, where Yeichô, a principal disciple of Yeisai, the founder of the temple, enjoyed a great reputation. There he devoted himself to learning the secret of Dhyâna (meditation). In 1235 he went to China, and visited several famous priests of the time, especially those living in the monasteries of Tien-tung-ssu, Ching-tzu-ssu and Ling-yin-ssu. Later on, coming to Ching-shan he met Fo-chien, who was at that time the great Dhyâna master of all China. Under his strict care and instruction the young traveller remained several years until he finally had absorbed all the secrets of the Dhyâna. Fo-chien, in the course of his instruction once remarked to him as follows:—"The ocean of your learning is vast and of tremendous importance. After your return home, you may stir up waves and billows, even in a place where no drop of water has fallen, and cause the influence of the Law to flow over people of the present and future times." In 1241 he returned to Hakata, Chikuzen, where he was earnestly engaged in propagating the Dhyâna doctrine of his master. When the great master came to Kyôto he won the admiration of the Imperial court and other gentry. He was invited by the then premier, Fujiwara Michiiyé, to found the monastery of Tôfukuji, as stated elsewhere in the present volume. He died in 1280, aged seventy-nine. When he was 52 years old he lost one eye from sickness, as the present picture sufficiently indicates. His posthumous title of honour is "Kokushi" ("Master of the State") given by the Emperor Gouda, and he is the first who obtained this title in our country.

Of the painter **Myôchô**, or Chôdensu (1352–1431) we have spoken more than once. He was a pupil of Daidô, who was again a pupil of our Shôichi Kokushi. The artist is thus worthy of the subject whose personality is, no doubt, so truthfully depicted. Kokushi is said to have been of a very generous and many-sided mind, and fond of humour and jest, so that he would even talk with children or servants on an equal standing. But in instructing his pupils he is said to have been strict and severe, allowing no hesitation whatever. The character above described is depicted in the print given, and, perhaps, Myôchô alone was capable of representing it.

山水圖(紙本墨畫) 僧周文筆

(竪三尺五寸七分、横一尺八分)

侯爵蜂須賀茂韶君藏

周文(西暦第十五世紀)は第三冊秋江春景圖の處に述べたる如く、足利時代の一名匠にして明國より歸化せる僧如雪に就て畫法を學び更に宋の大家馬遠夏珪牧溪等に私淑して其圖奥を究め盛んに支那畫風を宣揚して我國の畫界に一大變化を來し百代の大家たる雪舟狩野派の開祖たる正信の如きも皆其流を汲み其風を追はざるなきに至れり周文の畫は筆致幽遠にして陽猛沈着にして俊拔而して墨氣頗る高邁なり此に掲ぐる山水圖の如き乃ち此長處を萃めたるものにして布局整齊運筆精妙而して一點の烟氣なし洵に珍賞す可きものなり

畫上の讃者龍派以篤清播の三人は孰れも禪宗の巨刹南禪寺に住せし高僧なり龍派は江西と號し又豫菴と稱す資性俊逸にして博く梵漢の學に渉り最も文辭に長す又周文の高足小栗宗丹に學びて畫を善くせり文安三年西暦一四四六年八月五日示寂す此人に其肖像の別號あることは史傳に載せざる所此讃以て其缺を補ふに足れり以篤字は信中晉て台命を奉じて東福に住し又天龍に遷り尋で南禪に住す學梵漢を兼ね才詩文に優る明國の使臣潘少卿其詩疏を見て驚嘆して曰く禪林の中亦是の如きの巨擘あるかと寶德三年西暦一四五一年示寂す清播字は心田春耕と號す最も義持義教義政の三將軍に重んせられ鈞命により諸寺を歷董す文安西暦一四四四年—一四四八年中に歿せりと云ふ一代の巨匠たりし周文の畫に加ふるに當時最も詩文を以て鳴れる以上諸老宿の讃詩を以てす錦上更に花を添ふるものと謂ふ可し

LANDSCAPE.

(Kakemono, monochrome sketch; 3 feet 7 inches by 1 foot 9¼ inches.)

BY SHÛBUN.

OWNED BY MARQUIS MOCHIAKI HACHISUGA.

(COLLOTYPE.)

Shûbun, who flourished in the 15th century, is, as was stated in VOL. III, a distinguished artist of the Ashikaga era. He learned art under a naturalized priest Jyosetsu, a Chinese of the Ming dynasty, and also studied the styles of the Sung artists, Ma Yuen, Hsia Kwei, Mu-chi, etc. By his earnestness in introducing Chinese styles he created a renovation in the art world of Japan. Even the famous Sesshû, the founder of the Unkoku school, had recourse to Shûbun's style before creating his own. His style is of profound taste, noble, quiet, ingenious and generally with thick and deep strokes. The picture, here given, is one of his best and especially to be noticed are its well ordered distribution and free and fine treatment. The writers of the verses above the picture, Ryûha (died in 1446), Itoku (died in 1451), and Seiha (died between 1444–1448), are high priests of Nanzenji, Kyôto, all well versed in secular and sacred literature and skilled in poetry. Their verses add to the beauty of Shûbun's work.

山水圖(蓮華本願寺)

東京　田邊尚雄


野水水消綠蘚素漁竿繫魏
葦江濱微鐘扣岸寒山月猶
有書燈未睡人

達磨大師畫像紙本墨畫）　祥啓筆

（竪三尺〇八分、横一尺五寸）

京都東山臨濟宗大本山南禪寺藏

達磨大師は既に第一冊に於て述べたる如く南印度香至國王の第三子なり、傳燈第二十七祖般若多羅に法を嗣ぎて第二十八祖となり多羅の遺旨に遵ひて支那に來り、義學の徒勢力を擅にせし時に當り、不立文字、教外別傳の宗旨を提唱して一世を驚かし、支那における禪宗の開祖となれり、大師始めて梁の武帝（西暦五〇二年―五四九年）に見ゆるや、帝問ふて曰く、何をか聖諦の第一義とする、大師答へて曰く、廓然無聖、帝又問ふ、朕に對する者は誰ぞ、答へて曰く、不識と、帝會せず、大師乃ち決然去つて北魏の嵩山河南省少林寺に入り、面壁打坐すること九年なりしと云ふ、時に曠達の士神光なる者あり、儒を捨てゝ、大師に謁し、法を求む、大師曰く、諸佛無上の妙道は曠劫にも逢ひ難し、豈小德小智、矯心慢心を以て眞乘を學ぶを得んと、神光憤激、利刀を以て左臂を斷ち、これを大師の面前に呈す、大師乃ち神光が道を求むるの深切なるを知り、名を慧可と賜ひ、佛祖的傳の正法眼藏を授けて、東土の第二祖となせり、爾後禪宗は第六祖慧能大師に至りて南北二宗に分れ、慧能の門下更に青原、南嶽の二師を出し、遂に展轉して五家七宗となり、互に法嗣を建立して達磨の宗風を煽揚するに至れり

南禪寺は昔時龜山天皇文應元年―文永十一年（即ち西暦一二六〇年―一二七四年）の離宮なりしを開山大明國師に賜ひ、又後世勅して禪宗五山の上に置かれし名刹にして、代々の皇室を始め本り將相名族の崇敬頗る厚かりしかば、珍器名幅の自から此寺に歸するもの尠からず、此に出せる祥啓筆達磨大師畫像の如き亦其一なり、祥啓は夙に慶記せる如く、足利時代（西暦第十五世紀）の一名匠にして、其特得の妙は筆鋒峻健、墨氣深潤なると、畫趣の極めて清高なるに在り、落款に貧樂齋とあるは、即ち祥啓が起居せる一室の名にして、又自ら號とせしものなり、既に貧樂を以て自ら處る、其畫のおのづから清高峻援なるも、洵して偶然にあらざるなり

BODHI-DHARMA.

(Kakemono, monochrome sketch; 3 feet 1 inch by 1 foot 6⅝ inches.)

BY SHÔKEI.

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE).

Bodhi-dharma, or better known as Dharma, was, as was stated in VOL. I, the 3rd son of the King of Hsiang-chi (South India) and is the twenty eighth Indian Patriarch of the Dhyâna (Zen) sect. He received the transmission of the Law from Prajñâtâra, the twenty-seventh Patriarch, and it was by his instigation that he came to China, where he propagated his new doctrine of meditation against the tenets of the scholiasts then flourishing. He rejected strictly the letter of Buddhism and successfully showed that its true spirit lies beyond Buddhistic teaching of the word only. He became the founder of the sect in China. When he was received in audience by the Emperor Wu, of the Liang dynasty (502–549), the latter asked:— "What is the highest meaning of the Noble Truth?" "Nowhere does the Noble exist!" was his reply. "Who is the one before you?" asked the Emperor. "I know not!" he rejoined. Observing that the questioner was not able to understand his doctrine he instantly went away to Shao-lin-ssu, in Ho-nan, where in seclusion and seated for nine years facing the wall he never spoke. Shin-kwang, one of the literati, visited him and requested to be taught the Law. Dharma said to him:— "The highest truth of Buddha is difficult to be met with. Men of small ability and feeble effort can by no means sound its depths. Thereupon Shin-kwang took a knife and cut off his arm to indicate the seriousness of his determination to acquire learning. Dharma then gave him the name Hui-ko and transmitted to him the secrets of the doctrine. The latter became the second Patriarch in China. The Dhyâna sect is now divided into several schools, but all follow the doctrine handed down by Dharma.

Shôkei or Keishoki, was, as has been often stated, a great artist of the Ashikaga period (15th century), distinguished for firm and powerful handling and a free flowing brush which reveal a profoundness of taste highly notable.

足利義政法體木像　作者不詳

（身長二尺九寸）

京都東山臨濟宗慈照寺（銀閣寺）藏

足利義政は從一位左大臣征夷大將軍義敎の第二子にして、足利家第八代の將軍職を襲ぎ、從一位左大臣に敍任せられ、准三后の榮を辱うす。文明十七年（西曆一四八五年）六月十五日落髮し、法名を道祐（後に道慶に改む）と云ひ、道號を喜山と稱し、また慈照院と號す。延德二年（西曆一四九〇年）正月七日歿す。年五十六。太政大臣の追贈あり、義政晚年職を其子義尙に讓り、東山に東求堂・銀閣寺（內）を造りて閑居す。依て世に稱して東山殿と云ふ。古器を蒐め名畫を翫び、且つ興を詩歌碁事に遣り、或は自ら筆を執て畫圖を作り、以て悠々殘年を送れり。此に揭ぐるものは其晚年に於ける法體の像にして、現に東求堂に安置せり。寺傳によれば、義政の自ら作る所なりと云ふ。然れども寺院に於て自作と稱する所の像にして、其實他人の製作に係るもの多ければ、此像も亦其類なる可く、而して其刀法・製作の上より之を觀るに、義政の歿後久しからざるの作なるが如し。其彫刻は固より巧妙なりと云ふを得ざれども、清雅の和氣、爛々たる雙眼、太かも其中自ら洒脫の意を存する處、坐ろに義政の人と爲りを想見せしむ。尙に史實の好材料と稱す可し。加ふるに天平時代（西曆第八世紀）以降彫刻の技、年を追ふて衰頹し、復た昔時の光彩を見るを得ざる時に當り、此の如き肖像の名作あり、人をして曠野に山を見るの感あらしむ。彫刻術沿革の攻究者に取りても、此像の存在は多大の幸福なりと云ふ可し。

THE PRIESTLY IMAGE OF ASHIKAGA YOSHIMASA.

(Wooden carving; 2 feet 9¾ inches in height.)

SAID TO BE BY HIMSELF.

OWNED BY THE TEMPLE JISHÔJI (OINKAKUJI), KYÔTO.

(COLLOTYPE.)

Yoshimasa, eighth Shôgun of the Ashikaga family, retiring from his high position in 1473 and joining, afterwards, the priestly order of the Buddhists, assumed the Buddhistic name "Dôtei." He died on the seventh of the first month of 1490, aged fifty-six. During the latter part of his life much of his time was spent in a resort, at Higashiyama, called "Tokyûdô" (in Ginkakuji) when he collected numerous art-objects of old for his own pleasure. Now he would devote himself to poetry or the tea ceremony, and now to pictures, as his passtime. The figure here reproduced represents him in his priestly state. Strange to say it has been deposited in the very place he chose for residence. According to a tradition of the temple the image is attributed to Yoshimasa himself, but so much is certain that from the method of carving and its finish it is the work of an artist not much later than Yoshimasa himself. Though we can not speak much for the skill of the carver, it brings out well the frank-hearted character of the Shôgun with his sharp eyes and face pure and thin. Since the Tempyô period (8th century) the art of carving has constantly waned and we rarely see a splendid production during the succeeding periods. The existence of a work of the Ashikaga period renders much service for a study of the history of art.

夏冬山水圖雙幅(紙本墨畫)　僧雪村筆

(各竪三尺四寸四分、横一尺三寸三分)

東京帝室博物館藏

周文(西暦第十五世紀の初)雪舟(西暦第十五世紀の終の二大畫家既に逝きて關西の藝林寂寞たるの時に當り、北斗の煌々たるが如き光彩を關東の天に放ちて、足利(西暦第十四紀の中頃より第十六世紀の中頃に至る)の末葉を照し儼然世に雄視したるものを雪村其人なりとす、雪村は第三冊にも述べたる如く、天文の頃(西暦第十六世紀の中頃)最も盛んに手腕を揮ひし人なるも、其師承は詳かならず、惟ふに天資英靈にして能く周文雪舟二家の妙趣を會得し、更に宋元諸名家の英華を吸收して、別に一天地を拓きたるものなる可し、其畫は極めて變化の妙に富み、布置着想亦自ら非凡にして、雪舟の靈腕を以てするも、未だ遽かに凌駕す可らざるものなきにあらず、此に掲ぐる雙幅山水畫の如きは彼れの眞價を窺ふ可き好箇の標本なり、甲圖は一碧蒼々たる夏山の景にして危峯の突兀たるあり、巖岫の盤鬱たるあり、落々たる山間漂々たる瀑泉、曲澗の溶々たる、樹林の蒼々たる造化人工の妙具さに備はりたるの處、高士の奚童を携へて悠々行樂するあり、乙圖は又蕭條たる寒山月夕の景にして、山路危側、樹林蕭疎なるの邊、村夫の馬を追ふて歸家を急ぐあり、皎々たる寒月の下、漁父の小舟を繫いで岸上に佇立するあり、寂寥の景觀、者の心を動かす、兩箇の畫幅趣致幽遠にして纖毫の烟氣なし、卽ち周文、雪舟の筆墨に加ふるに雪村獨得の神韻を以てしたるものにして、彼れが一代に於ける最大傑作と稱するも決して溢美の言にあらざるなり

LANDSCAPES.

(A pair of Kakemono, monochrome sketches; each, 3 feet 5½ inches by 1 foot 4 inches.)

BY SESSON.

OWNED BY THE IMPERIAL MUSEUM OF TÔKYÔ.

(COLLOTYPE.)

After Shûbun (who flourished at the beginning of the 15th century) and Sesshû (end of the same century) the art-world was lacking in activity for a while with the striking exception of the priest **Sesson,** whose genius illumines the closing period of Ashikaga (middle of the 16th century), as the North Star shines on a dark dreary night. Sesson, as was stated in VOL. III, flourished in the middle of the 16th century. His artistic lineage is difficult to ascertain. Clever and intelligent by nature, he seems, by self-investigation, to have penetrated the secrets of the art-methods handed down by Shûbun and Sesshû and, combining all the highest conceptions of the Sung and Yuen artists, to have created a new style of his own. Generally speaking, his paintings are rich in variety, harmonious in distribution and original in design. On the whole he cannot take a place behind Sesshû.

The depictions of scenery here given may serve as excellent illustrations of his real worth. The first is a scene of green summer with lofty peaks piercing the sky, the rocks in curious forms; high storeyed buildings, waterfalls and trees, depicting the beauty and joy of a summer resort. The second, on the other hand, is a moonlight scene on a winter night. The forests are desolate. A laden horse and his master are climbing the hill and a ferry boat is crossing the lake, all is cold and dreary winter. The profoundness of taste and the regularity of distribution in these productions are indeed a combination of Shûbun and Sesshû. These are, no doubt, the best of Sesson's life-works.

箱根湯本山之夏

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(竪四尺一寸六分、横二尺三分)

伯爵伊達宗基君藏

狩野之信永正十年—天正三年卽ち西曆一五一三年—一五七五年は曩に第三冊田家秋牧圖の說明に述べし如く、祖勢正信の二子にして、古法眼元信の弟なり、父正信足利氏の中葉西曆第十五世紀に當りて畫界に一生面を開き俊拔奇警古趣遒勁なる一新派を創始するや、長子元信之を傳へ、且つ和漢諸派に出入して其精華を採攝し、一種雄渾老蒼なる妙趣を發揮し、大に狩野の家風を煽揚せしが、之信は能く父兄の骨髓を得て、山水人物花鳥に秀で毫も家聲を墮さざりしのみならず、其風格氣韻おのづから亦一種の趣を現はして家門を隆盛ならしめたり、狩野氏が數百年の間系統連綿として、當に畫界の中心となり、畫柄を掌握するに至りたる所以は要するに元信之信兄弟の如き超群なる名匠夙に始祖正信の後を承けて大に一家の格法を發揚したるに因らざる可らず、茲に出せる布袋圖は則ち之信が傑作中の一なりとす、其風神は之を正信より得來り、其筆致は元信の初作に似たる處あり、而かも更に別種の趣を存せり所謂兜率內院の敎主紅塵堆裏の風狂子嶽林寺外に遊戲三昧を事とするの主第五冊揭月筆布袋和尚圖の說明參看寫し出して紙表に奕々たるの妙あり之信以降の狩野家諸子中復た之に企及するものなしと云ふも決して溢美にあらざるなり

THE PRIEST HOTEI (PUTAI).

(Kakemono, light-coloured; 4 feet 2¼ inches by 2 feet ½ inch).

BY KANÔ YUKINOBU.

OWNED BY COUNT MUNEMOTO, DATÉ.

(COLLOTYPE.)

The artist, **Kanô Yukinobu** (1513–1575) is, as we said in vol. III., the second son of Yûsei, founder of the Kanô school, and the younger brother of Motonobu. Yûsei created a new style of distinguished and ingenious character, rich in refinement and full of vigour of treatment and accomplished the founding of the art school called "Kanô." His eldest son Motonobu, able successor to his father, uniting to the polished attainments of all the famed artists of China and Japan a profound taste, acquired from mental strength and experience, elevated the rank and character of the Kanô art. Yukinobu, our artist, was well versed in the styles of his father and brother and having acquired the secrets of their art-methods, was especially skilled in scenery, figure, and flower and bird depicture. The greater part of the fame and success of the school, a centre of the artists for several hundred years, was owing to the ability of the two brothers, Motonobu and Yukinobu.

The picture of Hotei, here given, by Yukinobu, is one of his masterpieces. Though the spirit comes from Yûsei and the handling may resemble the early works of Motonobu, it has a tone of peculiar character. Hotei's pretention that he is in reality Buddha Maitreya, of the Tushita Heaven, playing the mad-man here below (see vol. V.), is fully brought out on the canvas. No artist of after generations of the school can be declared equal to Yukinobu in skill and ability.

山水圖(紙本墨畫) 長吉筆

(竪四尺一寸一分、横一尺八寸一分)

伯爵伊達宗基君藏

こゝに掲ぐる山水圖の筆者長吉とは如何なる人なりや古來の書史に之を詳傳したるものなければ其姓氏年曆等を知るに由なし唯一書に長吉學元信有風致往々傳世矣とあるに由りて僅かに狩野古法眼元信文明八年—永祿二年即ち西曆一四七六年—一五五九年の門人なりしことを知るを得るのみ世に存する長吉の遺蹟を見るに其勁健峭拔なる骨法は之を古法眼に得たるが如くなれども其一筆一格寧ろ古法眼の父祐勢正信の衣鉢を傳へたる趣あり案ずるに長吉親しく祐勢に從て書法を修めたるにあらざれば必ず深く彼れに私淑したるものなる可し、されば其書くところ大に祐勢の風趣を帶び、印影亦これに類似し而かも其傳記の世に傳はらざる處より世人往往長吉の書を誤鑒して祐勢の筆と爲せり狩野常信西曆第十七世紀の終の人)の如き大家すら尚且つ此誤を免るゝ能はざりしが如し、試みに此に出せる山水圖を見よ、飛瀑巖間に懸りて蛇折雷奔し兩個の韻士之に對して徐かに吟嘯するの狀壯觀雅趣言の形容す可きものなきにあらずや、其に是れ非凡の技倆にして狩野派の始祖祐勢の筆とするも決して慚色あるを見ず常信の之に題簽して祐勢の筆と爲せるは所以なきにあらざるなり、然れども仔細に印文を檢すれば長吉の二字を認め、其決して祐勢の筆にあらざるを知る長吉たまゝ〳〵祐勢の後に生れ、其筆格を正傳して、而かも世に顯はるゝに至らず、其名空しく他人に蝕せられて、一生を轗軻不遇に終りしものか、果して然らんには彼れの爲めに深く悲む可しと雖も、百代の大家祐勢と同視せられしは畫師の榮譽寧ろ大なりと云ふ可し

LANDSCAPE.

(Kakemono, monochrome sketch; 4 feet 1⅞ inches by 1 foot 9⅞ inches).

BY NAGAYOSHI.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

The identity of **Nagayoshi,** author of the present picture, has not been exactly determined, but according to a certain book he was a pupil of Kanô Motonobu (1476–1559). Further it was reported of him that he had a refined taste and that some of his productions are still to be found. Though an examination of his paintings discloses a powerful, clear and august style of handling resembling that of Motonobu, several points in detail are rather like the style of Yûsei (Masanobu), the father of Motonobu. Either our artist studied under Yûsei or imitated him in painting. From the resemblance of his style and his signature (as seen at the right hand bottom of the plate) people often mistake the works of Nagayoshi for those of Yûsei. Such a mistake was made by even the noted artist, Kanô Tsunenobu (end of the 17th century).

The water falling from between rocks, the trees standing over the fall, and peaks piercing the sky, with below the two men of leisure, enjoying the beauty of nature—such an ensample might well pass for Yûsei's work. Kanô Tsunenobu himself wrote that the present picture was a production of Yûsei, the founder of the Kanô school, but if you examine carefully the sign you will see clearly the characters 長吉, Nagayoshi. His skill raises him to a rank not much below that of Yûsei, though his name is next to unknown to the world.

山水圖（雪舟筆）

筆者　岩佐源次郎

（一九八六・一・一五）

鷹捉鶉圖紙本着色）傳小栗宗丹筆

（竪二尺七寸八分、横八寸八分）

伯爵松平直亮君藏

狩野養川院惟信嘗て此書幅を縮して小栗宗丹の筆とせり惟信は桑川典信の子にして家法の書を善くし又鑒定の法に贍からざりし人なれば理由なくして之を宗丹の筆としたるにはあらざる可し、然れども書上に天邊心膽架頭身欲挺飛騰未有四萬里碧霄終一到不如雖是解鑾人と題讃せる褐屋禪師は誰を宗販と云ひ法を宗鑑普照禪師に嗣ぎ道望一世に高く、三たび勅請を以て京都花園の妙心寺に住し寛永十三年西暦一六三六年）十一月六日示寂せし高僧なれば宗丹寛正頃即ち西暦第十五世紀の中頃、第五世に其傳あり）とは其時代遥かに懸隔せり是れ書は宗丹なるも讃は後年に至りて褐屋の題したるものなるか將た宗丹の書にあらずして讃者と同時代の人の筆に成りしものなるか抑宗丹の會心の作は史傳と道蹟とに徴するに清淡蕭疎なるものに在りしが如しと雖も周文雪舟等が水墨を以て專ら閑遠神淡の書を作りし時に當り宗丹特り幽遠の風趣に併せて穠華清麗なる着色畫をも出し殊に翎毛に至りては周文以外の特色を發揮し狩野之信西暦第十六世紀の中頃）に先んじて穠華の趣を成せりと云ふ而も此書は彼れが平生の作に比して筆致稍温柔なるの感あり、且つ其時代の特徴より察するも足利時代に於ける宗丹の作とせんより、寧ろ豊臣乃至德川初期頃西暦第十六世紀の終—第十七世紀の初即ち讃者と略同時代の書とするを允當とす、可きが如し要するに此書は恐らく宗丹には非ざる可きも其品韻高く筆致精妙にして蒼鷹の鶉を攫んで側目睨視せる鶉の捉へられて悲鳴するの狀寫し得て眞に迫るが如き、決して凡庸畫師の筆にあらざるを知る可きなり

EAGLE CATCHING A QUAIL.

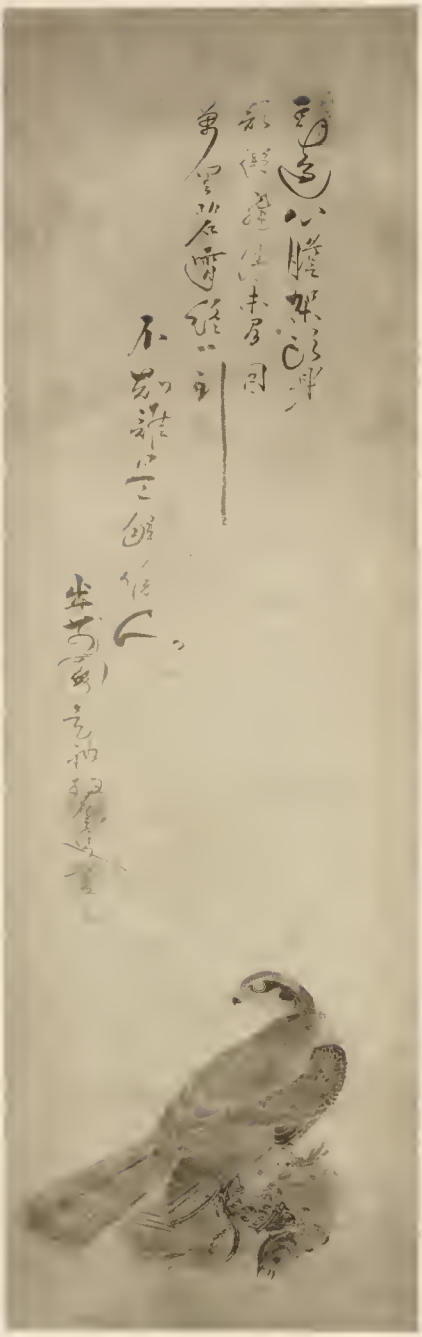
(Kakemono, coloured; 2 feet 9½ inches by 9 inches.)

SAID TO BE BY OGURI SÔTAN.

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE.)

Kanô Korenobu, who was an able connoisseur as well as a skilful artist, examined the present picture and declared it to be a work of Oguri Sôtan. This opinion is, however, open to question, for the author and writer of the verse is a priest, Yô-oku by name, who was three times appointed Abbot of Myôshinji, Kyôto, by Imperial order, and who died in 1636, and is some two hundred years later than Sôtan (lived in the middle of the 15th century, see VOL. V). The probabilities are against his writing a verse over an old picture, though it is not impossible. It suits better, moreover, to assign it to the beginning of the Tokugawa Shôgunate (beginning of the 17th century); in short it is rather to be considered contemporaneous with the writer of the verse over it. Whoever the author may be, it is doubtless by the hand of one of surpassing ability and of high taste, and the skilful handling which depicts so remorselessly the fearful back look of the eagle and the last pitiful shriek of the prey, have been seldom revealed in such a convincing manner.



人物圖屏風(金碧紙本着色) 海北友松筆

第一、太公望圖　第二、寒山拾得圖

(各竪五尺八寸六分、橫一丈一尺四寸六分)

京都花園臨濟宗大本山妙心寺藏

昔し殷支那の紂王(西暦紀元前第九世紀)の時呂尚なる人あり世を避けて海濱に隱れ綸を渭渚に垂れて漁を事とす周の文王田獵して之に遇ひ倶に語り大に說んで曰く吾が先君太公云ふ當に聖人ありて周に適く可し、周以て興らんと子は眞に其人なるか吾が太公子を望むこと久しと乃ち之を號して太公望と曰ひ、載せて與に歸り、立てゝ師と爲す、太公望乃ち文王及び武王を佐けて紂を伐ち、功を以て齊に封せらる、茲に出せる第一圖は卽ち文王田獵して綸を垂るゝの太公望に遭遇する所を畫けるものにして、第二圖は支那唐朝太宗帝時代(西暦第七世紀)に於ける寒山拾得二子が遊戲三昧の狀を圖したるものなり、二子の傳は第三冊に詳述したり、就て見る可し

海北友松天文二年—慶長二十年卽ち西暦一五三三年—一六一五年は第二冊に述べたる如く、狩野永德の門より出でて後其畫風を一變し、豐臣時代の聚英に一家の妙を現はし、聲譽を海の內外に博したる名匠なり、妙心寺に藏する數雙の屏風畫は、いづれも友松一代の傑作にあらざるはなく、人若し彼れが技倆特長を知らんと欲せば、同寺に就きて此等の屏風畫を展閱するに如くはなし、茲に揭ぐるものは卽ち其內の二雙にして、太公望の圖は最に第二冊に載せたる四船圖と一對を成し、寒山拾得の圖は三酸圖と共に一雙となる可きものなり、兩圖孰れも意匠淸新にして筆力雄勁、彩色亦鮮麗、友松の尋常畫家に非ざるを知る可き好箇の標本と謂ふ可し

HUMAN FIGURES.

(Screens, coloured; each, 5 feet 10½ inches by 11 feet 6¼ inches.)

BY KAIHOKU YÛSHÔ.

OWNED BY THE TEMPLE MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Tai-kun-mang, who lived in the reign of King Chû (in the 9th century B.C.) of the Yin period in China, abandoning worldly life, retired to a place on the river Wei, where his one relaxation was angling. King Wen, of Chou, met him on a journey and talked with him about government. King Wen said:—"My father foretold to me that a great sage would appear in the state of Chou, which is destined to rise through his mighty counsel. I regard you as the sage we have been so long awaiting. Then the king invited him to his court as councillor with such profit that he and his successor Wu after him destroyed the wicked sovereign Chû. The sage received, as a reward, the office of governour of Tsi. The first of the two pictures here reproduced depicts the scene of the meeting of King Wen and Tai-kun-mang who is engaged in his favourite occupation.

The second picture shows the two hermits Kan-shan and Shû-teh of the Tang dynasty (7th century; on them, see vol. III).

Kaihoku Yûshô, the painter, (1533–1615), was, as was stated in vol. II, a pupil of Kanô Yeitoku, but through deep artistic endeavour so changed the style of painting that he afterwards made a great name during the government of Toyotomi. All the masterpieces of our artist are to be found on the screens, kept in the temple Myôshinji. Both pictures, here given, are excellent samples of his works, ingenious in design, strong and healthy in handling and beautiful in colouring.

猿猴圖雙幅紙本墨畫　長谷川等伯筆

（各竪五尺一寸二分，横三尺七寸九分）

京都花園臨濟宗妙心寺塔頭龍泉庵藏

長谷川等伯初めの名は久六能登國七尾に生る或は云ふ越前の人なりと家世染工を業とせしが性最も畫を好み遂に其業を棄てゝ京都に出で狩野氏の門に入りて其家法を學ぶ然るに當時狩野氏の勢盛んにして其畫風海内を風靡し永德山樂友松等の諸名匠相繼で起り互に聲譽を擅にせしかば等伯其右に出づるの容易ならざるを悟り且つ狩野氏が畫師の長たるを快とせず雪舟應永二十七年—永正三年即ち西暦一四二〇年—一五〇六年の風を慕ふて其畫格を變じ別に一家の旗幟を驍して自ら雪舟第五世と稱せり後法眼に敍せらる曉年に及ぶも筆力老も衰へず、屢大作を出して世人を驚かせしと云ふ慶長十五年西暦一六一〇年二月廿四日江戸に歿す壽七十有二等伯の畫は或は精密なるあり又は豪放なるもありて其筆の向ふ所變幻自在殆んど端倪す可らざるの妙を存せり茲に出せる猿猴圖は即ち其豪放なるものにして筆致雪舟より出で而も頗る霸氣を存せり是れ囚より彼れの剛毅なる天性に出でたるものならんも然も又豪壯雄偉の氣風上下に磅礴たりし時代の影響に由れるなる可し此幅もと妙心寺塔頭雞華院の所藏にして院主楚軾（天保年間即ち西暦第十九世紀中頃の人）が幅の裏面に記せる所に據れば元來加賀國小松城主前田利長所持の屏風なりしに或夜利長恍惚たるの間猿あり其背を伸べて利長の髮を掴む利長即ち短刀を把て之を斬る髮めて之を見るに畫猿の腕なり爾來其畫を稱して腕切の猿と呼び傳る有名なりしと云ふ利長の歿後其一隻を以て江府の蔭凉山祖心尼に寄附し他の一隻は之を雞華院に納む蔭凉山に留むる所の腕切猿猴圖の一隻は其後火災に罹りて燒失したるが此に出せる雙幅は雞華院に殘れる所の一隻を改めて裝演したるものなりと利長は慶長頃西暦第十六七世紀の交の人にして等伯と時を同うせるより見れば此畫は蓋し利長の命により揮灑したるものならんか世或は等伯が自ら雪舟第五世と稱せしを以て是れ其先輩の大名を假りて徒らに時俗を欺けるものなりと非難すれども當時畫界の覇權を握りたる狩野氏の下に屈せず昂然としてこれに對抗し別に一旗幟を樹てたるの技倆に至りては決して侮る可らざるものあり而して此猿猴の圖の如き彼れが技倆の一端を窺ふに足るの佳品と稱す可きものなり

MONKEYS.

(A pair of Kakemono, monochrome sketch; each, 5 feet 1¾ inches by 3 feet 9¾ inches).

BY HASEGAWA TÔHAKU.

OWNED BY THE TEMPLE RYÔSEN-AN, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Hasegawa Tôhaku, born into the family of a dyer, was, by nature, fond of painting and left his native country Noto for Kyôto, giving up his early profession. He learned art in the Kanô school, most flourishing at that time through the fame of Yeitoku, Sanraku, Yûshô, etc. Tôhaku, perceiving the difficulty of superceeding the Kanô artists, whose monopoly in the art was a cause of disgust to himself, left the school and devoted himself to the study of the art-style of Sesshû (1420–1506), calling himself the 5th in descendant from Sesshû. His skill was recognized by the Imperial Court, which appointed him Hôgen (an order of artists). Not yielding to the tendency of the age he produced often great works up to his death, which happened in 1610, when he was seventy-two.

Some of his productions are fine and minute, others are bold and rough. The present pictures of monkeys are one belonging to the latter category, and his bold and ambitious spirit is to be observed in the work. The original owner, Soshoku (middle of the 19th century), has written on the back of the picture to the following effect:—"A pair of the folding screens belonged to Mayeda Toshinaga, Lord of Komatsu, in Kaga province: once late at night the Lord seeing, in a vision, a long armed monkey coming to him and catching hold of his hair, the sleeper drew his sword and cut off its arm. What he actually cut off was the arm of the monkey on one of the screens, so that it became famous as the 'Cut-arm monkey' screen, after the death of Toshinaga. This screen of the mutilated monkey was given to Soshin, a nun of Inryôsan in Yedo (now Tôkyô) and the other one was presented to Zôkein of which the writer Soshoku was abbot. The latter has been repaired and handed over to the present owner, while the former was burnt in the fire which broke out in Inryôsan. Lord Toshinaga (between the 16th–17th centuries) is a contemporary of our artist who probably painted these by order of this Lord. Some blame our artist for deceiving the world by calling himself the 5th in descendant from Sesshû, but the great success of his bold and single handed opposition to the ever flourishing Kanô school is splendid and worthy of note. The pictures of monkeys are, doubtless, one of his masterpieces.

花鳥圖(紙本墨畫) 宮本武藏筆

六曲屏風一雙張附十二枚中の三枚

(各一枚縱四尺四寸三分、橫一尺四寸三分)

子爵松平容大君藏

宮本武藏(天正十年—正保二年)即ち西曆一五八二年—一六四五年は、最に第三冊鴻雁圖の說明に於て述べし如く、所謂二刀流の開祖として武名を海內に轟し、傍ら衆藝を綜べ後素の技をも善くしたる人なり、茲に掲ぐる花鳥畫は則ち文武兩道に達せる此人の筆にて舊會津藩侯たりし松平家に珍襲する所の屏風張附中の三圖を撮寫したるものなり、吾人之を該藩の故老に聞く、武藏嘗て藩祖松平正之の封土に到るや、正之歡んで之を迎へ頗る優遇し、且つ藩の子弟に武術を授けしむ、武藏去るに臨み其厚誼に報いんが爲め畫を作りて正之に獻ず、此屏風畫即ち是れなりと、正之は德川二代將軍秀忠の子、幼にして信濃高遠の城主保科正光の養ふ所となり、從五位下肥後守より、從四下侍從に至り、出羽國最上城二十萬石に封せられ、後封を會津若松城に轉じ、邑三萬石を加へ、又正四位下中將に進み、武藏に後るゝこと二十七年即ち寛文十二年(西曆一六七二年)十二月六十四歲を以て卒せし人なり

今此畫を見るに、嘗て雙刀を揮つて洛の鴨東松崎に屯集せし吉岡某の門生數百人を擊退し、又有名なる劍客佐々木巖流を一擊の下に殺したる如き毅伐なる劍氣を存せず、筆致沈着溫雅、專門者流をして轉た後に瞠若たらしむ、然れども更に仔細に之を視れば、其中自ら一種雋顯の氣あり、豪邁測達の資を以て、時に電光石火の妙機を弄したるの雄姿瀟々掬す可し、由來武藏の畫多く世に傳はらず、故にたま〳〵之を得れば人以て傳家の寶とす、而して此畫の如きは彼れの遺作中殊に珍重愛惜す可きものなり

BIRD SKETCHES.

(Three parts of screens, monochrome sketch; each part, 4 feet 5 1/4 inches by 1 foot 5 1/2 inches.)

BY MIYAMOTO MUSASHI.

OWNED BY VISCOUNT KATAHARU MATSUDAIRA.

(COLLOTYPE.)

Miyamoto Musashi (1582–1645) was, as was stated in vol. III, famous as the originator of a style of fencing called "Nitôryû" ("Fighting with two swords") and was skilled in painting as well as in several other acquirements. The reproductions here given are three of the twelve screen-pictures by Musashi, owned by Lord Matsudaira of Aidzu. We are told that when Musashi came to Aidzu, Masayuki, ancestor of the present Lord heartily welcomed and highly honored him, intrusting to him young warriors to be taught the art of fighting, and that on the eve of his departure the artist executed the present paintings as a token of gratitude. Lord Masayuki, son of Hidetada, the second Tokugawa Shôgun, was adopted by Hoshina Masamitsu, Lord of Takatô of Shinano province. After he had succeeded to his father-in-law his jurisdiction was transferred to Aidzu, where he died, aged sixty-four in 1672.

Our author once fought bravely against several hundreds of the followers of his opponent Yoshioka in Kyôto, and again he struck a battle-blow against Sasaki Ganryû, a great warrior. The present paintings are executed with marked gentleness, even beyond the reach of a specialist. There are, however, enough indications of his keen, brave character in his skilled handling. We have not many of his productions left to us. Our pictures are to be looked upon as rare treasures to show his genuine works.

狹衣物語畫帖（金碧紙本着色）　傳土佐光起筆

四十八葉中の四葉

（各縱四寸五分、橫四寸五分）

京都眞宗本派本山本願寺藏

狹衣物語は大貳三位が狹衣の大將と云へるを主人公として書綴りたる一篇の作物語にして、夫の有名なる紫式部の源氏物語より凡そ四十年の後に出でたり、三位は紫式部の女にして、藤原賢子と云ひ、母に似て和歌を善くし、文章に長じ、頗る閨秀の譽あり、太宰大貳高階成章に嫁す、後一條天皇西暦第十一世紀の初の乳母は此婦人なりとぞ

此に掲ぐる畫帖は即ち狹衣物語中の事柄を畫けるものにして、總數四十八葉あり、傳へて土佐光起、元和三年—元祿四年即ち西暦一六一七年—一六九一年の筆なりと云ふ、光起は第三冊にも云へる如く、光則、天正十一年—寛永十五年即ち西暦一五八三年—一六三八年の男にして、久しく委微不振の狀に陷り居たる土佐派の畫風を再興せし名人なり、此に掲ぐる畫を見るに、傳彩鮮麗にして筆致の精密なるは殆んど他に類を見ず、家室、人物、羣臣、錦帳、其他種々の裝飾點景悉く妙を極めざるなし、此の如く精緻纖巧の筆を以て能く細寫の妙を現はすは光起の頗る得意とせる所にして、其技能の卓絕なる前に古人なく後に來者なしと云ふも過言にあらざるなり、蓋し土佐家は光信、永正頃即ち西暦第十六世紀の初の歿後に至りて漸く落魄沈淪し、僅かに泉州堺の海濱に住して一縷の家系を維持し、徒らに商賈時俗の嗜好に投せんとして精緻纖巧の筆を弄したりと雖も、其畫は一として活氣を帶びたるものなし、然るに光起に至りて精は益、精に、微は愈、微を極め、而も能く活動の妙を發揮せり、光起が已墜の家風を挽回し、名聲を天下に博したるも決して偶然に非ずと云ふ可し、世人須らく此二圖に就て其手腕の超凡なるを知る可きなり

PICTURES OF SAGOROMO MONOGATARI.

Four of the forty-eight plates, coloured; each, 5½ inches by 5½ inches.)

SAID TO BE BY TOSA MITSUOKI.

OWNED BY THE TEMPLE NISHI-HONGWANJI, KYÔTO.

(COLLOTYPE.)

The Sagoromo Monogatari is a tale by Fujiwara Katako. The hero of the tale is a military general named Sagoromo, whose interesting career is told in a graceful style of composition. The lady author of the tale is a daughter of Murasaki Shikibu, herself the author of that famous novel, "Genji Monogatari," and the greatest of the Japanese lady writers. Like her mother, Katako was skilled in Japanese verse and prose composition and she wrote her novel fourty years after her mother's appeared. As the official title of her husband, Takashina Nariakira was Dazai Daini she was generally known as Daini Sammi (Sammi being the 3rd grade of the Imperial order). She was appointed wet-nurse to the infant Emperor Goiehijyô, (in the beginning of the 11th century).

The picture album, four plates of which are here reproduced, is believed to be by **Tosa Mitsuoki** (1617–1691) and meant to illustrate the "Tale of Sagoromo." The beauty of colouring and the minuteness of handling have not been surpassed by any other artists; the whole composition with human figures, houses, curtains, carriages, and other supplementary decorations of the scene, so elegant and fine, indicate his surpassing skill in such detailed treatment of painting. Neither before nor after him do we have any artist at all equal to him. He is, as we stated in VOL. III, a son of Tosa Mitsunori (1583–1638) and he revised the pure style of the Tosa school, which had been long in a moribund condition. That school, after the death of Mitsunobu (beginning of the 16th century), had no able scion and some of the disciples were in an impoverished state, leading a needy life at the sea-shore of Sakai, near Ôsaka, yet they still remained faithful to their old tenets, with some necessary modification in style to meet the common taste of merchants in that town. Mitsuoki came foreward and showed remarkable activity in re-establishing, with his fine detailed style, the old fame of the school. He succeeded at last and his name went abroad throughout the country. Our album is one of his masterpieces.

土佐光信筆 住吉明神画像

不動明王木像　湛海律師作

（身長一尺四寸、光背及蓮座共總高二尺九寸六分）

大和國生駒山眞言律宗寶山寺藏

大和國生駒山般若窟一に寶山寺と名づく奈良を隔ること西方數里、盤桓雄偉の地なり傳へ云ふ文武天皇の御宇（西曆第八世紀の初）役小角なる者あり、此峯に接止して苦修練行したりと、其後千餘年にして湛海律師、剛毅を以て稱せられ忍行を以て己が任と爲し、再び小角の蹤跡を趾して蔚然たる緇苑と爲せり、律師諱は湛海字は寶山、勢州安濃郡一色の人なり、寛永六年（西曆一六二九年）二月朔日生る、十八歲にして出家し、諸高僧に就て密乘を受け、又宿儒に從て詩書六經を學び、孜々として研鑽怠らず、每に以爲らく、古より命世の士と雖も能く行解を兼ぬる者甚だ尠し、蓋し學を好む者は智に近く、行を力むる者は仁に近し、智に依て名を成さんより進んで行を取らんに如かず、過直の要は行門に過ぐるなく、行門の要は自他を利するに在りと、是れより深く有爲の厭ふ可くして無爲の欣ぶ可きを知り、無長三藏の禪要に依て自誓受戒し、且つ最も不動明王に歸し、身命を捨てゝ明王に事ふること矜迦羅の如くならんことを念願せり、師又禪那三昧に入り、一旦廓然として心外無法、塵即法界の妙理を透悟したりと云ふ、後生駒の般若窟が神僧の遊遊する所にして、凡俗近づく能はざるを聞き、延寶七年（西曆一六七九年）の冬自ら携つて登山し、茅を結んで茲に接み、飲木食して苦修練行すること殆んど六年、衆人其苦節に感じ、雲霞亦風を望んで集り來り、未だ二十年ならずして伽藍全く備はれり、正德六年（西曆一七一六年）正月十六日、泊然坐化す、世壽八十八、師密軌に依り、一生の間、護摩浴油等を精修すること其幾回なるを知らず、且つ天性技能に長じ、彫塑の術學ばずして其妙を究め、不動明王を彫刻し、又彌勒虛空藏、聖天、小角等の像を鑄造せり、茲に揭ぐる不動明王の木像は即ち其一にして、氣韻高遒、刀法渾圓、專門者流をして後に瞠若たらしむ、是れ師の天禀と學德の然らしむる所なる可し、要するに師は高く法燈を像季に挑げたるのみならず、寂寥たる德川時代（西曆第十七世紀の初より第十九世紀の中頃に至る）の彫刻界に一異彩を放てる者と云ふ可し

不動明王のことは第一冊弘法大師製作の像に就きて解說したり、就て見る可し

WOODEN IMAGE OF THE GOD ACARA.

(1 foot 4 1/10 inches in height.)

BY TANKAI.

OWNED BY THE TEMPLE HÔZANJI, YAMATO.

(COLLOTYPE.)

About ten miles west from Nara there is a mount called Ikomayama on which stands the temple Hôzanji. Yen-no Shôkaku, who lived in the beginning of the 8th century, dwelt on the mount, practising his mystic religious austerities. A thousand years after his day the priest Tankai, whose noble character was and is still the object of popular respect, re-built the temple to which Yen-no Shôkaku used to resort and transformed it into a flourishing centre for priests. **Tankai,** born in 1629, and a native of Isé, having entered the priesthood in his eighteenth year, studied mystic Buddhism and Chinese classics from the learned priests and literati of the time. In his religious works it was his aim to pay attention especially to the practical rather than to the theoretical side. Following the example set by Wu-wei, a Chinese priest, he vowed to keep the precepts taught by Buddha and worshipped God Acara with all his heart, like Kinkara who was a devoted slave of the God. Hearing once, in 1679, that Ikomayama was a resort of hermits and that common visitors were forbidden altogether he climbed up the mount and built a hut of leaves and branches of trees. Living on water and fruits he practised austerities during six weary years. Many wandering priests followed him and after twenty years the monastery was completely established. He died in 1716, aged eighty-eight. He is said to have performed the Homa sacrifice on numerous occasions and to have been so endowed with artistic talent that he could sculpture any figures without ever having learned the art. The sculpture of Acara and the castings of Maitreya, of Âkâśa-garbha, and of Shôkaku, etc., are the most distinguished of his works. The image of Acara, here given, so high in tone and so dexterous in finish, can not be surpassed even by a specialist. He was indeed a light of the world, in art as well as in religion, illuminating the long feudal age of Tokugawa (from the 17th century to the 19th century).

For Acara see VOL. I, under the image by Kobô Daishi.

黄石公張良圖屏風(紙本墨畫)　曾我蕭白筆

(竪五尺三寸四分、横八尺七寸三分)

東京高嶺秀夫君藏

昔韓の道臣張良亡國の爲めに仇を報せんと欲し、秦の始皇帝西暦紀元前二四六年―二〇一年を狙擊して果さず亡げて下邳江蘇省徐州府邳州に匿れたまゝ〳〵圯上に遊びけるに、一老人(黄石公あり來りて履を圯下に墜し顧みて良に謂つて曰く孺子下つて履を取れと、良怫然乃ち毆たんとせしも、其老いたるが爲めに强ゐて之を忍び下つて履を取り跪きて老人に進めたりと云ふ此に揭ぐる圖は此遺遇を描けるものなり

蕭白姓は平氏は曾我名を帥龍輝鷹輝一等と云ひ又如鬼鬱山蛇足軒鬼神齋等と號す蕭白は剃髮後の號なりと云ふ自ら曾我蛇足文明十五年即ち西暦一四八三年殁す第一冊に其傳あり)の後なりと稱し京摂の間を横行す元來何國の人なるを知らず或は云ふ伊勢の人なりと初め畫を高田敬重竹隱と號す近江の人にして寶暦中即ち西暦第十八世紀の中頃殁す)に學び後曾我蛇足及び雲谷派の畫法を參究して遂に自から一家を成せり然れども資性傲岸卓犖不羈にして京洛柔媚の風に合はざりしかば圓山應擧享保十八年―寛政七年即ち西暦一七三三年―一七九五年第三冊に其傳を載すと時を同うし優に古大家と比肩するに足るの畫才を懷きながら徒らに狂人を以て目せられ獨り應擧をして大名を成さしめ而して彼れは其天才畫技遂に世に知られゝに至らず憾軻不遇落魄悲慘の間に一生を終り天明三年(西暦一七八三年)を以て殁せり蓋し彼れは當時一般の畫工が浸に時好に阿りて其天職を忘れたるを嘲り又徒らに古人の糟粕を嘗めて自家特殊の妙想を發揮する能はざるを笑ひ高く自ら標榜し應擧の如きをも亦目するに一圖工を以てして平生口を極めて之を罵倒せり其識見の高く自信の厚きは大に稱す可しと雖も怪奇の筆を弄して、或は鬼面の美人を畫き又その酣醉淋漓たるところを畫きたる如き、其終生狂人として世に容れられざりしも決して偶然にあらざるを知る可しされば其天性境遇の然らしむる所おのづから畫面に粗放怪誕の趣を露出したるの嫌なきにあらざれども筆致の剛勁雄健なる風趣の奇峭豪宕なるは到底餘他の畫工に於て見る可らざる所實に蕭白一家の妙技として稱讃するに足れり此に出せる圖の如き張良龍に跨れるは黄石公馬に跨れるは所謂史傳を想化したるものにして着想實に凡ならず之に加ふるに筆路縱横墨氣淋漓として毫も澁滯の痕なく一點俗氣を留めず生氣勃々として紙上に溢るゝを見る、洵に是れ蕭白得意の傑作と稱す可きものなり

HUANG-SHI-KUNG AND CHANG LIANG.

(A screen, monochrome sketch; 5 feet 4 1/3 inches by 8 feet 9½ inches).

BY SOGA SHÔHAKU.

OWNED BY Mr. HIDEO TAKAMINÉ, TÔKYÔ.

(COLLOTYPE.)

Chang Liang (Chô Ryô), whose mother country, Han (韓), had been ravaged by the first Emperor of Tsing (246–210 B.C.) attempted to wreak vengeance on his enemy at Chang-sha, but failed altogether and fled to Hsia-hai (Hai-chou, Kiang-su). Once, while wandering on the bridge of the river *I*, he met an old man, named Huang-shi-kung, who dropped his shoe and commanded him to take it up. He was enraged, but, restrained by pity for old age, took it up and handed it over to the owner. The aged man was much pleased and presented, to the young warrior, books of counsel and stratagems which were helpful in establishing the Han (漢) dynasty against the counter-contention of Tsing Emperor.

Soga Shôhaku, otherwise known as Jyasokuken or Kishinsai, declared himself a descendent of Soga Jyasoku, a famous artist, who died in 1483 (see VOL. I.). He first learned painting from Takata Keiho, (died in the middle of the 18th century) and afterwards, by studying the art methods of Soga Jyasoku and of Sesshû, created an independent style of his own. He was by nature full of pride and loved independence, and could not conform himself to the fashion of delicate flattery then current in the Imperial capital. He was a contemporary of Maruyama Ôkyo (1733–1795, see VOL. III.), who alone made a great name among the artists of the time. Though this artist was endowed with great talent and a surpassing skill which entitled him to be ranked with some of the greatest artists of renown, he was nevertheless unrecognized in the world, considered by some even an insane person, and lived a poor and needy life throughout. He himself, however, never worried about this, but would, in scorn, deride the artists of the time as thoughtless and forgetful of their own duty, ever following the taste of the time, or delighting in imitating the weaknesses of the ancients and unable to bring out an ideal of their own. He derided even Ôkyo calling him a mere designer. This self-sufficiency caused him to look upon every thing with cold eyes and attack every preconceived idea of natural objects. He went so far as to draw a lady with the face of a demon and to depict a state of luxury in such a strange design, as if his condition in life forced him to produce such effects. Generally speaking, however, his handling, so strong and healthy, and his design, of so bold and prominent a character, can not be paralleled in the works of any other artist. In this picture Chang Liang, riding a dragon, is holding up a shoe to the old hermit, who is himself on horse-back. The design is altogether uncommon, excellent, vigorous and free, and the scene is brought out on the canvas in black and white so vividly and skilfully that there is nowhere a trace of awkwardness. It is no doubt one of his masterpieces.

鶴圖(紙本着色) 圓山應擧筆

(第一圖 竪七尺九寸五分横一丈二尺六寸三分)
(第二圖 竪六尺八寸横四枚横一丈二尺一寸二分)
(第三圖 竪六尺八寸横四枚横一丈八尺四寸)

讃岐國琴平國幣中社金刀比羅宮藏

圓山應擧享保十八年—寛政七年即ち西暦一七三三年—一七九五年は既に屢〻前冊に於て述べたる如く、山水人物花卉、翎毛等悉く妙技を擅にしたる近代稀有の巨匠なり、一般の畫家多くは拘々として一に神韻を形似の外に求め徒らに古來の粉本を摹するを以て能事了れりと爲せるの時に當り應擧獨り其非なるを悟り專ら天然の眞を寫して畫界に新生面を開拓したるを以て、其名聲隆々として頓に揚り、世人の推賞する所となれり聞く應擧の街衢を過ぐるや、家鷄を見る毎に停立これを凝視するを常とし終身變らざりしと又嘗て睡猪を畫かんと欲せしも、未だ其態を審かにせずだま〳〵一老嫗の矢背の里より薪を負ふて來るあり、乃ち問ふに其狀を以てし老嫗の敎によりて野猪の竹林に睡臥せるを見、二三の門人と共に具さに之を寫すを得たり、鞍馬の一老翁其畫を見、是れ睡猪に非ずして病猪なりと許せしかば、更に老翁に就て始めて其睡態を審かにし、遂に逼眞の妙を得たりと云ふ、其寫生に苦心したることの尋常に非ざるを知る可し

應擧の卓絶なる手腕を窺ふに足る可き名作世に尠からず、然れども一堂の下に山水人物鳥獸等各種の畫に於ける彼れの眞相技倆を知らんと欲せば讃岐の金刀比羅宮を訪ふに如かざるなり、同宮社務所客殿の張附襖等は皆彼れが精魂せる所にして、鶴圖あり、虎圖あり、竹林七賢圖あり、山水圖ありて悉く一代の傑作にあらざるはなし、茲に揭ぐる三襖の畫は即ち鶴の間の張附及び襖の全體なり、其運筆自在にして、丹頂白鶴の姿態昇に入神の妙あり、殊に第一圖床間張附の座かに二羽の丹頂と二三の稚松を描けるのみにて、殊更上部と中間とを空虛にしたるが如き彼れが意匠の非凡にして用意の周到なるを示して餘あり、此鶴の間の作には落款なけれども、之に隣れる虎の間の作に、天明七丁未夏月寫平安源應擧の款あるを見れば、此鶴圖も亦同時の作にして、彼れが五十五歳の時即ち其技倆正に圓熟の域に達し、俊健なる大手腕を揮ひて一世を聳動したる頃の筆なるを知る可し

CRANES.

(Paintings on a wall and on two sets of Fusuma; I, 7 feet 11 1/10 inches by 12 feet 8½ inches; II, 6 feet 10 inches by 12 feet 2½ inches; III, 6 feet 10 inches by 18 feet 6 inches.)

BY MARUYAMA ÔKYO.

OWNED BY THE SHINTÔ TEMPLE KOTOHIRAGÛ, SANUKI.

(COLLOTYPE.)

Maruyama Ôkyo (1733–1795), to whom frequent reference has been made, is an able artist of the 18th century, skilled in painting landscapes, figures of persons, flowers and plants, birds and animals. He alone, contrary to the art tendency of his time devoted himself to copying nature and opened a new era in Japanese art. Should he see a cock upon his way he would stand still many minutes, gazing at it and studying the movements of the bird. At a certain time he was greatly desirous of painting a sleeping boar, but could never have the good fortune of coming upon one; but once, meeting an old woman carrying fuel from a rural district, he asked her to show him a boar in sleep. She finding such an opportunity and informing the artist they went, together with his disciples, to the locality and a copy was made. However, an old hunter from Kurama, near Kyôto, came and saw the picture and said that it was not a sleeping boar but a sick one. Through the effort of the hunter he actually saw a boar asleep and copied it satisfactorily. His earnestness and painstaking were generally on a par with the above, and his skill in copying nature in all its phases is evidenced in the halls of Kotohiragû, where nearly all sorts of his masterpieces, cranes, tigers, human figures, scenery, etc., serve as decorations. The pictures here reproduced are three of these works. Most striking is the first two cranes with some young pines are painted so as to leave a vacant space to the left, the design being very interesting and beyond ordinary inspiration. His own writing over the picture of tigers, in the next room to that of the cranes, reveals that these were painted in his fifty-fifth year when his skill was pre-eminently advanced and his fame and glory were already safely established.

山姥圖額面(絹本着色)　長澤蘆雪筆

(竪五尺二寸、横二尺七寸九分)

安藝國嚴島國幣中社嚴島神社藏

山姥は山に住む所の鬼女にして昔或る旅行く人の行き暮れて一夜の宿を借り之に出逢へりと云ふこと童謡の物語に傳へられ又或は輪廻無窮の體に名づけたるものにして、一切衆生の生死に沈淪するさまを山姥が山廻りするに喩へたるなりとも云ひ古へより謡曲淨瑠璃等の好題目となれるものなり、玆に掲ぐるは卽ち山姥が其子怪童丸を携へて山野を彷徨するの圖にして、其形相の悽しき、鬼女の性體を寫出して餘蘊なく、一見人をして悚然たらしむるの觀あり

長澤蘆雪名は魚字は冰計蘆雪及び引接と號す、山城國淀の藩士なり圓山應擧に就て後素の技を學び最も新意を出せしも自から才氣を恃みて其師を凌がんとし遂に破門せらるゝに至りしと云ふ寛政十一年(西暦一七九九年)六月八日四十五歳にて歿せり、聞く寛政元年禁裏御造營ありし時、蘆雪命を奉じて御涼所上御間の障壁に花鳥の圖を揮灑するの榮を荷ひたりと惟ふに蘆雪は探幽慶長七年(延寶二年卽ち西暦一六〇二年)一六七四年間下の守景姓は久隅延寶頃卽ち西暦第十七世紀末の人)と同じく應擧門下に於ける奇逸の士なり、故に其豪宕不羈の氣象おのづから筆端に發露して多く疎放磊落の畫を作れり若し彼れをして今少しく愼重に且つ博く古法を攬りて大に練熟する所あらしめば、其造詣蓋し測る可らざるものありしならん、然れども應擧門下十哲の一人として尙ほ能く世人に推重せられしを見れば、其技倆の決して尋常ならざりしを知る可し、乃ち此に出せる山姥の圖の如き筆に任せて縱橫揮灑し去り、毫も澁滯箸東の痕を留めざる處、彼れが手腕の非凡なるを證せり、唯惜むらくは品位の甚だ高からざるを、然れども是れ畫の性質自から然らしむる所なるのみならず、却て彼れが卓落豪放にして細事に屑々たらず師法に拘々たらざりし自己の性情を發揮したるものと云ふ可し

FEMALE MONSTER OF THE MOUNTAIN.

(A tablet, coloured; 5 feet 2⅔ inches by 2 feet 9⅔ inches.)

BY NAGASAWA ROSETSU.

OWNED BY THE SHINTÔ TEMPLE ITSUKUSHIMA-JINSHA, AKI.

(COLLOTYPE.)

The female monster of the mountain is called in Japanese the "Yama-uba." In a book of fiction a traveller at night-fall is said to have met with her in a forest hut. The transmigration through many a life-embodiment is often compared with the Yama-uba's wandering through forests. In old operettes or in plays Yama-uba used to be a favourite subject. The present picture depicts her with her child Kwaidômaru going about in the forest, her ugly expression inspiring beholders with fear.

Nagasawa Rosetsu was born at Yodo, near Kyôto, and learned art from Maruyama Ôkyo in Kyôto, but as he, being proud of his own natural talent, neglected to pay respect to his teacher he was expelled from the school. He died in 1799, aged forty-five. In 1789 he painted the walls and screens of the Summer Palace by Imperial order. Like Kudzumi Morikagé under Tan-yû (1602–1674) he is one of the most distinguished artists under Ôkyo. The bold and frank-hearted treatment of the painting indicates his natural character. The picture of the Yama-uba, here given, is also a bold and free-hand work without any trace of awkwardness; without surpassing skill no one can so successfully depict a figure of no human origin such as Yama-uba. If we were to criticize it strictly we should perhaps say that it is somewhat wanting in high taste, but this is due to the nature of the picture.

山水圖雙幅絹本着色）　谷文晁筆

（各縱四尺八寸七分、横二尺三分）

伯爵德川達孝君藏

文化文政の頃（西暦第十九世紀の初）江戸にありて文晁の名を博したる者尠なからざりしが就中谷文晁明和元年―天保十二年（即ち西暦一七六四年―一八四一年）第三冊石山寺縁起巻説明参看）の如きは其尤なるものなり、文晁筆力剛健、意匠卓落、探幽以後並ぶ者なしと稱せらる、其精力卓絶にして、七十八歳の長壽を保ち、加ふるに其壽名を慕ひ、揮毫を請はんとする者、日々其門に麕至したるにより、一代の製作極めて多かりしも、其秀絶なるものに至ては、此に出せる雙幅山水圖を以て第一に推さざる可らず、彼れは幕府の分家なる田安侯（即ち今の伯爵德川家）に仕へ、而して此畫は主侯の爲め數年を費して描きたるものなりと云へば、其平生の温蓄を傾け精力を盡して作りたるものなること無論にして、之に依りてこそ始めて南北二宗を融混し和漢古今を包羅せる彼れの大手腕を寛知するを得べし、圖の全體青緑金碧を施し、布置整然として能く清曠壯闊の趣を現はし、筆力の豪なる、色彩の濃淡宜きを得たる、轉嘆賞に堪へず、而して最幣樹石樓閣橋梁等皆細密精緻を極めたれども、更に一點の冗筆あるを見ず、唯、惜むらくは圖中尚ほ聊か凝氣の存するあるを然れども是れ即ち文晁が不羈曠達の天禀自から其筆端に露はれ來りたるものにして、文晁の文晁たる所以實に玆に在るなり、これを要するに文晁は德川時代の末造を裝飾するの名匠にして、この畫幅は即ち此名匠畢生の大傑作なれば、其我が繪畫史乘を裝飾するの逸品たるは編者の斷言する所なり

LANDSCAPES.

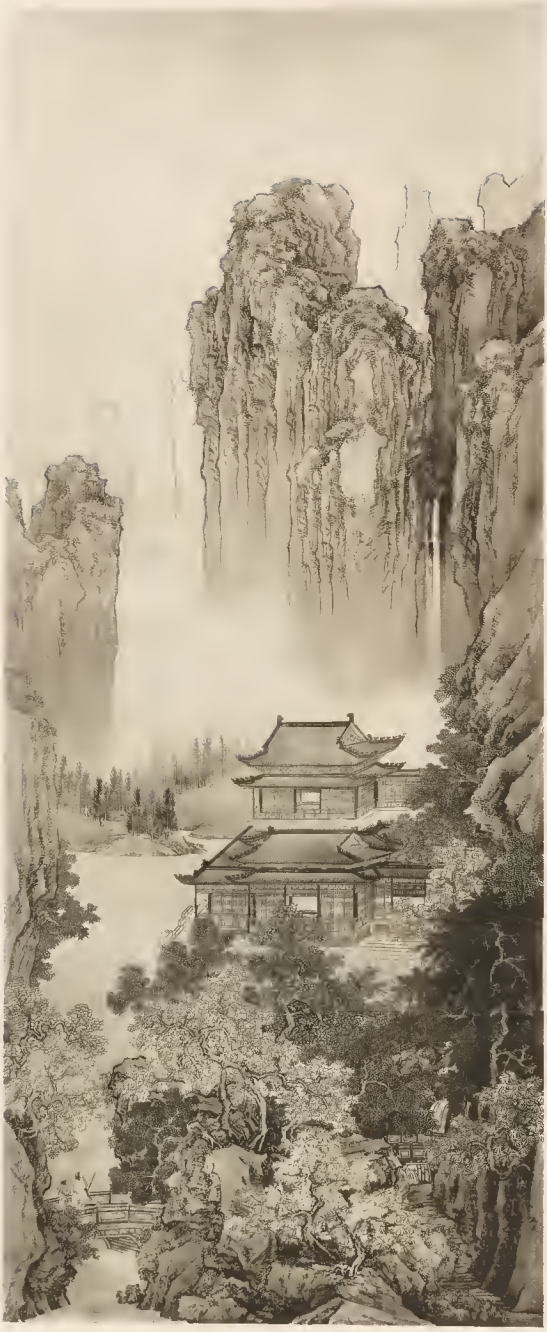
(A pair of Kakemono, coloured; each, 4 feet 10 2/3 inches by 2 feet 1/2 inch.)

BY TANI BUNCHÔ.

OWNED BY COUNT SATOTAKA TOKUGAWA.

(COLLOTYPE.)

There were, in Yedo (now Tôkyô), several artists of great renown, who lived during the periods of Bunkwa and Bunsei (beginning of the 19th century); the greatest of these was **Tani Bunchô** (1764–1841, see VOL. III) who was in fact the only artist who could stand comparison with Kanô Tan-yû (1602–1674). With good health and a long life extending even to the age of seventy-eight, his gate is said to have been always thronged with visitors, coming to ask for paintings. The two scenic pictures here given are the best among those which have come down to us. They are said to have been painted for his master Lord Tokugawa (the ancestral owner) and we can easily perceive that these are the most attentive and painstaking works he ever produced. Gold and blue tints applied to the whole canvas, harmony of colours and the fine and minute treatment of all details indicate the profundity of his taste and the power of his brush. His independent and ambitious spirit can be felt from a bare observation of the picture. An ornament of the closing years of the Tokugawa reign, these fruits of his highest afflorescence will shed a lustre upon adventurous disciples, who, after his example, brave higher attempts.



柳鷺及菖蒲圖（金碧紙本着色）　岸岱筆

（各壓五尺八寸八分、横四枚續一丈五尺二寸）

讃岐國琴平國幣中社金刀比羅宮藏

岸岱姓は佐伯氏は岸諱は昌岱字は君鎮虎岳と號す又卓堂同功館等の別號あり岸駒寛延二年―天保九年即ち西暦一七四九年―一八三八年第三冊に其傳を載すの子にして畫法を父に受く、駒教ふること嚴酷にして責むるに其不能を以てしたれば岱益、勉强して止まず遂に家法に熟達し其妙奥を極むるに至れり最も山水人物の畫に長じ殊に飛禽走獸の如きに至りては當時殆んど其右に出づるものなかりしと云ふ天明五年西暦一七八五年六月一日生れ筑前介及び越前守に任せられ元治二年西暦一八六五年二月十九日卒す年八十一

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WILLOW AND SNOWY HERONS, AND SWEET FLAGS.

(Two sets of *Fusuma*, coloured; each, 5 feet 10 9/10 inches by 15 feet 3½ inches).

BY GANTAI.

OWNED BY THE SHINTÔ TEMPLE KOTOHIRAGÛ, SANUKI

(COLLOTYPE.)

Gantai, son of Ganku (1749–1838; see VOL. III), learned art from his father who was very strict in teaching. As the result of his hard study he became well versed in the secrets of the art peculiar to his family. His skill in scenery, human figures, birds and animals, specially in the latter two, was excelled by no artist of his time. He died in 1865, aged eighty-one.

The pictures here reproduced are those drawn on the *Fusuma* or sliding screens of the Oku-shoin Halls of the Shintô temple Kotohiragû. The firm brush, the regularity of distribution and the thick colouring on gold paper are sufficient to excite admiration. They are no doubt the life-works of our artist. Most parts of the walls and sliding screens of the Oku-shoin Halls were painted by Gantai, and one of them bears an inscription of his, from which we can see that they were painted during the summer of the 15th year of the Tempô period (1844), i.e. in his sixtieth year of age.

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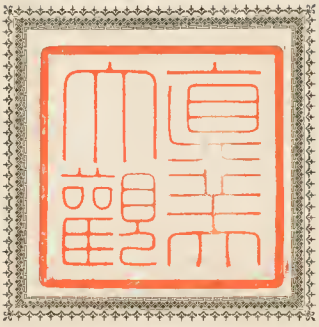

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