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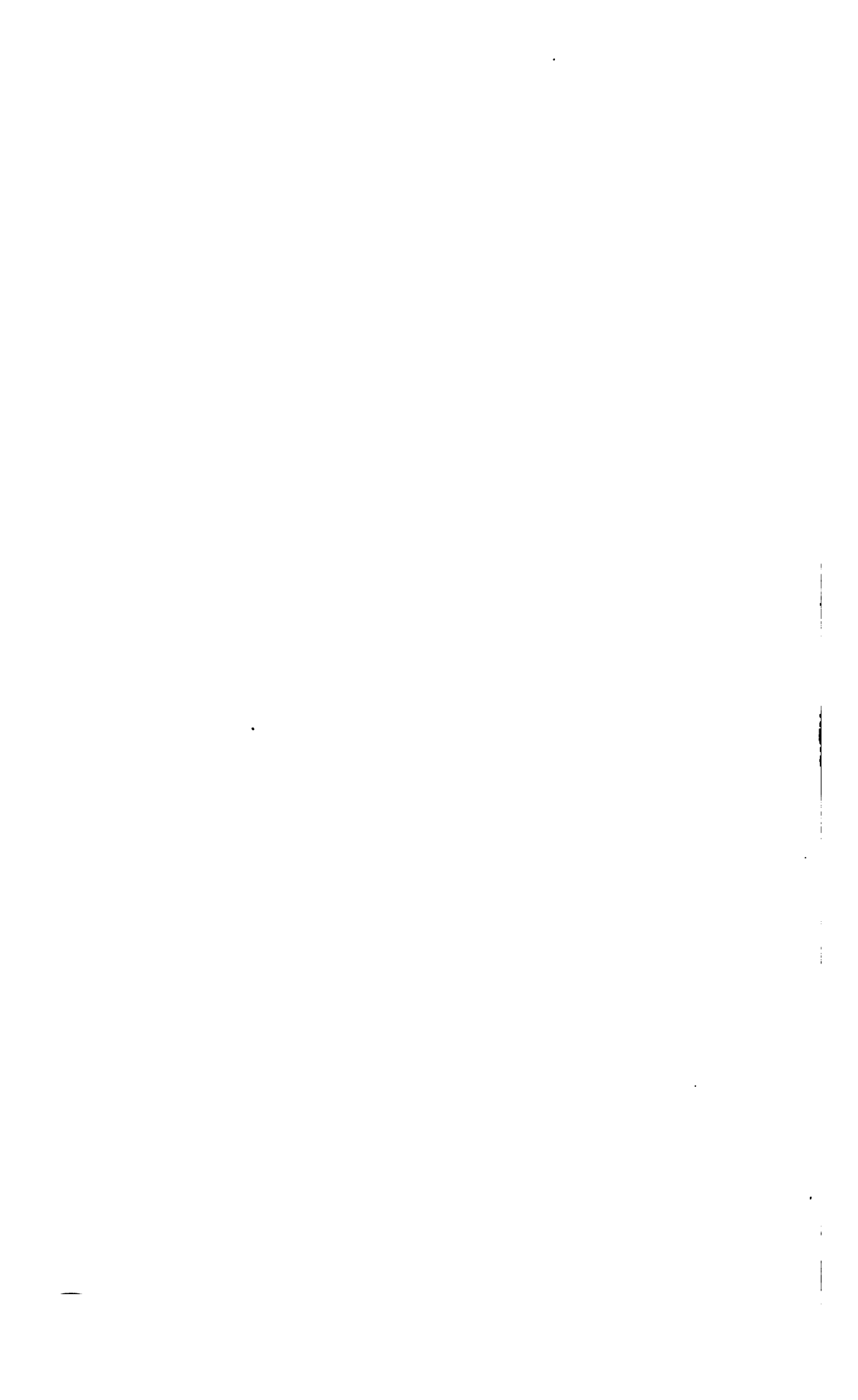
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THE MORNING MISTS ON THE RIVER YODO, BY BUNRIN. (No. 2726.)

DESCRIPTIVE AND HISTORICAL CATALOGUE
OF
A COLLECTION
OF
JAPANESE AND CHINESE PAINTINGS
IN THE
BRITISH MUSEUM.

BY
WILLIAM ANDERSON, F.R.C.S.

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PREFATORY NOTE.

THE extensive collection of Japanese and Chinese paintings formed by Mr. William Anderson was purchased for the British Museum in 1882. The following Catalogue, compiled by Mr. Anderson with the help of the best native and other authorities, and now published by the Trustees, both furnishes the necessary guidance for the study of the collection, and contains the most complete account which at present exists of the general history of the subject.

SIDNEY COLVIN.



P R E F A C E.

THE paintings and drawings described in the following pages were brought together in the course of a residence of over six years in Japan, for the purpose of illustrating an ancient and remarkable phase of art in its historical, intellectual, and technical developments, and the principal motives by which it has been inspired. The great majority of the works are Japanese, but a number of ancient and modern Chinese pictures have been added to demonstrate the relationship between the arts of the sister empires.

In the construction of the catalogue it has been judged advisable, in view of the novelty of the subject to Western readers, to give a larger amount of general explanation than would be necessary in a similar work on European art: the pictures have been classified according to schools, and to each group is prefixed an account of the main facts in the history of the school, with a list of the principal artists whose names have found a place in native biographical records; and, lastly, the legendary and other motives have been dealt with more or less in detail. It was originally proposed to introduce a preliminary sketch of the history, technique, forms, and characteristics of Sinico-Japanese painting, together with a review of the various applications of pictorial design; but as such an essay would have led to an inconvenient increase in the bulk and expense of the volume, and was judged to be more suitable to a private undertaking, I have therefore made it a separate work, incorporating with it such extracts from the catalogue as might be necessary to give completeness to the historical section, and illustrating it with reproductions of the more typical examples of the art. It is now in course of publication by Messrs. Sampson Low & Co., under the title of "The Pictorial Arts of Japan."

The present collection, although comprising representative specimens of all the various schools, must be regarded only as a nucleus.

to which it is hoped large additions will hereafter be made; and what is here written is but introductory to the more extended consideration that the subject must receive in the future. As time goes on and more public collections are formed, Sinico-Japanese art may be expected to become a recognised branch of study in the West, where now it has received little attention except from a few ardent collectors and investigators, amongst whom may be named Messrs. Burty, Duret, Cernuschi, Gonse, Montefiore, and Bing in France; Drs. Gierke and Naumann in Germany; Professor Morse and Mr. Jarves in America; Captain Brinkley, Professor Fenollosa, and Mr. Gowland in Japan; and Messrs. A. W. Franks, E. Gilbertson, A. B. Mitford, Ernest Hart, T. W. Cutler, G. A. Audsley, J. L. Bowes, F. and E. Dillon, W. C. Alexander, H. S. Trower, and Sir Rutherford Alcock in this country.

It may be necessary to state that a small portion of the information in the following pages has already appeared in the Transactions of the Asiatic Society of Japan for 1878. This contribution was, I believe, the earliest effort made to collect and record the main facts in the history of Japanese Pictorial Art.

It only remains for me to mention the obligations under which I have been placed in the course of my researches. I have to express my grateful thanks to Mr. Ernest Satow, C.M.G., formerly Japanese Secretary to the British Legation, now H.M.'s Minister to Bangkok, who has furnished me with a large amount of valuable information, and has placed at my disposal his wealth of learning in the Japanese language, arts, and literature with a liberality that can never be sufficiently acknowledged; to Mr. A. W. Franks, F.R.S., whose advice and experience have lent all that is of value in the plan of this work; to Professor Douglas, for the removal of the numerous difficulties that have arisen in the transliteration of the Chinese names; to the Rev. Bunyiu Nanjio for the elucidation of many obscure points in the section of Buddhist art; to Mr. K. Miyakawa of the Japanese Legation in Paris, and Mr. T. Watasé of the Japanese Commission to the Inventions Exhibition, for important aid in connection with the supplementary index of artists' names; and finally to the present and former Keepers of the Department of Prints and Drawings for the unlimited facilities extended to me throughout my labours in the British Museum. I am also indebted for additions to the collection to Mr. Franks, who has contributed

numerous and important specimens to the Chinese section, the Hon. James St. Vincent de Saumarez, Mr. Satow, Mr. Charles H. Read, and Mr. E. Gilbertson.

BIBLIOGRAPHY.

The following is a list of the principal books referred to in the compilation of the Catalogue. Most of these volumes may be seen in the collection of Japanese and Chinese literature in the Museum.

1. Books containing lists of artists:—

- Honchō gwa-shi.* 6 vols. 1693. A list of Japanese artists by Kano Yeinō. The last volume contains many reproductions of seals and signatures.
- Man-pō zen-sho.* 14 vols. 1694. A portion of the work is devoted to short notices of Japanese and Chinese painters, and includes many copies of seals and signatures.
- Kō-chō mei-gwa shiū.* 5 vols. 1818. Notices of Japanese painters.
- Gwajō yōriaku.* 2 vols. 1850. Notices of Japanese painters. The second and more useful volume refers chiefly to the artists who worked after the middle of the last century.
- Ukiyo yé riu-kō.* MS. Revised edition, 1844. A valuable account of the artists of the popular school.
- Sho-gwa shiū-ran.* 1836. An imperfect and ill-arranged list of Chinese and Japanese painters and calligraphists.
- Sho-gwa kai sui.* 3 vols. 1883. Engravings from sketches by modern Japanese artists, with short biographical notices.
- Sho-gwa zen shō.* 10 vols. c. 1862. Copies of seals of Japanese painters, &c.
- Kun in hō-shō.* 1810. Copies of seals of Japanese and Chinese painters and calligraphists, with supplement.
- Gwa-kō sen-ran.* 6 vols. 1740. Reproductions of celebrated pictures, including also a genealogical table of the artists of the Kano school and many reproductions of seals and signatures.
- Gwa-jin riaku nempio.* 1882. A list of Japanese artists, chronologically arranged.
- Gen-Min-Sei sho-gwa roku.* 1841. A list of Chinese artists of the Yuën, Ming, and Tsing dynasties.

2. Books containing illustrations of familiar legendary, historical, and other motives:—

- Kokon Bushido édzukushi.* 1685. Scenes in the lives of famous warriors. Illustrated by Hishigawa Moronobu.
- É-hon Hō-kan.* 10 vols. 1688. Miscellaneous legends. Illustrated by Haségawa Toün.

- Nendaiki gwa shō.* 7 vols. 1692. Scenes of history.
- É-hon koji dan.* 8 vols. 1714. Miscellaneous legends. Illustrated by Tachibana Morikuni.
- Bunrui é-hon riōzai.* 10 vols. 1715. Stories of Chinese worthies.
- É-hon shahō bukuro.* 9 vols. 1720. Legends, &c. Illustrated by Tachibana Morikuni.
- É-hon Tsū-hō-shi.* Legends, &c. 9 vols. 1725. Illustrated by Tachibana Yuyetsu (Morikuni).
- Gwa-ten tsū-kō.* 10 vols. 1727. Legends, &c. Illustrated by Tachibana Morikuni.
- Yokiōku gwa-shi.* 10 vols. 1732. Dramatic stories. Illustrated by Tachibana Morikuni.
- É-hon Ōshukubai dzu-kai.* 7 vols. 1740. Legends, &c. Illustrated by Tachibana Morikuni.
- É-hon Yamato hi-ji.* 10 vols. 1742. Legends. Illustrated by Nishigawa Sukénobu.
- É-hon Jikishi-hō.* 9 vols. 1745. Legends. Illustrated by Tachibana Morikuni.
- Bokuwō shin-gwa.* 1750. Legends. Illustrated by Hōgen Shunboku.
- É-hon Izana gusa.* 5 vols. 1752. Stories of Japanese heroes. Illustrated by Tsukioka Tangé.
- É-hon Musha Tadzuna.* 3 vols. 1754. Stories of heroes. Illustrated by Tsukioka Tangé.
- Onna Musha kurabé.* 3 vols. 1766. Stories of noted women. Illustrated by Tsukioka Tangé.
- Minamoto Raikō Mukashi-monogatari.* 1786. The Story of Raikō. Illustrated by Shimokawabé Jiusui.
- Ni-jiu-shi Kō.* 1792. The Twenty-four Paragons of Filial Piety. Illustrated by Giokuzan.
- Yushō Ressen zen den.* 10 vols. 1651. A reprint of a Chinese work descriptive of the Taoist Rishis. With quaint illustrations.
- Ressen den.* 5 vols. 1810. A more recent work of the same kind.
- Ressen dzu san.* 3 vols. 1776. Portraits of Taoist Rishis by Gessen.
- É-hon Suiko den.* 1829. Chinese heroes and heroines. Illustrated by Hokusai.
- É-hon Chiū-kiō.* 1834. Examples of fidelity of retainers. Illustrated by Hokusai.
- Ei-yu dzu-yé.* 1834. Military heroes of Japan. Illustrated by Hokusai.
- É-hon Saki-gaké.* 1836. Japanese heroes. Illustrated by Hokusai.
- Musashi-Abumi.* 1836. Uniform with the last.
- Wa-Kan homaré.* 1836. Japanese and Chinese heroes. Uniform with the above.
- Nagashira Musha-burui.* 1841. Classified illustrations of famous warriors. Drawn by Hokusai.
- É-hon kobun kōkiō.* 1849. Legends. Illustrated by Hokusai.
- Hokusai Mangwa.* 14 vols. 1812 and later.

- Buyu Saki-gaké dzu-yé.* 2 vols. c. 1830. Exploits of Japanese heroes. Illustrated by Keisa Yeisen.
- Wa-Kan ei-yu.* c. 1845. Stories of heroes. Illustrated by Utagawa Kuniyoshi.
- Zenken kojitsu.* 20 vols. c. 1850. Notices of ancient and mediæval Japanese celebrities. Illustrated by Kikuchi Yōsai.
- Zokku hiak'ki.* 3 vols. 1779. Popular demonology. Illustrated by Toriyama Sekiyen.
- Hiaku Monogatari.* 5 vols. c. 1860. Weird tales.
- Buzen Shichifukujin kō.* 1701. An account of the Seven Gods of Prosperity.
- Butsu zō dzu-i.* Early edition in 3 vols., 1752; later edition, in 5 vols., 1797. A collection of Buddhist divinities.
- Wa-Kan San-zai dzu-yé.* 80 vols. 1714. The great cyclopædia of Chinese and Japanese lore.
- Kimmō dzu-i.* 8 vols. 1798. A small cyclopædia, with many illustrations.
- Tōdo kimmō dzu-i.* 6 vols. 1818. A cyclopædia of Chinese matters.

Besides these works, many illustrated romances published after the commencement of the seventeenth century, such as the classical, *Isé*, *Genji*, and *Sumiyoshi Monogataris*, and many of the modern stories and translations of *Bakin* and his contemporaries, have been referred to in association with art motives.

3. Books containing copies of noted Chinese and Japanese pictures :—

- Kakémono édzukushi.* 1701.
- Gwashi kwai-yō.* 6 vols. 1707.
- Wa-Kan mei-hitsu é-hon té-kagami.* 6 vols. 1720.
- Gwa-kō sen-ran.* (See back.)
- Wa-Kan mei-gwa yen.* 6 vols. 1749.
- Wa-Kan mei-hitsu gwa-yei.* 6 vols. 1750.
- Honchō gwa riu.* 3 vols. 1753.
- Wa-Kan shiū gwa yen.* 5 vols. 1759.
- Wa-Kan mei hitsu gwa-hō.* 6 vols. 1767.
- Wa-Kan mei-hitsu kingioku gwa-fu.* 6 vols. 1771.
- Kiyō-gwa yen.* 3 vols. 1776.
- Gwa-soku.* 6 vols. 1777.
- Shiūchin gwa chō.* 3 vols. 1803.
- Keihō gwa-fu.* 4 vols. 1804.
- Hengaku ki-han.* 6 vols. 1819–21.
- Itsukushima yé-ma kagami.* 5 vols. 1833.
- Man-pō zen-sho.* (See back.)
- Shiūko jisshū.* A large work upon Chinese and Japanese antiquities, including some valuable reproductions of rare and ancient paintings.

4. The principal European writings containing historical and legendary references in connection with the motives of pictorial art:—

Chamberlain, B. H. Translation of the *Kojiki*. Trans. Asiatic Society of Japan. 1883.

Dickins, F. V.

Japanese Odes: A metrical translation of the *Hiaku-nin shiu*.

'The Loyal League.' A translation of the *Chiushingura*.

'The Hundred Views of Fuji.' A translation of the *Fugaku hiak'kei*, with illustrations by Hokusai.

The Story of the Shiuten Dôji. Transac. Asiatic Society, 1885.

Eitel, E. J. Handbook of Chinese Buddhism.

Griffis, W. E.

The Mikado's Empire.

Japanese Fairy World.

Junker, F. A. Thee Geschichten.

Mayers, W. F. The Chinese Readers' Manual.

Mitford, A. B. Tales of Old Japan.

Pfizmaier, A. Aufzeichnungen aus dem Reiche Isé.

Pfoundes, C. *Fuso Mimi bukuro*. A Budget of Japanese notes.

Puini, C. I sette Genii della Felicità. A translation, with many valuable annotations, of a portion of the *Hengaku ki-han* relating to the Seven gods of Prosperity. (See back.)

Rein, J. J. Japan.

Satow, E. M.

Article on Japanese Literature. Appleton's Cyclopædia.

The Revival of Pure Shintô. Trans. As. Soc. of Japan. Vol. 3.

The Shrines of Isé. Ibid. Vol. 2.

Satow and Hawes. Handbook for Japan.

Suyematz, K. Translation of the first portion of the *Genji Monogatari*.

Translation of the *Takétori Monogatari*. Mittheilungen der Deutschen Gesellschaft für Natur und Völkerkunde Ostasiens.

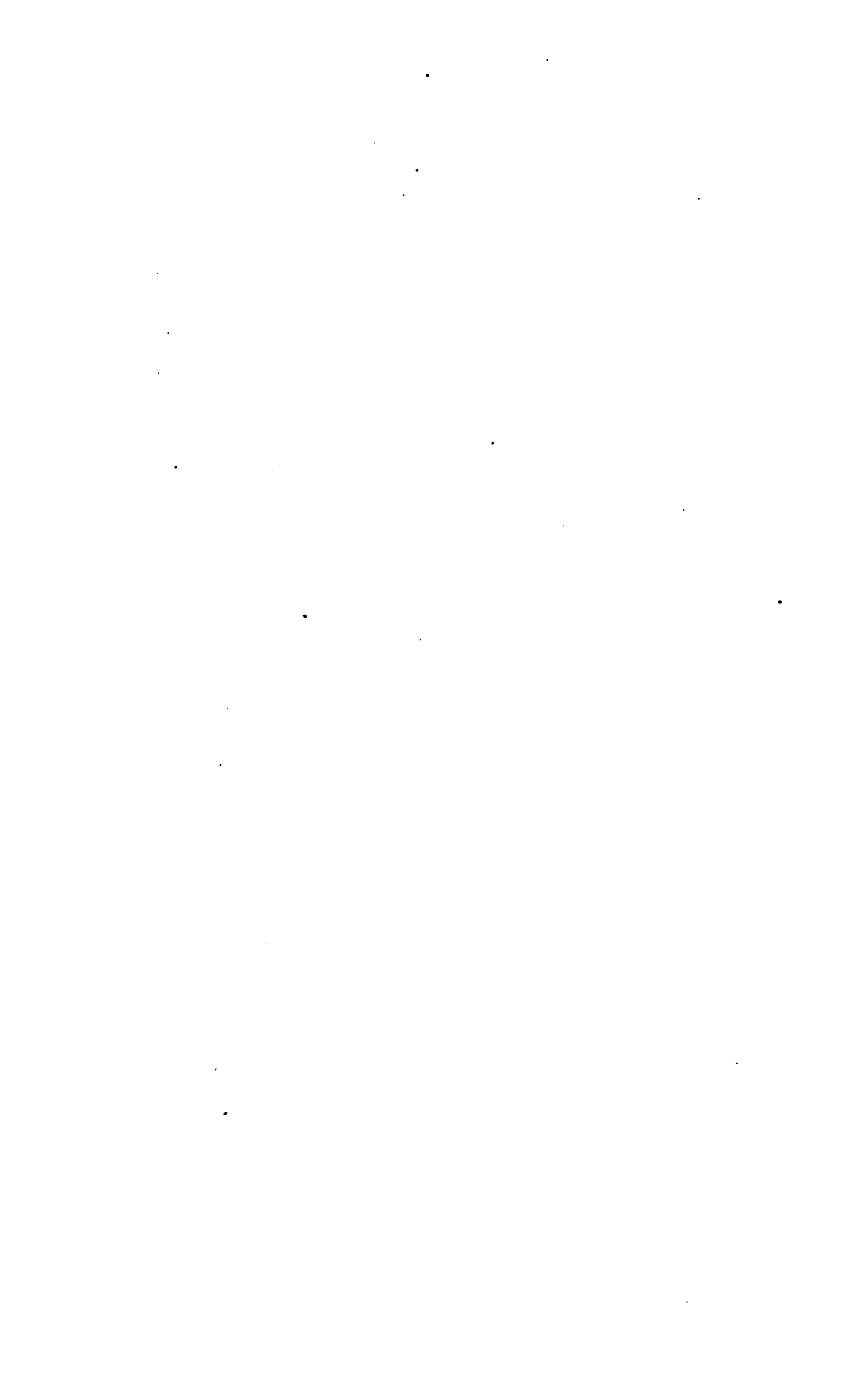
The transliteration of the Japanese, Chinese, and Sanscrit words has been attended with much difficulty, owing to the absence in each case of any universally recognised standard. The reading of the Japanese names has been based upon the phonetic system adopted in Satow and Ishibashi's dictionary; Mayers' Chinese Readers' Manual has been followed as the chief guide in dealing with Chinese names; and the rendering of the various Sanscrit names in the Buddhist section has been harmonized as far as possible with Eitel's Handbook of Chinese Buddhism.

In the pronunciation of the transliterated Japanese names the

principal rule to be remembered is that the consonants are sounded nearly as in English, the vowels as in French, except in the case of *u*, which may be read as in German, or may become almost mute, as after *s* and *z*. It is hardly necessary to state that the true sounds can only be acquired by ear, but readers who are interested in the subject will find more detailed information in the dictionary above referred to.

It should have been mentioned at the head of the catalogue that the measurements of the various pictures are recorded in inches, and do not include the mounting.

WILLIAM ANDERSON.



LIST OF PLATES.

| | | |
|-------|----------------------|--|
| 1 | <i>Frontispiece.</i> | LANDSCAPE (No. 2726). By SHIWOGAWA BUNRIN. |
| 2 | Page | 30. THE SEVEN GODS OF GOOD FORTUNE. |
| 3 | " | 33. " " " |
| 4 | " | 43. THE FIFTEEN SONS OF BENTEN. |
| 5-6 | " | 46. THE SIXTEEN ARHATS. |
| 7 | " | 48. THE CHINESE DRAGON. |
| 8 | " | 55. RISHIS (SENNIN). |
| 9 | " | 56. " |
| 10 | " | 58. RISHIS AND SAGES. |
| 11 | " | 60. S'ĀKYAMUNI. |
| 12 | " | 64. KICHLŌ TEN, BISHAMON, KWANNON. |
| 13 | " | 68. THE TWELVE DÉVA KINGS. |
| 14 | " | 105. THE MUGÉ HŌJIU GEM. |
| 15 | " | 116. YOSHITSUNÉ AND BENKEI. |
| 16 | " | 119. BENKEI AND TOSABO. |
| 17 | " | 167. MYTHICAL ZOOLOGY. |
| 18 | " | 170. " " |
| 19 | " | 172. THE TWENTY-FOUR PARAGONS OF FILIAL PIETY. |
| 20 | " | 198. KANZAN AND JITOKU. |
| 21 | " | 208. SHŌKI. SHŌJŌS. |
| 22 | " | 243. GHOSTS. |
| 23 | " | 389. YORIMASA AND THE NUYÉ. |
| 24 | <i>End of vol.</i> | THE TWELVE SIGNS OF THE ZODIAC. |
| 25-28 | " | SPECIMENS OF SEALS. |
| 29-31 | " | SPECIMENS OF SEALS AND SIGNATURES. |



ERRATA AND ADDITIONS.

-
- Page 4, line 22, *after* "Dēva Kings," *insert* "(Ni Ō or Temple Guardians)."
- " 9, " 12; and page 11, line 21 *et seq.* The names SOKEN and AIMI, given by different authorities as those of sons of KANAOKA, belong to the same person KINTADA, as stated on page 114, is now regarded as the son of AIMI, and grandson of KANAOKA. The name "KINUJI," quoted from the *Kō-chō mei-gwa shū*, is undoubtedly a misreading for "KINMOCHI." The succession should have been as follows :—AIMI, or SOKEN, son of KANAOKA; KINTADA, son of AIMI; KINMOCHI, son of KINTADA. (I am indebted for these corrections to Mr. T. Hayashi.)
- " 44, " 10 from bottom, *for* "first," *read* "last."
- " 67, last line. For the first five words *read* "his left side, resplendent in."
- " 101, line 9, *for* "MITSU-SHIGÉ," *read* "MITSU-NORI."
- " 139, last line but one, *for* "ambassadors," *read* "embassy."
- " 163, line 15, *for* "A little after," *read* "Before."
- " 180, " 7 from bottom, *for* "TOKU-SAI," *read* "TOKU-SEI."
- " 184, " 18, *for* "I-BOKU," *read* "JI-BOKU."
- " " 20, *for* "SHŌ-SHIU," *read* "CHŌ-SHIU."
- " " 4 from bottom, *for* "SŌ-SO," *read* "SA-SO."
- " 185, " 11, *for* "GWAN-SHI-CHI," *read* "GU-AN-SHI-CHI."
- " " 13, *for* "KI-ON," *read* "KI-Ō."
- " " 17, *for* "SĒKI-KOKU," *read* "SĒKI-KEI."
- " " 9 from bottom, *for* "SAN-RIU," *read* "SAN-RIN."
- " 187, " 1, *for* "near the end," *read* "early part."
- " 188, " 6, *for* "SEN-SHIN-TŌ," *read* "SEN-HITSU-TŌ."
- " " 7, *for* "CHITSU-ZAN," *read* "ITSU-ZAN."
- " 189, " 4 from bottom, *for* "CHIŪ-KAN," *read* "CHIŪ-KIO."
- " 218, " 11, *for* "MUKU-GA," *read* "MOKU-GA."
- " 267, " 8, *for* "SAI-HAKU," *read* "SOKU-HAKU."
- " " 9, *for* "KI-YEI," *read* "SHIN-YEI."

- Page 283, line 5, *transfer* "(d. 1756)" to end of line 7, and *add*,
 "The latter was followed by TAN-RIN MORI-YOSHI,
 and he by TAN-BOKU MORI-KUNI."
- " " *strike out* lines 13 and 14.
- " " line 18, *add* "Died 1731, at the age of 65" (Hayashi).
- " " 21, *add* "Died 1790, at the age of 60" (Hayashi).
- " 299, " 4, *for* "FUS-WARA," *read* "FUJI-WARA."
- " 316, " 17, *after* "KANO," *insert* "MICHINOBU OR."
- " 332, " 4, *for* -SHIGÉ," *read* "-NORI."
- " 415, " 12 from bottom, *for* "The painter of picture 8 in," *read*
 "One of the painters engaged in the decoration of."
- " 416, " 3 from bottom, *add* "Died 1844, at the age of 64"
 (Hayashi).
- " 431, " 11, *for* "TOGAKU SEI SHIKI," *read* "TOGAKUSEI SHI-KIO."
- " 444, " 3 from bottom, *for* "Some," *read* "None."
- " 448, " 4 from bottom, *for* "CHIKUZEN-NO-SUKÉ," *read* ECHIZEN-
 NO-SUKÉ;" *for* "GAN Ō, TENKAI Ō the honourable,"
read "GAN-WŌ TENKAI-WŌ the venerable."
- " 455, " 1, *after* "built," *insert* "in A.D. 798."
- " " 2, *strike out* "legendary."
- " 476, *add* "Ko-ji. Retired scholar. (See No. 37 Chinese.)"
- " " " "Wō. Appended in the later years of life to the personal
 name, or a portion of the personal name, with the
 signification of "venerable." Thus Kano Shunboku
 became known as Boku-wō, Ganku as Gan-wō, Haritsu
 as Ritsu-wō. The same character appears in Ka-wō,
 Hokuso-wō. &c."
- " 489, " 11, *after* "SIANG LANG-LAI," *read* "(JŌ-YŌ-BEI)."

JAPANESE PICTORIAL ART.

EARLY HISTORY.

THE written documents of the eighth and ninth centuries, which comprise the oldest known records of the Japanese, make no allusion to the existence of any phase of pictorial art before the fifth century A.D., although very ancient dates are assigned to some other branches of art. The first painter immortalized in these curious archives was a Chinese immigrant of royal descent, who is included in the 'Catalogue of Families' (*Shō-ji-roku*, 814 A.D.), under the names of NAN-RIŪ and SHIN-KI. This artist is said to have come to Japan during the reign of the Emperor Yūriaku (457-479 A.D.), and, like his apocryphal Korean predecessor Wani,* was hospitably received by the ruling powers. He ended his days in his adopted country, leaving descendants who for many generations held honourable positions in the Imperial service. The fifth in succession from NAN-RIŪ is especially noticed as having received from the Mikado the title of *Yamato Yēshi* (painter of Japan), and from the Empress Shōtoku, in 770 A.D., the name of Ō-OKA NO IMIKI. The existence of this family may doubtless be admitted as a fact, but unfortunately we are quite unenlightened as to the nature of their artistic achievements.

It is probable, however, that Japanese art education made little progress until the introduction of Buddhism in the middle of the sixth century, when the early native workers, guided by Korean

* It is said that a Korean of this name came to Japan in 285 A.D., bringing a number of Chinese books, and was appointed tutor to the Prince Imperial. The commencement of intercourse with Korea is placed as far back as 147 B.C., but neither this nor the previous statement can be received with confidence. The obscure question of prehistoric art in Japan is discussed in the opening chapter of the author's work on the 'Pictorial Arts of Japan.'

instructors, first tried their prentice hands upon Buddhistic pictures and images, beginning, at the same time, to acquire a knowledge of the more graphic Korean and Chinese styles of painting, as well as of many other branches of art.

One of the least doubtful of the ancient pictorial relics still in existence is a Buddhist mural decoration in the hall of Hōriūji (Nara), which is said to date from the foundation of the temple in A.D. 607, and is attributed to the joint labours of a Korean monk and a famous sculptor named Tori Busshi (see p. 4). The general character of this important work is shown by the tracing, presented to the collection by Mr. Satow (No. 148), but the indications of the master hand, still visible in the original, are beyond the range of an ordinary copyist. It will suffer little by comparison with the later productions of the Japanese Buddhistic school, and presents much resemblance, both in colouring and composition, to some of the altar-pieces of the early Italian painters.

It has already been pointed out by the author ('Trans. Asiat. Soc. of Japan,' 1878) that there are certain points of contact between the arts of India and those of Japan; and M. Gonse ('L'Art Japonais,' vol. i. p. 198, vol. ii. pp. 139 and 226) has indicated the possibility of a Persian influence in Japanese decorative art. The connection between India and Japan in Buddhist art is beyond doubt (see p. 13), but there is equal certainty that it was established entirely through the intermediation of China and Korea; for although Indian priests have from time to time settled in Japan, one as early as A.D. 737, there is no evidence of the arrival of any artist from that country, nor are there any specimens of Indian art preserved in Japan that are likely to have made an impression upon the possessors of such gems as the Hōriūji mural painting and the sculptures of the Two Déva Kings at Kōbukuji (see p. 4).

The relation of the arts of Persia to those of Japan is of a different kind. The assurance of such an authority as M. Gonse is sufficient to establish the correspondence of certain details of ornament reproduced in Japanese paintings, textiles, and metal-work, with elements found in Persian decorative design; but the examples adduced in 'L'Art Japonais' may all be traced to the Middle Kingdom, to which it is known that Persia as well as Japan has been largely indebted in the matter of ornamental art. This question is ably discussed in a valuable article in the 'Revue Critique' (No. 1, 1885), and

attention is there drawn to the discovery of M. de Goeje ('*Annales de l'extrême Orient*,' vols. lxi.-lxxx. 1882-3), that the Arab and Persian mariners of the first centuries of the Hegira were acquainted with Japan under the name of Wa Kwak—an obvious imitation of "Wa-koku," one of the many appellations of the Land of the Rising Sun. The Japanese, however, while gratefully acknowledging their debt to China, recognize no claims on the part of Persia; and it may be safely asserted that if any direct artistic relations have ever existed between the two countries, it is Japan that has been the instructor.

Painting remained for a long period in the hands of Koreans and, according to untrustworthy Church traditions, was largely contributed to by the native leaders of the Buddhist religion. To these may be added in the early part of the ninth century the artists of the KI line,* a court noble named ONO NO TAKA-MURA (d. 852), and YŌ-FUKU, afterwards called KAWA-NARI of KUDARA,† a Korean in the retinue of the Emperor Saga (810-823 A.D.), whose fame, however, is almost wholly traditional, and rests chiefly upon a general statement of his skill, and a story of a portrait that he sketched of a truant servant, which led to the delinquent's recognition and capture. KI NO KANA-WAKA is said to have painted pictorial decorations upon the walls of an apartment of the palace, by the order of the Emperor Nimmei, in 837 A.D.

This initiative and somewhat nebulous era in the history of the art was brought to a close near the end of the ninth century.

The whole of the period had been occupied in the absorption of the spirit and practice of the Buddhist, Chinese, and Korean schools of painting, and it had not yet, so far as we know, produced a great artist of native extraction; but as the new era approached, the culture of the educated classes in the country was reaching a very high grade. The powerful compositions of WU TAO-TSZ', and probably of many others of the earlier Chinese and Korean artists, were well known, and numerous able Korean painters living in the country were spreading an acquaintance with the rules and processes of their art; and coincidentally with the rise of painting the fine arts in general were making considerable progress.

* The members of the KI family were named KANA-WAKA, KANÉ-TAKA, and KANÉ-MOCHI. Little is known of the two latter.

† Kudara is the Japanese name of an ancient principality of the Korean peninsula.

In ceramics a great improvement had been effected:* the fabrication of glazed wheel-made ware of good quality was carried on in many provinces, and the industry was elaborately organized by laws promulgated direct from the throne; but no attempt was yet made, nor indeed for many centuries afterwards, to apply pictorial design to the decoration of the produce.

The art of lacquering, which appears to have existed from the latter part of the sixth century, had so far developed in the eighth century by the admixture of gold-powder with the ordinary materials, by inlaying with silver and mother-of-pearl, and by the application of decorative pictorial designs, that it had risen from a mere varnishing process into an art of no small æsthetic value, which the Japanese have since made peculiarly their own.

The early wood-sculptors were probably all idol makers, and ranked as skilled artists, unlike the later decorative carvers, who were artisans attached to the carpenters' guild. The commencement of the seventh century was marked by the appearance of the celebrated TORI BUSSEI, a sculptor of Chinese descent, some of whose works still exist; † and a century later the Japanese KEIBUNKAI and KASUGA BUSSEI did much to advance the craft. To this period also belong the extraordinary Korean images of the Dêva Kings, preserved in the temple of Kôbukuji, in Nara—two life-size figures, athletic in build, perfect in proportions, of marvellous force of action, and presenting the remarkable feature of an accuracy of observation in the superficial forms of anatomy that would do no discredit to a Glycon or a Lysippus.

Working in bronze and other metal was carried on during this period in close association with wood-carvings. It was, to a great extent, employed for the same purpose, and, in the case of Buddhist images, was in the same hands. Some of the finest specimens of

* Giôgi, a celebrated Korean priest of the seventh and eighth centuries (670-749), is said to have introduced the potters' wheel, but Mr. Satow has described amongst the relics found in a tumulus in Ômuro, in the province of Kôdzuké, a wheel-made pottery which must have been manufactured nearly six hundred years before the Giôgi period, if the date assigned to the mound by the Japanese be correct. See 'Trans. Asiatic Society of Japan,' vol. viii.

† At the temple of Hôriûji near Nara are images of the four Dêva kings attributed to this artist. They are however somewhat disappointing, when the fabulous reputation of their author is taken into account. He is also credited with the execution, in conjunction with a Korean priest, of the important mural decoration referred to on p. 2.

bronze idols in Japan were made before the end of the ninth century, and one of these may be especially referred to, as an image frequently described by European writers, the Nara *Dai-butsum*, a gigantic figure of Vairôchana, at the temple of Tôdaiji. This is said to have been cast 749 A.D. by a Korean named Kimimaro, after the Japanese founders had failed to accomplish the task.* There is little to recommend the work, however, from the artistic aspect, but the head of the figure is of comparatively modern workmanship.

The artistic working of arms and armour was of early growth. Mr. Ninagawa says that the first application of gold and silver ornamentation upon helmets, breastplates, &c., extends perhaps as far back as the fourth century. The work was certainly in vogue in the reign of the Empress Suiko (593-628), and later under Shômu (724-756). In the older examples the decorations took the form only of arabesque designs, but at a later period flowers, animals, and other natural objects were also represented.

Embroidery was another of the accomplishments for which Japan is indebted to the Koreans, or Chinese. The celebrated embroidered 'Mandara' of the nun CHIJÔ HIME, which is fabled to have been worked by the goddess Kwanyin, belongs to the middle of the eighth century, and still earlier works of the same kind are attributed to SHÔTOKU TAISHI and others.

Calligraphy was held in the highest honour, and curious legends celebrate the skill of SHÔTOKU TAISHI (seventh century) and KÔBÔ TAISHI (eighth and ninth century) in the delineation of Chinese characters. It has always been regarded in Japan as a fine art ranking on a level with painting, and there entitled its adepts to a reputation undreamed of by the most ambitious of European professors of penmanship.

Buddhist architecture, based upon models furnished by the Chinese, had already attained its highest point of excellence. Some of the noblest temples in the country, such as that of Hôriûji, were erected before the ninth century.

It was not in art alone that marked progress had been made. From the seventh century Japan had possessed fully organised colleges, teaching Music, Astronomy, Mathematics, Medicine, Philosophy, and other branches of learning which China and Korea

* See Satow and Hawes' 'Handbook for Japan,' p. 390.

had placed within their reach. Printing was first used for the production of copies of a Buddhist scripture (*Vimala Nirbasa Sūtra*), by order of the Empress Shōtoku, in 764 A.D., but the process was not applied to books till about 400 years later.* Literature had taken its first flight, and many works upon History, Law, and other subjects had been written. Hitomaro and Nakamaro, two of the poets of whom Japan is most proud, had already passed away, but Narihira and Ono no Komachi† were still living; and poetical composition upon the Chinese model had become an accomplishment in which the wisest were ambitious to excel. Religion, which had been the first motive power in overcoming the inertia of ignorance, had kept pace with the march of cultivation, and the barbaric Shintō hero-worship had been in great measure superseded by, or incorporated with, the higher faith of Gāutama, which the leading spirits of the country had supported by an enthusiastic advocacy. In the ninth century, too, the Imperial Court was enjoying its halcyon days. The Mikados, leaving the cares of government in the hands of the Fujiwara nobles, devoted their energies to the study of Buddhism and the advancement of art and letters. Lastly, the people, already separated from the military class (from the end of the eighth century), may be supposed, in the absence of historical record, to have been prosperous and contented; at any rate, they do not appear to have found occasion to assert their existence in any manner disagreeable to their rulers.

Such, then, was the state of Japan when, in the latter half of the ninth century, the tardy development of pictorial art entered a new phase, owing to the impulse given by the works and example of one of the greatest painters to which the country has given birth. KOSÉ NO KANAOKA rose into fame in the time of the Emperor Seiwa (850-859). Born in the midst of an accomplished court, he lacked neither opportunity for self-culture, nor encouragement in his labours. He had access to the works of the best periods of Chinese and Korean art, executed before the dilettanteism of the Southern School had created a false ideal, and is said to have selected, as the

* Printing is said to have originated in China in the sixth century, under the founder of the Sui dynasty. See Mr. Satow's article in vol. ix. of the 'Transactions of the Asiatic Society of Japan.'

† Hitomaro died in 724, Nakamaro in 716, Narihira in 880, and Ono no Komachi at an uncertain period in the ninth century (see note to No. 205). These are four of the *Rok' ka-sen*, the six poets of the first order.

model upon which his style was founded, the pictures of WU TAO-TSZ', the greatest painter of the T'ang dynasty. The extraordinary reputation which KANAOKA acquired during his lifetime, and handed down to posterity, unlike the artistic renown of SHŌTOKU TAISHI, is of a kind that leaves no doubt as to the reality of his talents, although, like that of Cimabue, it may have been exaggerated by circumstances. Like that of KŌBŌ DAISHI, it is coloured by a large admixture of fable; but the references to his works are precise, and date from the period of their production; and, as he appears to have taken no part in the politics, court intrigues, and religious cabals of the time, his position was not sufficiently prominent to bring an unearned fame. As might be surmised, however, few of his works have survived the lapse of ten centuries of wars, revolutions, and minor disasters; hence the range of his powers must be accepted, to a great extent, upon tradition, which is only too liberal in his praise. He is said to have excelled in landscapes and figures, and, as a painter of horses, his skill is commemorated by supernatural legends;* but unfortunately no pictures illustrative of his proficiency in these directions are in existence. All that remain to represent his genius are a few Buddhistic paintings, but some of these evidence powers of design and colouring sufficient to dispel any suspicion that might be aroused by the hyperboles of his contemporaries. The pictures most frequently referred to in the records of his time were portraits of Chinese sages, painted by command of the Emperors under whom he served, and of these works several were preserved for many centuries until they fell a sacrifice to fire, the great enemy of all the precious relics of antiquity in Japan.

We are indebted to an important contribution to the pages of the *Japan Mail* (1884), by Mr. F. E. Fenollosa of Tokio, for some

* Every child in Japan has heard of the horse that KANAOKA painted upon a screen in the temple of Ninnaji, near Kioto, a figure into which the artist had infused so marvellous a vitality, that in the hours of darkness it would quit its frame and gallop wildly through the cultivated land around, until the indignant farmers identified the mysterious depredator as the Kanaoka steed, by the damning evidence of the mud that clung to the shapely hoofs after its return to pictorial existence. They ruthlessly blotted out the eyes of the picture, and from that time the nocturnal excursions ceased. Another horse drawn by the same hand, and kept in the Imperial Treasury, developed a similar inconvenient activity, and could only be checked in its bad habit of devouring the lespedezas in the garden, by the addition of a rope to the picture to tether the portrait within its frame.

interesting remarks upon this point, which are best quoted in his own words:—"As to making a list of the genuine Kanawokas existing in Japan, there has never been a single serious or trust-worthy effort. The parts of Japan have been practically so isolated, and owners have been so secretive with their treasures, that little valuable cataloguing of the works of any artist has ever been done. And even of the alleged Kanawokas well known in recent centuries, there has been no unanimity among critics as to genuineness. For us, the Shotoku Taishi in Ninnaji, Kioto, the Wind and Thunder Gods in Raikoji, Bizen, and the Shi Ten O, formerly in Todaiji, Nara, are not only the greatest unquestionable originals of Kanawoka, but absolutely the most stupendous paintings in existence from a native brush, so far as our personal knowledge extends. We ought perhaps to mention the famous standing Jizo belonging to the Sumiyoshi family, as also the celebrated Rakan owned by Yechimata. These are indeed very splendid pictures; but as to their authorship critics disagree. As for us, we have little hesitation in saying that we consider them productions of a later and more effeminate pen than that of Kanawoka. We think it quite probable that the future will produce other original Kanawokas from their present hiding-places, and, with those already known, make up a total of ten or fifteen authentic works of the master."

He died about the end of the ninth century. He had no rivals, but early records have handed down the names of a few contemporary artists, of whom the chief were the Emperors UDA and REIZEN, and SUGAWARA NO MICHIZANÉ (popularly known by his posthumous title of Tenjin Sama). The two former probably owe the preservation of their artistic reputation to their rank, while the latter, who was celebrated rather as a calligraphist, was one of those whom the Buddhist priesthood honoured with an enthusiasm that was wont to carry them, on occasion, into the rarefied atmosphere of fiction.

The descendants of KANAOKA may be traced to the end of the fifteenth century, and were reputed chiefly as painters of Buddhist pictures (see Buddhist School). We sometimes hear of a "KANAOKA style," based upon the works of the master and maintained by the later generations of the family, but Japanese connoisseurs do not assign any distinctive features to the secular pictures of the Kosé line, very few of which are now in existence. Hence, although KANAOKA was one of the first and greatest masters of Japanese

painting, and by his labours and example exercised an all-powerful influence upon the art for centuries after his death, we are not able, either from our present knowledge, or from the writings of former times, to speak of a school bearing his name. It is most probable that, as a student of the works of the great Chinese painters of the T'ang dynasty, he adopted their teachings without important modification, and must be regarded as the apostle of an ancient and foreign art, rather than as the originator of a native school.

The most prominent names in the two or three generations after the death of KANAOKA were those of SŌ-KEN (referred to in the *Genji Monogatari* as the illustrator of the *Takétori Monogatari*), AI-MI and KIN-TADA, the sons of the master; and KIN-MOCHI, the son of KIN-TADA. Two court nobles, named TADA-HIRA (Fujiwara no Sada-hito) and TSUNÉ-NORI, were also in great repute as painters in the first half of the tenth century, and to both of these are attached artistic fables of the usual threadbare type.*

The rank of painting, amongst the elegant accomplishments in vogue during the tenth century, may be implied from the chapter entitled *É Awasé*, in the *Genji Monogatari*, which gives the details of a competition of pictures, conducted with great formality before the Emperor (who is described as an amateur of paintings, and himself an artist of great ability). The relation undoubtedly describes an actual event that occurred within the experience of the author, and goes far towards proving the high esteem in which

* According to the *Gempei Seisui ki*, a cuckoo painted upon a fan by TADAHIRA uttered a note like that of the living bird whenever the fan was opened, and TSUNÉNORI is said to have drawn a lion so like life that dogs brought within sight of the portrait would attack it with all the fury that the original might have been expected to arouse.

There is no lack of wonderful artistic creations of this kind. In painting, the stories of KANAOKA's horse (p. 7), the rats of SESHŪ (p. 263), and the flaming Atchalá of CHŌ DENSU (p. 21), are almost historical. Sculpture contributes a share in the narration of the memorable quarrel between the wood carvings of the Lion and Koma-inu (a kind of canine unicorn) at the temple of Zawo in Yoshino, ending in the fall of the combatants from the lintel to the ground; and again in the record of the libertine image representing a Buddhist demon, whose nightly divagations were ended by chaining the truant to his pedestal, but not until they had derived a scandalous significance from the mysterious addition of several fatherless infants with lurid complexions and budding horns to many respectable households of the neighbourhood. Even calligraphy furnishes an item in the legend of the magic ideograph "Riō" or Dragon that was inscribed upon the waves by a divine visitor to Kōbō Daishi, and with the completing stroke burst suddenly into form and life as the actual Spirit of the Storm.

the art was then held. The following abstracts have been quoted from the translation of Mr. Suyematz as especially indicative of the art inspirations in favour at that early period.

The paintings exhibited were rolls, some "of ancient date," others more modern, and some by living artists. The subjects illustrated were old Japanese and Chinese romances, the months of the year, native scenery, and court festivals. Some of the rolls depicting court ceremonies bore explanatory annotations by the Emperor Daigo, and one, executed by Imperial command, was the work of *Kosé no Kin-mochi*. Another roll, painted by *Tsuné-nori*, and written by *Michi-kazé* (*Ono no Tōfū*), was devoted to the adventures of *Toshikagé*, a native hero: the ground of the picture was of thick white tinted paper, the outer cover was green, and the rolling stick of jade. Victory was adjudged to the pictures of *Genji*, which represented scenes drawn from nature during his retirement by the shores of *Suwa*; and the umpire, in his complimentary speech, remarked: "Your painting has been hitherto thought to be mere amusement, but we have now seen that your sketches are executed with a skill not unequal to that of the famous draughtsmen in black ink."

The following passage from an earlier chapter of the work points in the same direction:—

"Look for another instance at the eminence which has been attained by several of the artists of the Imperial College of Painting. Take the case of draughtsmen in black ink. Pictures indeed, such as those of *Mount Hōrai* (*P'êng-lai*), which has never been beheld by mortal eye, or of some raging monstrous fish in a rough sea, or of a wild animal of some far-off country, or of the imaginary face of a demon, are often drawn with such striking vividness that people are startled at the sight of them. These pictures, however, are neither real nor true. On the other hand, ordinary scenery of familiar mountains or calm streams of water, and of dwellings just before our eyes, may be sketched with an irregularity so charming, and with such excellent skill as almost to rival nature. In pictures such as these the prospect of gentle mountain slopes, and sequestered nooks surrounded by leafy trees, are drawn with such admirable fidelity to nature that they carry the spectator in imagination to something beyond them. These are the pictures in which is mostly evinced the spirit and effectiveness of the superior hand of

a master, and in these an inferior artist would only show dulness and inefficiency."

The writer, after a reference to calligraphy, illustrates her remarks by the reflection—"Such, then, is the nature of the case in painting, in penmanship, and in the arts generally. And how much more, then, are those women deserving your admiration who, though they are rich in outward and in fashionable display, attempting to dazzle our eyes, are yet lacking in the solid foundations of reality, fidelity, and truth."

This intellectual expression of a really high ideal makes it difficult to believe that a period graced by the compositions of the author should have led up to nothing more than the most conventional school of painting in Japan, the Tosa school, that was at first proudly claimed as the *Yamato* or *Wa-gwa riû*; the native manner, *par excellence*. (See p. 95.)

The generations of the Kosé line are subjoined. The greater number of these masters were famous for Buddhist pictures, but it is probable that their secular paintings contained the chief elements of the Yamato style.

10th century :—

SŌ-KEN, son of KANA-OKA, said to have illustrated the *Takétori Monogatari*.

AI-MI, son of KANA-OKA.

KIN-TADA, grandson of KANA-OKA.

KIN-UJI, son of KIN-TADA.

KIN-MOCHI, son of KIN-TADA (?), and teacher of Fuji-wara no Moto-mitsu. According to the *Honchō Gwashi*, he was the younger brother, instead of the son of Kin-tada. The inter-relationships of all the early members of the family are somewhat doubtful.

FUKA-YÉ, son of KIN-MOCHI.

HIRO-TAKA, son of FUKA-YÉ. (See p. 18.)

11th century :—

KORÉ-SHIGÉ.

NOBU-SHIGÉ.

MUNÉ-YOSHI.

12th century:—

MASU-MUNÉ.

ARI-MUNÉ.

MUNÉ-HISA.

SON-OHI.

MUNÉ-FUKA, brother of ARI-MUNÉ.

GEN-KEI, brother of ARI-MUNÉ. This artist worked during the latter part of the twelfth and beginning of the thirteenth century, and was associated with TAKUMA RIŌGA (see Yamato School) in the production of a famous Buddhist picture for the temple of Tayéma, but died before its completion, in 1208.

13th century:—

GEN-SON, son of GEN-KEI.

ARI-YUKI.

ARI-TADA.

NAGA-ARI.

MITSU-YASU, brother of NAGA-ARI.

14th century:—

ARI-IYÉ, son of MITSU-YASU.

ARI-YASU, brother of ARI-IYÉ (?).

ARI-HISA, son of ARI-YUKI.

KORÉ-HISA.

YOSHI-HISA, son of KORÉ-HISA.

YUKI-TADA, son of ARI-HISA.

BUNGO HOKKIŌ.

15th century:—

ARI-SHIGÉ, son of ARI-YASU. A contemporary of CHŌ DENSU (see Buddhist School).

CHIKUGO HŌIN.

ECHIGO HŌGEN.

BUDDHIST SCHOOL.

Amongst the oldest examples of Sinico-Japanese art now extant are the mural decoration at Horiūji referred to in p. 2, and the Buddhistic pictures of the Chinese master, WU TAO-tsz', painted in the eighth century of our era. There is, however, strong reason to believe that the school represented by the great artist of the Tang dynasty claims an antiquity of many centuries before this period; tracing its origin to India, where it perhaps derived much of its early strength from the teachings of the noble art of Greece.

Art appears to have been first employed as an important agent in the advancement and spread of Buddhism by King As'ōka, who reigned in India from 272 to 236 B.C. (or from 260 to 224), three or four generations after the invasion of the Punjāb by Alexander the Great (337 B.C.). To this monarch India is said to owe the introduction of the use of stone for architectural purposes, and it was from his time that the most remarkable Buddhistic sculptures may be considered to date.

It has been long since pointed out by Leitner, Fergusson, and others that certain of the Buddhist stone carvings found in the neighbourhood of Peshawur bear an unmistakable resemblance to the sculpture of Greece, a resemblance which may be accounted for by the importation of European ideas and productions in connection with the Indian expedition of Alexander, and perhaps more remotely by the influence of the Sassanian art introduced by the Persians under Darius two centuries earlier. These views are supported by certain features of the earlier Buddhist sculptures in wood and bronze made in China, Korea, and even in Japan, as illustrated by the magnificent collection of M. Cernuschi in Paris, and by many specimens dispersed amongst the old temples of the Middle Kingdom and the Far East. It may be noted, moreover, that the Greek impress becomes fainter and fainter as the influence which stamped it becomes more and more remote: there are nevertheless

preserved, even in such comparatively recent works as the well-known Kamakura 'Daibutsu' in Japan, which is not much above six hundred years in age, many points of design, especially in physiognomy and draping, that offer far more resemblance to the characters of the Græco-Buddhistic sculptures of India, than to those of true Japanese art.

The impermanency of the materials of the painter's art has unfortunately deprived us of the precious and suggestive relics which have taught so much concerning the archæology of Oriental sculpture and architecture, but there is no doubt that religious pictures were made in India before the adoption of the faith of Gāutama in China. This being the case, the process of naturalization of Buddhist pictorial art upon Chinese soil may be readily conjectured. It is on record that the momentous Indian Buddhistic Embassy of the Emperor Ming Ti, in the first century of the Christian era (65 A.D.), resulted in the importation not only of sūtra, but of drawings and images; and these were, in all probability, constantly augmented by the Indian missionaries drawn into China in the cause of the great religion during the subsequent five or six hundred years, as well as by the collection of Fa Hien, whose travels in India (399-414 A.D.) led the way in local research for the expedition of Hiouen Tshang two centuries later (A.D. 629 to 645). The works so acquired were the types upon which the Chinese artists founded the pictorial and other images demanded for the supply of the innumerable temples that rapidly multiplied over the face of their country.

There are many indications of the Indian origin of Chinese Buddhist art, amongst the chief of which are the almost invariable absence of Mongolian traits in the physiognomical characters given by the Chinese to the various divinities of the Buddhist pantheon, and the practical identity in point of dress, attitude, and attributes, between Indian representations of certain of the divine personages, and the corresponding images produced in China and Japan.* Again, in the colouring of Chinese Buddhistic paintings, the selection and arrangement of pigment, while very unlike the practice of the

* The figure of Gāutama in the Âmravâtî sculptures, some of which are in the British Museum, may be compared with the *Shōgaku no Shaka* in vol. i. of the *Butsu-zō dzu-i*. Many other points of resemblance might be indicated were it necessary.

older secular school of China, often produce chromatic effects that strongly recall those of Indian work. On the other hand, there is no doubt that many of the Western types underwent considerable modification in the course of their adoption into the Middle Kingdom, not only by the infusion of elements of artistic style, but more particularly by the incorporation of a symbolism appertaining to pre-existing beliefs in the latter country. It may be observed, amongst other points, that the cobra, which plays a prominent part in Indian Buddhistic art, is always replaced by the dragon in Chinese works; and again, the sensual cast impressed upon the pictorial and sculptural Buddhist relics of certain parts of India, by the frequent introduction of houris with exuberant charms, entirely disappears in the religious art of China, which suppresses distinctions of sex in a somewhat remarkable degree. It is also certain that a few of the most familiar figures in Chinese Buddhism are of native origin, as for example the goddess Kwanyin, claimed by the Chinese as a pre-Buddhistic divinity, but accepted by the tolerant propagators of the new faith as a transformation of Avalôkitês'vara, an Indian Bôdhisattva (a male).

The religion and its art once firmly rooted in China, the seeds soon reached the Korean peninsula, and thence, in the sixth century, were conveyed to Japan. Here much of the story of the progress of the early Buddhist Church in China is repeated. The Mikado Kimmei (540-571 A.D.) was the Ming Ti of Japan, and gave to the new creed all the advantages of royal sanction and support. Kâs'yapa Mâtanga and the other Indians who had conveyed the tenets to China were represented by Korean priests; and Fa Hien and Hiouen Thsang found their counterparts in Kôbô Daishi and Chishô Daishi, who sought in China the material for which their pilgrim predecessors had penetrated to the lands consecrated by the personal teachings of the disciples of S'âkyamuni. With the advent of the elements of belief came the now inseparable images and pictures, mostly of Korean workmanship but including a few genuine remains of Indian art (some of which are still preserved), and upon this basis was established the early Buddhistic school of Japan.

At this period Japan had little of its own that deserved the appellation of a native art. The Chinese NAN-RIÛ* had made known

* See page 1.

the principles of the pictorial art of his country in the previous century, and his descendants still held honourable positions at the Imperial Court, but no native painter had yet inscribed his name upon the tablets of the future, and hence the necessary augmentation of works of religious art for the primitive Buddhist Church of Japan was wholly dependent upon foreign skill, aided by such amateur ability as might be developed amongst the early native converts.

The first period of the art, extending over a term of about four hundred years, was one of education, the results of which were not to become fully manifest until the establishment of a new era. We have indeed few genuine relics of this time, but the scanty list of Buddhist painters, extracted from the *Nihon-gi* and other ancient writings, is made up almost entirely of Koreans and native magnates of the Church, and as the latter were but amateurs, whose artistic reputation is, at least in some degree, a pious fabrication, the school was practically in the hands of strangers.

The principal names in this period are as follows:—

SHIRAFU. A Korean artist referred to in the *Nihon-gi* as having lived in Japan in the reign of the Emperor Yōmei (586–587 A.D.).

KOMASHI-MARO. A Korean artist in the service of the Empress Saimei (655–661 A.D.).

SHŌ-TOKU TAISHI. The eldest son of the prince who afterwards became the Emperor Yōmei. He has a great but somewhat apocryphal reputation as a painter and sculptor. Born 573; died 621 A.D. (See note to No. 254.)

DON-CHŌ. A Korean priest, who came to Japan in the eighteenth year of the reign of the Empress Suiko (610 A.D.). Noted as a painter and Chinese scholar.

OTO-KASHI. Referred to in the *Nihon-gi* as a painter in the service of the Emperor Temmu (673–686 A.D.). He received the title of *Yamato Yēshi*. ●

TAOHI-BÉ KO-MARO.

FUNA-TO NO NAO-SHI. It is stated in the *Nihon-gi* that in 654 A.D. the Emperor Kōtoku ordered these two artists to paint representations of Buddhas and Bōdhisattvas for the use of the Temple Kawara-déra.

Kō-bō DAISHI, or KŪ-KAI (774–834 A.D.), was one of the greatest

promulgators of Buddhism in the history of Japan, and is also noted as a calligraphist, painter, sculptor, and even as an engraver upon wood.* He visited China 804 A.D., and on his return brought many relics, images, and pictures into his native country. The title Kō-bō DAISHI (Great Teacher who spreads abroad the Law) is posthumous.

JI-KAKU DAISHI (784-854 A.D.). The founder of the Temple of Fudō, at Mēguro, near Tokio. His artistic reputation is principally that of a carver of wooden images, but he left many Buddhist paintings. He was a contemporary of Kō-bō DAISHI, and one of the first amongst the priesthood to make the journey to China.

CHI-SHŌ DAISHI, or EN-CHIN (815-892 A.D.). A nephew of Kō-bō DAISHI. He resided in China for many years, and returned to Japan in 858.

KU-KŌ. A contemporary and associate of CHI-SHŌ DAISHI, who is chiefly remembered for a picture of Fudō (Atchalā) painted to commemorate a vision, in which the god had appeared to CHI-SHŌ.†

SHIN-SAL. A noted priest of the 9th century, who, like Kō-bō and CHI-SHŌ DAISHI, passed some years in China. It is related that when he had nearly completed a portrait of Kō-bō DAISHI, painted at the request of Prince Shinnio, the spirit of the defunct original appeared and placed the "dots" in the eyes, thus terminating and sanctifying the labour of the artist.

KAKU-SHŌ. A painter, probably a monk, of the 9th century, chiefly remembered for his portrait of Gwanzan Daishi, a famous abbot of the Tendai sect.

Of these painters we have no authentic remains. It is true that numerous pictures, sculptures, &c., still extant, including some of a very high degree of merit, are attributed to the native founders of the Buddhist Church; but a short examination of the various works assigned to any one of the reputed artists will reveal such irreconcilable differences of style and ability, that their origination by a

* The collection includes an impression from a wood block attributed to Kōbō DAISHI (see No. 3532). SHŌTOKU TAISHI, KWANSŌJŌ, GIŌGI, and a dozen other early celebrities of the Church have also been credited with similar works.

† Such portraiture of living and human personages, nominally founded upon dreams and visions, plays a great part in Japanese art fiction.

single hand is in the last degree unlikely. It is, in fact, more than possible that not only are the whole of these works fraudulent as regards their asserted date and origin, but that nothing of the kind worthy of preservation was ever created by their nominal authors.*

The traditions, however, as to foreign artists, who held no position of influence in Church or State, are not open to such doubts as those naturally suggested with respect to the marvellous accomplishments of SHŌTOKU TAISHI and KŌBŌ DAISHI, and there yet remain works in certain branches of religious art by Koreans in the service of the Japanese that show an extraordinary naturalistic power, altogether in advance of any known original productions of either Chinese or Japanese artists in later times. The Nara sculptures of the Temple Guardians, already described (p. 4), may be referred to as examples of the capacity of a people who now appear to be so far distanced by their quondam pupils.

The *second* period of Buddhist art may be considered to begin with the advent of KOSÉ NO KANAOKA, towards the close of the ninth century. KANAOKA, although unconnected with the Church, and enjoying an extraordinary reputation in what may be termed the secular branches of painting, must be regarded as the founder of the native *Butsu-yé*. At the present day, the only existing paintings that can be accepted as the work of his brush are Buddhistic; his descendants, too, who can be traced in a fairly unbroken line for more than five centuries, appear to have directed their principal efforts to the production of sacred pictures, although none except HIROTAKA share in the popular recognition of the ancestor. HIROTAKA, the fourth in descent from KANAOKA, enjoyed great reputation at the court of the Mikado as an artist and a religious devotee. His paintings were principally Buddhistic, and to one of these, his last work, which may still be seen at the temple of Chōrakuji in Kyoto, is attached a history that is worthy of reproduction as a parallel to the closing episode in the life of our own Hogarth. It is told that the painter, while yet in the prime of life, undertook the execution of a picture of the tortures of the damned in Hades.

* A painting is still shown at Tennō-ji in Ozaka, as a portrait by SHŌTOKU TAISHI of himself. Its authenticity is very doubtful, but admitting it to be genuine, its design and execution are not beyond the power of an amateur.

As the design progressed, he became inspired by a mysterious foreboding of his approaching death. The melancholy thought, however, only urged him on in his labour, and he worked unceasingly, with the same strange perseverance that sustained Mozart in the composition of his Requiem, until at length a few touches alone were needed for the completion of the ghastly subject, but with the final strokes his overstrained energies collapsed, and the artist, brush in hand, fell dead in front of his ill-omened masterpiece.

The second period in the history of the school, extending to the end of the fourteenth century, bore strong marks of the influence of KANAOKA. The following list, compiled chiefly from the *Honchō Gwashi*, will indicate some of the painters of Buddhist pictures in the interval between the time of KANAOKA and that of CHŌ DENSU, the originator of the third and last era of Buddhist art; but the noblest examples of religious art in this age were the handiwork of members of the Kasuga, Kosé, and Takuma lines, who constituted also the foundation and strength of the Yamato Academy (q. v.).

9th century:—

KWAN-SHŌ-JŌ or SUGA-WARA NO MICHIZANE, popularly known by his posthumous title of TENJIN SAMA, was a court noble of the ninth century, a contemporary and intimate friend of KANAOKA. He is chiefly celebrated for his calligraphic skill, but he is said to have also painted many Buddhist pictures. Falling a sacrifice to court intrigue, he died in exile A.D. 903, but afterwards became an object of popular worship as the god of calligraphy.

The Emperor UDA. Reigned from 888 to 897 A.D.

10th century:—

The Emperor REI-ZEI. Reigned 968 to 969 A.D.

The Emperor KWA-ZAN. Reigned 985 to 986 A.D.

EN-SHIN AJARI.* Flourished at the end of the tenth century.

E-SHIN SŌDZU GEN-SHIN. (942–1017 A.D.) See No. 6.

12th century:—

JŌ-TAI. A monk of the Jōdo sect. He was the first painter of the oft-repeated subject, the Dream of Hōnen (see No. 26). His representation of Shan Tao, drawn in accordance with

* Ajari is a priestly title, corresponding to the Sanskrit *Āchārya*, teacher of morals.

the description of Hōnen, was afterwards found to agree exactly in all its features with a genuine portrait from life preserved in China.

KAKU-SHUN SHŌNIN.* A pupil of TAKUMA TAMÉ-TŌ. Noted for pictures of Atchalâ, and as a writer of Sanskrit characters.

JŌ-MIŌ HŌIN.† An artist commissioned to paint a Buddhist picture to serve as companion to one executed by the great Regent Kiyomori.

I-YO NO NIŌDŌ. A contemporary of the last.

DAI-GO SŌJŌ.* Commonly known as AMA SŌJŌ, or the rain-priest, because it is said that, in a season of terrible drought, his prayers brought rain upon the parched fields, and averted a famine.

HŌ-NEN SHŌNIN or **EN-KŌ DAI-SHI.** Founder of the monastery of Chion-in in Kioto (1133-1212).

13th century :—

CHIN-KAI SŌDZU.* A noted painter of Buddhist divinities. Lived in the early part of the 13th century.

JŌ-ZEN. The painter of a well-known portrait of Shinran Shōnin, the founder of the Shin sect (1173-1262).

JŌ-GA. An artist-priest noted for a series of illustrations of the life of Shinran.

NIŌHI-REN SHŌNIN. The celebrated founder of the Hokkē sect. He was born in 1222, and at the age of sixty-two closed an eventful and miraculous life, at Ikégami near Tokio. The artistic productions attributed to him belong to the same doubtful category as those bearing the names of SHŌ-TOKU and KŌ-BŌ DAISHI; but a roughly carved wood block in the Temple of Taishaku at Shibamata near Tokio displays marks of authenticity.

NAGA-TAKA, known also as **HŌRIU-IN YÉSHI,‡** was a contemporary of NIŌHI-REN. He was the painter of the portrait of

* Sōjō, Sōdzu, and Shōnin are clerical titles.

† Hōin, Hōgen, and Hokkiō were originally clerical titles, but under the Tokugawa dynasty were conferred as an honorific rank, chiefly upon artists of the Kano school and the higher grade of physicians, who were nominally affiliated to the priesthood.

‡ Yéshi signifies painter.

Hōnen Shōnin (1133-1212), kept at Kurodani temple in Kioto.

Ō-KURA-KIYŌ, a subordinate of NICHĪ-REN.

14th century :—

GŌ-SHEN. A descendant of NOBU-ZANÉ (see Yamato School), and chief priest of the Temple of Hiyeizan in Kioto, in the early part of the fourteenth century. He painted the portrait of the retired Emperor Hanazono no In (1297-1348).

YOSHI-HIDÉ. A famous painter of Buddhist pictures. He is said to have been so devoted to his art, that when his house caught fire, instead of making an attempt to check the flames he stood motionless analysing their form and colour, with a view to their more truthful reproduction in his future pictures of the fiery god Atchalâ. It is not known whether his self-sacrificing enthusiasm met with its reward.

RIŌ-ZEN HŌIN. Lived in the middle of the fourteenth century. He is the painter of thirty-two pictures of Arhats kept at the temple of Honkokuji.

The *third* and last era of Buddhist art was inaugurated by CHŌ DENSU in the latter part of the fourteenth century. MEI-CHŌ, better known as CHŌ DENSU,* a priest of the temple of Tōfukuji, in Kioto, was a contemporary of the Italian painter-monk Fra Angelico, and offers a curious parallel to his European brother in talent and character, as well as in calling and period. His skill is the subject of fabulous legends, and many anecdotes record the unsought fame won by the simple mind, devout belief, and indifference to temporal rewards, that maintained him throughout the long years of his life in the seclusion of the monastic retreat which derives its chief renown from the fruits of his labours.† He died in 1427, at the age of seventy-six.

* The affix Densu is a priestly title.

† In commemoration of his youthful talent, the *Honchō Gwashi* relates that on one occasion during his novitiate at Tōfukuji, when he had just completed in stolen moments a portrait of Atchalâ, he heard the footstep of his stern superior Daidō, who had hitherto repressed his pictorial tendencies, and fearing reprimand he tried to conceal the picture between his knees, but the fiery halo around the god rose up in lambent flames and betrayed the presence of the holy work. The astonished Daidō, now convinced of the divine inspiration of the boy, placed no further obstacles

His works can scarcely be appreciated at their full value unless studied amidst their natural surroundings in the subdued light of the spacious halls and corridors of the Buddhist temples. Like the painters of the Kasuga, Takuma, and Kosé lines, he was gifted with a perfect mastery of colour; but he was also endowed with an originality of conception that elevates him above rivalry in his school, and places him in the highest rank amongst the great artists to which his richly gifted country has given birth. It is true that he never aimed at realistic accuracy of drawing, but his force of design and harmony of colouring will go far to compensate for deficiencies of which the Oriental mind appears to be but little conscious. The examples in the collection will serve to show his manner, and even the engravings of some of his works in the *Wa-Kan mei-gwa yen* may indicate his power of delineating the many shades of apostolic character, from the intense energy of the promulgator, to the immobility and abstract contemplation of the philosopher who seeks *Nirvāna* in oblivion of earthly interests and passions; but his genius can only be measured aright by a study of the great series of kakémonos representing the five hundred disciples of S'ākyamuni, at the temple of Tōfukuji in Kioto. Here the artist's strength has had full play, and he has achieved a veritable triumph in the striking individuality which he has impressed upon each of the multitude of figures, while preserving the common link of intellectual dignity that binds them together as the Arhat or "the men who merit worship."

CHŌ DENSU had many followers, but the school soon fell into the ancient groove, and although it numbered in later times a goodly list of clever draughtsmen and accomplished colourists, not one appears to have won a right to range himself by the side of the Master. His style indeed was closely imitated by KAN DENSU

in the path of his artistic career. The same authority tells us that after many years of honoured labour, when his patron the Shōgun Yoshimochi expressed a desire to confer upon him some signal mark of favour, he replied, "For money, treasures and rank I have no need; one change of raiment and a bowl of rice suffice for my daily wants, but I humbly ask that the cherry-trees which have been planted in the temple grounds may be cut down by my lord's order, lest in future times the sacred garden may become degraded to a park of pleasure." The Shōgun at once acceded to the request, the unselfishness of which, at least, was beyond impeachment, and to this day the wish of Chō Densu has been respected by the monks at Tōfukuji.

and others of his pupils, but his spirit and originality died with him.

In the present century, KAZU-NOBU, a pupil of the KANO school, has placed himself in the front rank of the Buddhistic painters by his portraits of the sixteen Arhat, which are still exhibited in one of the temples of Shiba in Tokio. A further notice of this artist is inserted in the account of the KANO line.

The following is a list of the painters of the fifteenth century whose names have been preserved in biographical works as followers of CHŌ DENSU. Not one tithe however of the actual number of artist-monks have left any record of their names, for the Buddhist picture is usually regarded as so far sanctified by its motive that the painter in his humility seldom presumes to append to it any mark personal to himself. This rule was departed from by CHŌ DENSU, perhaps by special command, and by a few priests of high rank in the church; but other exceptions are not often to be met with in the true *Butsu-yé*:—

KAN DENSU of Tōfukuji. The best known of the pupils of CHŌ DENSU and a close imitator of his style.

KAZU-YUKI or ISSHI. A pupil of CHŌ DENSU.

CHŌ-SON. A priest of the temple of Kanshinji, in Kawachi province. A contemporary and imitator of CHŌ DENSU.

YOSHI-MOCHI. The fourth shogun of the Ashikaga line. A patron and pupil of CHŌ DENSU. (b. 1386, d. 1428.)

GU-KIOKU or KEI-SAI. A monk of Tōfukuji. Painted in CHŌ DENSU's style, and also followed the manner of the Chinese school. (d. 1452.)

SAI-Ō or KEI-JU, a monk of Tōfukuji, and a follower of CHŌ DENSU.

TAKU-DŌ or SŌ-JUN. A priest noted for pictures representing Atchalâ.

CHI-KAI. A priest who is said to have painted a hundred thousand pictures of Atchalâ. Some of his works are kept at Jidō In, in the province of Ōmi. He lived at the end of the fifteenth century.

The end of the school is probably close at hand. The Buddhistic establishments—many disorganised, others needy or beggared—are unlikely to revive the contest of wealth and power that

made them so conspicuous in the mediæval period of Japanese history. The artist-monk, unstimulated by the old emulation, and no longer supported by the wealthy patronage necessary for the production of the more ambitious works of his school, is losing his skill, and there are no pupils to fill his place in the coming time. Unfortunately, too, many of the works that would one day have become priceless treasures are dispersed or destroyed. A sufficient number, however, still remain to illustrate the school; and not only the Japanese nation, but all lovers of art, will owe a debt of gratitude to the present government for the wise steps they have taken to secure for a future national museum the treasures which otherwise might have been for ever lost to the world.

Characteristics.—The *Butsu-yé*, or picture of the true Buddhist school, has certain distinctive peculiarities that separate it from the works of all the secular academies.

While the chief ideal of the older Chinese painters, and of their Japanese imitators, was calligraphic dexterity, the Buddhist artist aimed principally at decorative and sensational effect. The Sketch was replaced by the Illumination. The first with its sober monochrome or subdued local tints, and its bold sweeping stroke of pencil, had its chief meaning for the educated few, who alone could appreciate the evidences that it presented of perfect accuracy of eye and command of hand; the other was intended to appeal to all—to attract the untrained senses of the people, without offending the higher tastes of the aristocracy of learning—and this result was sought by a gorgeous but studied play of gold and colour, and a lavish richness of mounting and accessories, that appear strangely at variance with the begging bowl and patched garments of primitive Buddhism.

Gold was the one thing essential to the Buddhist altar-piece, and sometimes when applied upon a black ground was the only material used. In all cases it was employed with an unsparing hand. It appeared in uniform masses, as in the body of the Buddha or in the golden lakes of the Western paradise; in minute diapers upon brocades and clothing; in circlets or undulating rays, to form the glory surrounding the head of Amitábha; in raised bosses and rings upon the armlets or necklets of the Bôdhisattvas and Dévas, and in a hundred other manners. The pigments chosen

to harmonize with this display were necessarily body colours of the most pronounced hues, and were untoned by any trace of chiaroscuro. Such materials as these would sorely try the average artist, but the Oriental painter knew how to dispose them without risk of crudity or gaudiness, and the precious metal, however lavishly applied, was distributed over the picture with a judgment that would make it difficult to alter or remove any part without detriment to the beauty of the work.

The drawing held a place to some extent secondary to that of the colouring. It varied considerably in style, was sometimes stiff and formal, at others free and graceful, and in the pictures of CHŌ DENSU and the older Yamato artists often assumed the vigorously graphic type characteristic of the great T'ang masters. The admirable anatomical studies left in the Korean *Niō* at Kōbukuji (see p. 4), and in the scarcely inferior figures at Tōdaiji, however, conveyed no lesson to the painters of Buddhist pictures, and hence in the neglect of anatomical forms as in the absence of chiaroscuro and true perspective, the defects of the other schools of Sinico-Japanese art were preserved unchanged.

Of invention little can be said. The artist was as heavily fettered by traditions that were considered almost holy in their antiquity and origin, as the Egyptian sculptor by his arbitrary rules of proportion, and many remarkable painters exhausted their faculties in mere repetition of types handed down to them centuries before by Koreans and Chinese, feeling most proud when their labour was thought a worthy copy of a foreign original. CHŌ DENSU was an exception, but even he did not venture to strain the bonds too far. The tendency may be well exemplified by a comparison of the three renderings of the *Nirvāna* of S'ākya-muni in the collection (Nos. 7 and 8, and Chinese, No. 1). It will be seen that the work of the Chinese artist of the Sung dynasty, of the Japanese monk of the fifteenth century, and the Fujiwara scion of our own time, differ only in minor details. Nothing important has been added or suppressed. The same fidelity of reproduction appears in the hundreds of *Nirvānas* still kept in the temples of Japan; and their forerunner, though probably not the prototype, exists in the great work of WU TAO-TSZ,* which may be

* See engraving in 'The Pictorial Arts of Japan.'

seen at Manjuji in Kioto. In most of the other motives of the school even less scope is afforded for the inventive powers of the designers, for the Trinities and group of Dêvas and Bôdhisattvas are little more than a reduction of the carved idols to a pictorial form. It was only when the painter freed himself from priestly fetters, and worked in the comparatively unconstrained manner of the lay schools, that he could attempt to vary the monotony of Buddhist art.

The *mounting* of the Buddhist picture is constructed in accordance with special laws. Its materials are usually the most decorative that can be procured, and are disposed after an especially complex pattern; and the ordinary wooden or ivory appendages (*jiku*) at the ends of the rolling-sticks are replaced in the typical Buddhist *kakémono* by caps of gilded bronze or more precious metal, engraved with the symbol of the lotus. The mounting of Buddhist *makimono*s, or rolls, is of a similar character.

Certain non-Buddhistic pictures are sometimes erroneously included with *Butsu-yé*, such as those illustrating purely Shintô subjects (which, however, are few, and nearly all of very recent date); and the rendering of Buddhistic subjects by artists of the various other schools in the style of their own Academies;* but occasionally the secular approaches so closely to the sacred, that it is not easy to decide upon the section to which the work must be relegated.

Motives.—It is unnecessary to offer any account of the ordinary Buddhistic motives illustrated by Chinese and Japanese artists; but for the comprehension of a considerable section of Japanese pictorial works it is essential to append some details with respect to certain categories of supernatural beings more or less closely associated with the religion, which can only be studied in their relation to art from sources not comprised in sacred literature. These are the Shichi-fuku-jin, the Sixteen Arhats, the Dragon and Tiger, the Rishis and the Demons. It has also been considered advisable to append a few remarks with reference to S'âkyamuni, Amitâbha, and Kwanyin.

* The pictures of this class, to which the followers of SESHÛ, SHÛBUN, and MORONOSU have made large contributions, outnumber the true *Butsu-yé*.

SHICHI-FUKU-JIN.

The little group of divinities known as the Shichi-fuku-jin, or Seven Gods of Good Fortune, form a sort of popular appendage to Japanese Buddhism, and are of especial interest to the student of Japanese art.

No collector of Japanese curiosities can have failed to notice the incessant repetition of a certain number of quaint figures stamped with definite and easily recognisable characteristics. One of these represents a comical little old man, with a good-humoured face and a preternaturally tall head; another shows a broad, short-legged, well-to-do looking fellow, who stands upon a pair of rice bales holding a large mallet in one hand, and with the other carrying a bag slung over his shoulder; a third jovial countenance belongs to a sort of fisherman, who has just hooked a large red *tai*, the turbot of the Japanese banquet; the fourth figure is that of a sturdy friar, whose full cheeks, double chin, and luxuriant abdominal development speak well for the effects of priestly fare when digested by the stomach of contentment; he is provided with a huge canvas bag, which usually serves as a prop for his unwieldy frame. The remaining three of the group are of a more imposing type: one is a warrior of formidable aspect, armed *cap-à-pie*, and grasping a long spear in one hand and a miniature pagoda in the other; near to this Oriental Mars is the Venus of the company, a comely woman, holding a stringed instrument of music; and lastly, completing the seven, is a venerable man of dignified bearing, clad in the long robes of a Chinese scholar of bygone times, and bearing a fan, or supporting his footsteps by a crooked staff.

By most of the foreign writers upon Japan these seven divinities, like the Nine Muses, are assumed to be charged with special functions in relation to the lower world. Thus, Fuku-roku-jiu, the tall-headed sage, is called the god of longevity, or wisdom; Daikoku, he of the mallet and rice bales, presides over worldly prosperity; Ébisu, the fisherman, is considered to provide for the daily subsistence of the working man; Hotei, the Friar Tuck, is the type of contentment; Bishamon, the warrior, is of course to be the god of martial prowess; Benten, the one lady of the party, governs matri-

monial affection ; while the grave Ju-rō-jin lends aid to the aspirants after scholastic renown. All this embodies the suggestions which the pictorial representations of the Shichi-fuku-jin naturally awake in the mind of the European, and appears so obviously correct, that it might be thought unnecessary to inquire whether the Japanese views upon the subject coincide with ours. Yet, strangely enough, such a satisfactory and convenient arrangement, that partitions out the task of supervision of the various worldly needs of man amongst a series of presiding powers, does not seem to have entered the thoughts of those who grouped the divine beings together. In point of fact the average Japanese would be rather perplexed by an inquiry as to the precise use he would make of any one of his "household gods," for his mental impressions upon the subject are almost wholly derived from vague traditions and pictorial representations ; and even should an attempt be made to secure a more scientific footing, the learned but rather arid discourses in native literature assign such multifarious powers to some of the number, and so carefully avoid attributing anything at all to others, that the foreign investigator finds himself rewarded for his pains by little more than the collapse of his former plausible inferences.

The Shichi-fuku-jin are nominally a Buddhist assemblage, and as such are included in the *Butsu zō Dzu-i*, although they are seldom, if ever, seen classed together in the pictures of the true Buddhist school ; but it is evident that a body so oddly composed can form no serious element of a serious religion. Four, at least, of the number merely rank as familiar demigods, in whose composition much of the clay of humanity is admixed with the divine essence ; as incarnations, who, with fleshly form, have assumed some carnal weaknesses, and, understanding mortals in a kindly way, cast no ascetic glances upon the pardonable frailties of the race. They would be well loved, and well fought for if need be, but little fear and not very much respect commingle with the affection. The other three still, however, retain, in their separate forms, the panoply of the Church, and hence keep their hold upon the veneration of the people.

Although not one out of a thousand of the people can impart anything upon the subject that would be of use to a student of comparative religions, many a child in Japan has been rocked to his earliest

infant sleep by the soothing sounds of the Japanese 'See-saw, Margery Daw'—

“Sen-do, man-do, o funé wa gichirako.
Ébis' Sama, Daikoku Sama,
Fuku no kami yo !
Gichi, gichi, kogéba,” &c.,

which announces the rowing into port of the Treasure-boat, with the seven gods, on New Year's Eve; and his parents and grandparents yearly, at the same season, invoke Ébisu, Daikoku, and Fuku-roku-jiu to the household as Gods of Good Fortune, while exorcising all evil demons by showers of beans,* with shouts of “Fuku wa uchi, Oni wa soto.” (“Enter, good spirits; devils, avaunt!”) The household is scarcely complete without a picture or image of one or more of the favourite gods, and no popular album or sketch-book fails to contain half-a-dozen or more amusing plays upon the same inexhaustible theme.

The separate elements of the little group are derived from no less than four different sources—Brahmanism, Buddhism, Taoism, and Shintoism. Thus, Bishamon is the Buddhist Vâis'ramana and the Brahmanic Kuvera; Benten is Sarasvatî, the wife of Brahmâ; Daikoku is an extremely popularised form of Mahâkâla, the black-faced Temple Guardian; Hotei has Taoist attributes, but is regarded as an incarnation of Mâitrêya, the Buddhist Messiah; Fuku-roku-jiu is of purely Taoist origin, and is perhaps a personification of Lao-Tsze himself; Ju-rô-jin is almost certainly a duplicate of Fuku-roku-jiu; and, lastly, Ébisu, as the son of Izanagi and Izanami, is a contribution from the Shintô hero-worship.

There is no clue as to either the authorship or period of this heterogeneous association, but it certainly has no claim to great antiquity, notwithstanding the more or less remote origin of its individual members. The oldest picture in which the writer has seen the seven represented together is No. 206 in the collection, the work of TOSA MITSU-SUKÉ, painted about 1700 A.D. (and here it may be remarked that the treatment is far more formal than in later sketches). A series of the Shichi-fuku-jin is figured in the first edition of the *Butsu zô Dzu-i* (1752), but Kichi-jô-ten, originally

* A shower of beans is to the Buddhist demons as disagreeable a salutation as the drops of holy water of Roman Catholicism are to the disciples of the arch-fiend of Christianity.

the Brahmanic Lakshmi, takes the place of Ju-rō-jin, while another divine heptade brought together in the *Buzen Shichi-fuku-jin kō* (published in 1701) replaces the names of the unorthodox Hotei, Fuku-roku-jiu, Ju-rō-jin, and Ébisu, by those of Ari-tei, or Ki-shi-mo-jin (Hâriti), Kichi-jō Ten, Mani-batsudara Hōken Daishō (described as a brother of Bishamon and god of wealth), and Ken-ro-chi Ten (a goddess of agriculture).* In addition to these, two groups of purely Shintō divinities are recognised under the name of Japanese Shichi-fuku-jin, as in Nos. 232 and 242 of the collection.

The literature of the subject is remarkably scanty, and includes only one fairly complete notice of the whole company—that given in the *Hengaku ki han* †—which has been translated, with the addition of many valuable notes, by Signor Puini. Some further information may be obtained from the *Buzen Shichi-fuku-jin kō*, *Ressen-zen Den*, and other works, and from the text appended to the woodcut illustrations in various artistic books. From none of these sources, however, do we gain a truthful conception of the popular estimate of the familiar divinities which, at the present day, owe their vitality rather to the artist than to the priest, and have received, together with some rather rude handling, nearly the whole of their extended popularity and influence from their lay supporters.

The chief facts known concerning the personages of the principal group are mentioned under the respective names:—

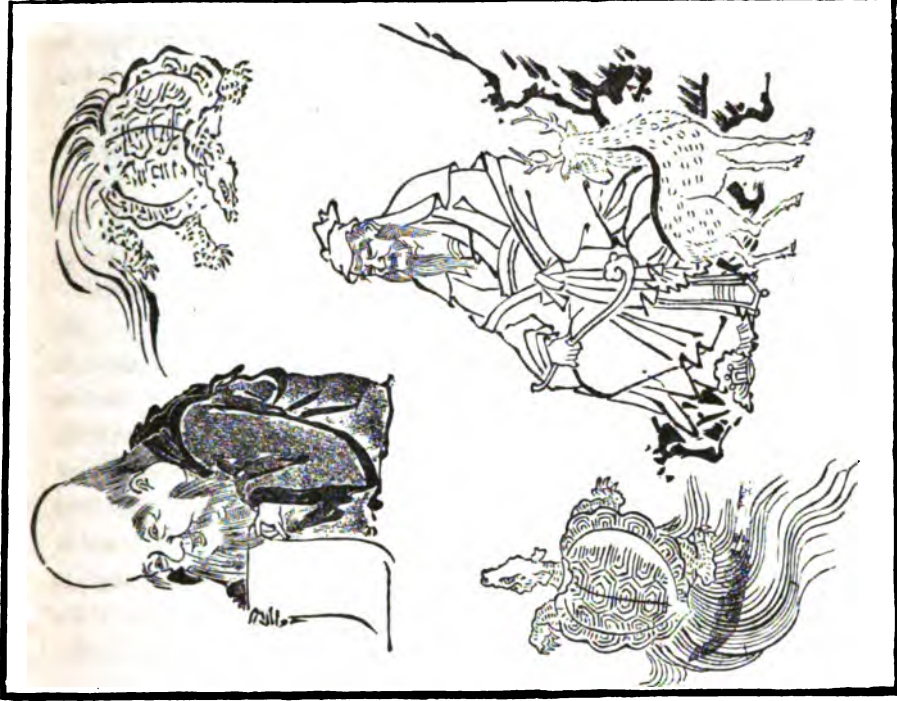
1. FUKU-ROKU-JIU. The pseudonym of the old man with the tall head signifies "Wealth, Prosperity, and Longevity." He has nothing worthy of the name of a history, and his very identity is hopelessly entangled with that of Ju-rō-jin. He is, however, undoubtedly of Taoist origin, perhaps representing Lao-Tsze himself, and all that is known of him is derived from Chinese writings.

In the *Yu-sho Ressen-zen Den*, an illustrated description of the Sennin or Rishi, reproduced in facsimile in Japan from the Chinese in 1651, will be seen a woodcut representing three persons in conversation, one of these corresponding exactly to the Japanese sketches of Fuku-roku-jiu. The purport of the text is that Kwaboku, a sage, "to whom were open the secret thoughts of others, and who was able to restore the dead to life," told his

* Some of these divinities are of Brahmanic origin, but were adopted by the Buddhists, and hence the group is considered purely Buddhistic.

† Republished under the name of *Miako no Yé-ma Kagami*.

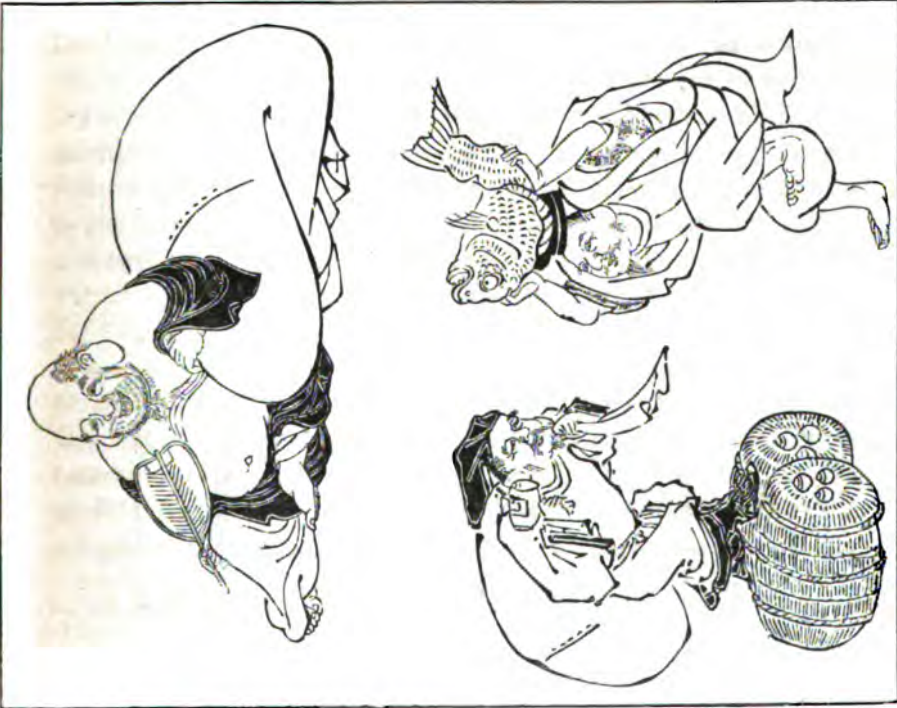
PLATE 2.



JU-26-JIN. (Page 44.)

FUKU-SOKU-JIU. (Page 30.)

After Kita wo Masayoshi.



ANISU. (Page 36.)

HOTEI. (Page 36.)

DAIKOKU. (Page 33.)

THE SHICHI-FUKU-JIN.



disciple that he was about to receive a visit from a stranger. On the next day appeared a personage dressed in red raiment; he was five feet in height, three feet in breadth, and his head was half as tall as his body. He and the sage conversed merrily in a language that was unlike that of men. After having partaken of food, the guest departed, and Kwaboku told his disciple that his friend was named Jotei, and that he was an impersonification of Taisan Rōshi (Lao-Tsze). This story has been repeated in the *Sha-hō Bukuro** and *Hengaku ki han*; and in another portion of the former work is given a portrait of the tall-headed Rishi, who is described in the text as "Jotei, generally called Fuku-roku-jiu."

A popular account of Fuku-roku-jiu is given in the *E-hon Koji dan*.† He is there called the Ancient of the Star of the South Pole (Nan-kioku-rō-jin-sei), the luminary which presides over human life, and by its appearance announces peace to the world. The following story is then related in support of this identification. "In the period Yuan-Yew (1086-1094 A.D.) there lived an old man in the capital of China (Kien-Kang). He was only three feet high, and of this measurement his head formed the moiety. Every day he went into the city and foretold the future to the people. With the proceeds of his prophetic trade he bought saké, and when he had drunk freely he would strike his head and say, 'I am a sage, and can bestow the gift of long life.' A certain man having seen him, painted his portrait, and presented it to the Emperor, who summoned the strange being to the palace, and after regaling him with saké, asked how many were the years he numbered. He made no reply, but told many stories of past ages, and suddenly vanished, no one knew whither. On the following morning it was announced that the light of the South Pole star had on the past evening touched the Imperial palace. The Emperor then comprehended that the old man was an incarnation of the Star of Longevity, and preserved his portrait with the deepest veneration.‡ The pictures drawn at the present day

* A book for artists published in 1720.

† A book for artists, published in 1714, with illustrations by Tachibana no Morikuni.

‡ A similar story quoted from the *Fūzoku-ki*, or Record of Customs, is translated in Signor Puini's work, 'I sette Genii della Felicità.' In this, however, the Emperor speaks of his visitor as Rō-jin-sei, a name given to Ju-rō-jin in the *Kimnō Dzu-i* (a Japanese cyclopædia published in 1798).

are derived from this, but in late years representations of the deer, crane, and tortoise, animals emblematic of long life, have been placed by the side of the sage."

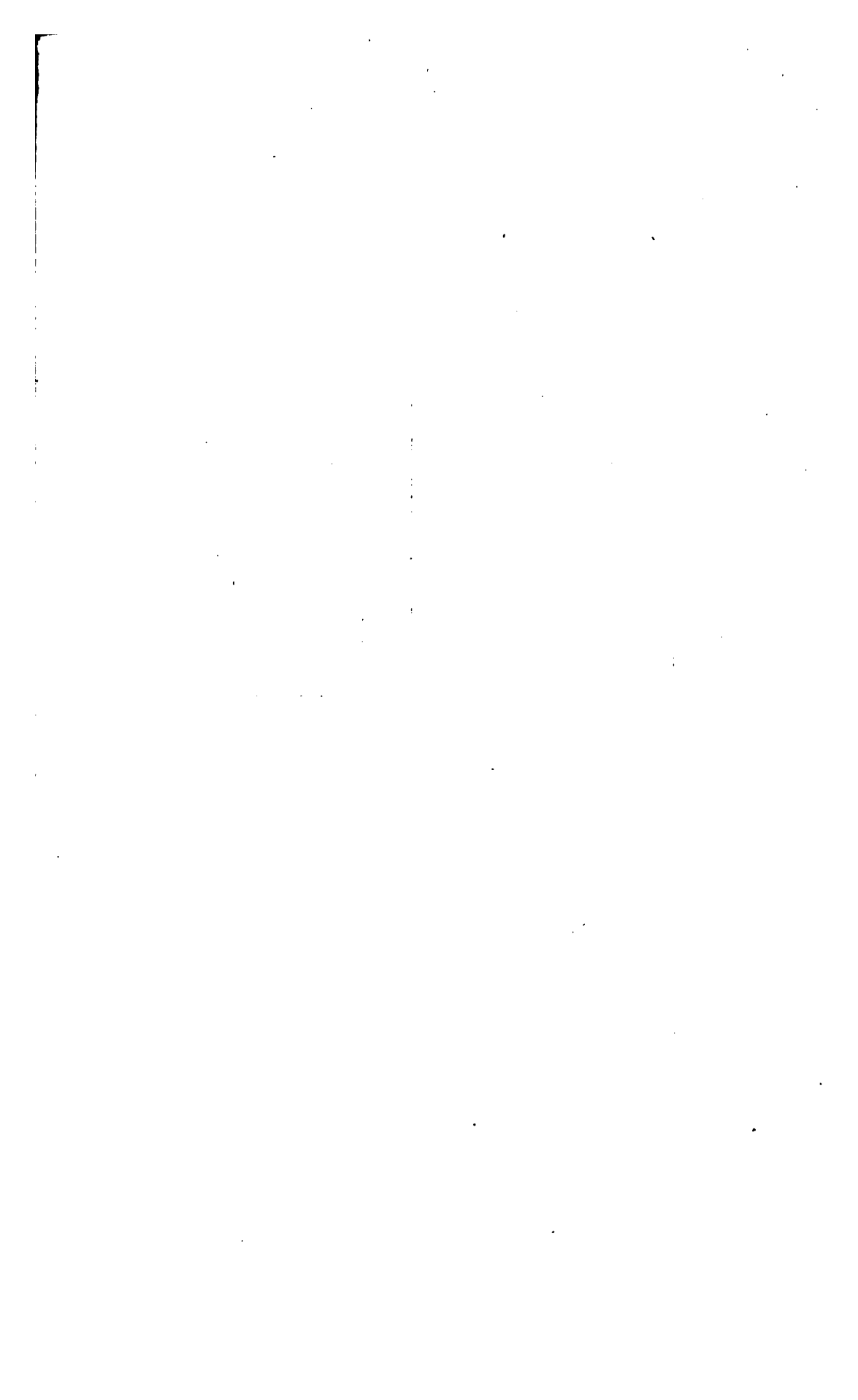
The portrait of Fuku-roku-jiu was one of the favourite exercises of the Kano painters, but it has now been appropriated by artists of the popular school. The usual figure is, as described, that of an old man in the garb of a scholar of the ancient dynasties, of low stature but enormous frontal development, the summit of the cranium apparently gaining in elevation from each successive generation of artists. His attributes are a hairy-tailed tortoise, a white crane, a white deer, a crooked staff, a manuscript roll, and a Sacred Gem, the latter being probably a Buddhistic addition. The staff, the roll, the deer, and occasionally the crane, are also associated with Ju-rō-jin, who, as already remarked, is apparently identical with Fuku-roku-jiu.





In a modern Chinese treatise upon the Taoist Rishis, called the *Lieh hsien chuan*, is a picture of Tung Wang Kung,* which closely resembles the later representations of Fuku-roku-jiu. The patriarch appears as an old man with an extremely lofty brow, clothed in long robes, and holding a Ju-i.† By his side stands a crane, and he is attended by two boys, one of whom holds a peach, the other two rolls suspended from a long staff. A large character, signifying longevity, is emblazoned upon the front of the dress.

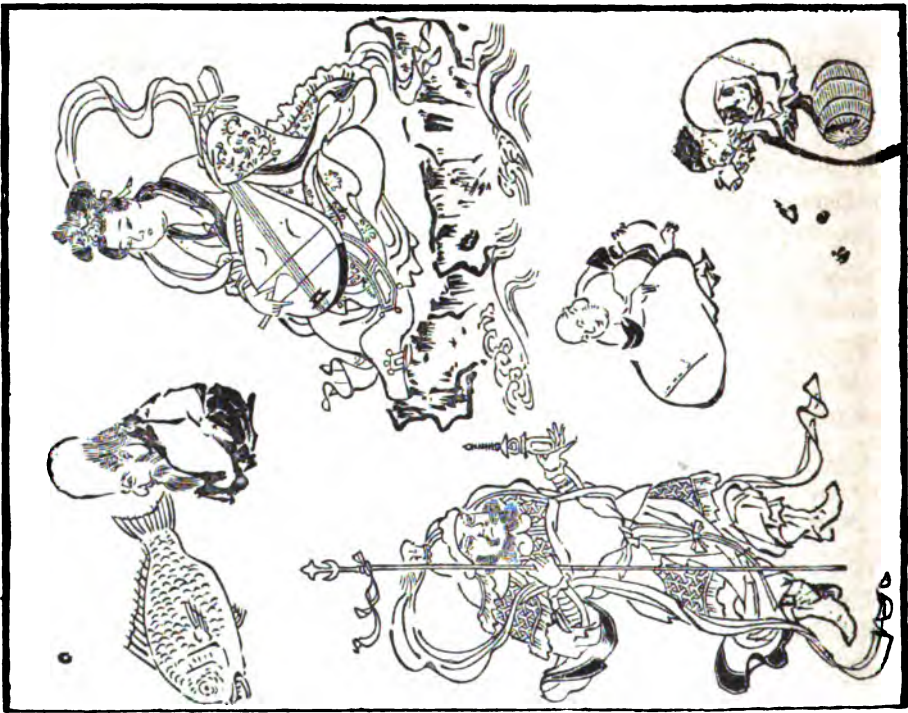
The older drawings of Fuku-roku-jiu generally succeeded in conferring a certain dignity upon the curious figure, but the popular artist, although sometimes treating him with all due respect, in view of the enormous number of Chinese characters that so lofty a brain-case might be supposed to accommodate, usually takes advantage of the weak points in his reputation, and shows him revelling in wine bouts with his fellow gods (such an indulgence, be it understood, in no wise derogating from his abstract dignity in Sinico-Japanese eyes), dancing, wrestling, per-

* Tung Wang Kung, according to Taoist legend, was one of the first beings evolved from Chaos by the spontaneous volition of the primordial principle. He is described also as the husband of the Fairy Si Wang Mu (see No. 705). His attributes are said to be of Indian origin, arranged in imitation of the legends relating to Indra and his consort (Mayers). He is rarely, if ever, referred to in Japanese literature.

† The Ju-i (Jap. Nio-i) is a short curved rod, generally carved in jade or some other valuable material. It is probably of Buddhistic origin, and is regarded as a symbol of the power of the Faith. In Buddhist pictures it is usually placed in the hands of priests of high rank.



| | |
|--------------|--|
| <p>天及財之辨</p> |  |
| <p>天及黒之天</p> |  |
| <p>酒之美惠</p> | <p>御美三十一之天 西宮之流井之玉之故 西宮太神宮之祭之奉之</p>  |
| <p>老之毒</p> |  |



DAIKOKU. (Page 33.)
JUNO. (Page 44.)
BEN-ZAI TEN. (Page 40.)
SHU. (Page 36.)

ISHIKAWA. (Page 39.)
HORI. (Page 36.)
BENTEN. (Page 40.)
DAIKOKU. (Page 33.)

forming on the slack rope, and forgetting his divinity in a hundred other ways; or even ventures to hint at the inconvenience of the majestic cranial eminence by depicting the vain efforts of the distracted sage to reach an aggressive mosquito that is engaged on the far-off summit. But although the Fuku-roku-jiu of the artist may sometimes impress and sometimes amuse us, the subject has now almost lost its interest through its constant and unvarying repetitions in the inferior works that at present deluge the foreign markets. It is however to a modern painter that we owe the noblest and most original conception of the subject, and in the picture of KIKUCHI YŌSAI (No. 2346) will be seen the impression that the quaint traditions concerning the Taoist Rishi have made upon the cultivated mind of the true artist who has given us so many grand types in his monumental work the *Zen-ken ko-jitsu*.

2. **DAIKOKU**, unlike Fuku-roku-jiu, appears to have no artistic prototype in China, and in his well-known modern form is a Japanese creation. As a Buddhist divinity he is identical with Mahākāla (of which name the word Daikoku is but a translation), the black-faced god formerly placed before the gates of Indian and Chinese temples, but there is no resemblance, except in complexion, between the stern Sivan deity and the comical short-legged Daikoku of Japan. The god is not, as might be implied from his form and attributes, a commercial divinity. The *San-zai Dzu-yé* (vol. lxxiv. p. 30) says that "Daikoku Ten is an Indian divinity. The military class hold him in honour on account of his resemblance to Marishi Ten (Maritchi Dēva), and pray to him for success in war; the monks have faith in him and supplicate for alms, and the people revere him and beseech him for prosperity." In all probability Daikoku is indebted for his connection with agricultural produce to an etymological blunder that has caused him to be confused with a Shintō god (see note, p. 36).

Daikoku, as seen in modern works of art, is a sturdy figure habited in the ancient dress of a well-to-do Chinese burgher—a short coat girded at the waist, loose breeches, and a pair of huge boots that completely engulf his nether members; upon his head is a low cap, the crown of which projects forward over his brow. In his right hand he holds a mallet, marked upon its striking surfaces with the outline of the Sacred Gem, and the left

hand grasps the neck of a sack which is slung across his shoulder. He stands upon a well-filled pair of rice-bales. The face is sometimes blackened in deference to Buddhistic tradition, but retains nothing of the terrors of the original form, for it is always broad and good-humoured, and beams with an expression of prosperity that the devotees at his shrine find more reassuring than the threatening aspect of the true Mahākāla. He is generally accompanied by a white rat, but the animal is not, as might be supposed, introduced on account of the connection between rats and rice-bales, but because the day set apart as sacred to the god is that known in the Japanese calendar as the "day of the Rat." "Why," says the *San-zai dzu-yé*, "should Daikoku affect an animal that steals rice and grain?" In the earliest Japanese representations of Daikoku the rice-bales are replaced by a lotus leaf; the hammer and bag were added in the eighth century by Kōbō Daishi, in accordance with a vision in which the god appeared to him as the "Lord of the Five Cereals." The engraving, No. 3532, from a block attributed to Kōbō Daishi himself, shows a form very similar to that now adopted, but without the elements of comicality.

There are several different Buddhistic figures of Daikoku, but they are rarely seen except in religious books. In the *Butsu zō dzu-i* are given seven different representations, six of which are grouped together as the Roku Daikoku. These are as follows:—

1. Biku Daikoku. In the dress of a mendicant priest (*Bhikshu*), with a sword in one hand, a hammer in the other.
2. Mahakara Daikoku Nio. Dressed as a female, and supporting a rice-bale upon his head.
3. Ōjikara D. In old Chinese dress, holding a sword and *vadja*.
4. Shinda D. As a boy holding a Sacred Gem (*tchintāmani*).
5. Yasha D. In the same dress as 3, but holding a *tchakra* in the right hand.
6. Makara D. With hammer and bag, as in the ordinary form, but divested of the great boots and standing upon a lotus-leaf pedestal instead of rice-bales.

The seventh representation is called the San-men Daikoku or Three-faced Daikoku. He has in this the ordinary form, and stands upon rice-bales, but his figure is incorporated with those

of Benten and Bishamon; the profile of Bishamon on the left, and that of Benten on the right of the features of Daikoku, completing the triple visage which gives the name to the image. There is a single body, but this is furnished with six arms, the two belonging to the head of Bishamon holding the spear and sceptre, those of Benten the sacred key and the precious ball, while the central pair grasp the usual bag and mallet. The text tells us that the deity appeared in this form to Dengiō Daishi after he had built the monastery of Enriakuji.

In the *Sha-hō Bukuro*, Daikoku is described as the God of the Five Cereals. "His body is round, he carries upon his back a round bag, and holds in his hand a hammer by which he incorporates the *In* and *Yō* (Ying and Yang), and so leads to the evolution of all things. He is always painted *blue*, the colour of heaven. *Koku*, or black, is the colour that belongs to the point of the compass entitled that of the Rat (North), and for this reason he wears a black cap. Beneath his feet are placed rice-bales, to show that he is the divinity of the Cereals. The mallet is called the *Konton no tsuchi*, or hammer of Chaos." The bag is usually supposed to contain the *Takara-mono*, or precious objects.

The *Buzen Shichi-fuku-jin kō* includes Daikoku as one of the seven gods of good fortune. It states that in India this divinity was placed near the doorposts of the Temple dining-hall, or in front of the Treasury gate. The image was carved in wood, and stood two or three feet high; it was represented in a sitting position, and holding a money bag. The Indians were in the habit of rubbing the body with oil to blacken it, and hence the name of Mahakara, or Dai-koku-jin, which means the Great Black God. He belongs to the Great Heaven, and guards the Three Treasures. He can confer all things that men desire, and is the "God of War." The book goes on to state that the image with rice-bales, and the three-faced Daikoku, are not deserving of faith.

Daikoku has been identified with a Shintō divinity, Ō kuni nushi no Kami, or Ō-na muji no Kami, the seventh descendant of Susanō no Mikoto, of whose birth, marriages, offspring, &c., a long account is given in the *Kai-biaku Yu-rai-ki*; but as this consists principally of names of great length, and offers no particulars of general interest, it will not repay quotation. The identity is referred

to in the *É-hon Koji dan*, and the god is there spoken of as the inventor of the medicinal treatment of men and animals.*

The position of Daikoku, as a household divinity, is very high, perhaps owing to the manifest signs of wealth that surround him; but while he is entitled to appear with Benten and Bishamon in all the blazonry of the true *Butsu yé*, he is compelled to share with Fukurokuju the easy familiarity of his artistic and literary admirers; for the stern Temple Guardian of India becomes in the hands of the Japanese draughtsman a portly corn-dealer, dangling his creative mallet at the end of a string, for the joint amusement of himself and his attendant rat; and in the popular story-book is treated with less ceremony than the pettiest official of a government bureau. (See the tale of Daikoku and the Oni as told by Mr. Griffin in 'The Japanese Fairy World.')

3. *Énisu*, the fisherman, is a Japanese, but his sole claim to consideration is the fact that he was the third son of Izanagi and Izanami, the creators of great Japan and the progenitors of the god-like race of which the Mikado is the lineal descendant. He does not reflect much credit upon his parentage, for he was a cripple,† eclipsed by his brilliant sister, the Sun goddess Amaterasu, and ignored by his brother 'the dragon conqueror' Susanō, the Lord of the Ocean. Even amongst the seven household gods he appears to hold a very humble position in comparison with that of his richer Indian colleague, Daikoku.

His real name is Hiruko no Mikoto, "the leech-like lord," and he is called also Kayu no Mikoto. The *É-hon Koji dan* states that the

* The *San-zai dzu-yé* (vol. lxiv. p. 30) refers to this question in the following terms:—"In Kéta no Saki, in the province of Inaba, there is a (figure of) *Ō na muji*, with a wallet over his shoulder. One of the names of *Ō na muji* is *Ō kuni nushi* (i.e. Daikoku shiu) no Kami. Some persons have hence surmised that by a confusion of homonyms Daikoku came to be represented as *Ō kuni nushi*. This conjecture seems probable. The Buddhist clergy are fond of identifying the various gods with their Buddhas." This theory offers a fairly satisfactory explanation of the otherwise inexplicable alteration in the form and attributes of the Indian Mahákála in his transition into the Japanese Daikoku. The word Daikoku, taken apart from the characters with which it is written, may have the same meaning as *Ō kuni*.

† A passage in the *Nihon-gi*, quoted in the *San-zai dzu-yé*, says: "The two gods Izanagi and Izanami begat Kayu. This god even when three years old could not stand on his legs; they therefore embarked him in the Heavenly Boat of adamantine camphor wood, and turned him adrift to the winds.

"How could his father and mother think him beautiful, who could not stand erect though three years old!"

ordinary name Ébisu, or Ébisu Saburō, has been wrongly applied, owing to some confusion with another divinity. Okino Ébisu, who has a shrine at the temple of Nishi no miya, in the province of Settsu. The *San-zai dzu-yé*, quoting from a certain chronicle, gives a brief account of this divinity, who is there called "Kaiko, the younger brother of Amatérasu Ōmikami."

The earliest drawings, which do not appear to be older than two hundred years, represent him as he is depicted at the present time—in Japanese dress, holding the red *tai* (*Chrysophris cardinalis*) in one hand, and a fishing-rod in the other. In this guise he appears in the first edition of the *Butsu sō dzu-i*. In popular sketches he is usually drawn with a laughing countenance, watching the struggles of the *tai* at the end of his line; or, his fishing appliances laid aside, he rejoices with his companions over a Japanese Olympian banquet, of which the captive *tai* may form the *pièce de résistance* of the most appreciated course.

He is sometimes associated with the two preceding divinities, to complete a minor group of *San-fuku-jin*, the Three Gods of Good Fortune, who are the special spiritual guests bidden to the new year's celebration of the people.

4. HOTEI, half Taoist, half Buddhist, is perhaps the least dignified of the Seven, and is excluded from the secondary group of the *San-fuku-jin*, as well as from the Mahākāla trinity whose position is acknowledged by the most serious theologians; but he is, undoubtedly, the greatest favourite of the whole number with the populace at large.

He is generally understood to have been a Chinese priest of the tenth century, remembered for his fatness, his love of children, and especially for always carrying a large cloth bag, from which his name (*ho-tei*, cloth bag) is derived. The legends attached to him are of a Taoist character. According to the *É-hon Koji dan* he was accustomed to go into the streets to play with children, he could sleep in the snow, never allowed water to touch his body, and had the power of infallibly predicting future events. On these accounts the people marvelled at him, and paid him great respect. According to the same authority, his selection as one of the gods of good fortune was due to his merry looks, his fondness for children, and his resemblance to Daikoku.

The *Sha-hō Bukuro* describes him as a priest of Mount Shimeii

(Se Ming Shan, a mountain in China) who was very fat, had a pendulous belly and wrinkled forehead, and was wont to beg food along the public roads, carrying a bag and a stick. Another Hotei, alluded to in the *É-hon Hōkan*, was also accustomed to walk in the streets, carrying a bag which he would use as a mattress, and was fond of playing with children. "If any person questioned him, he said that he was awaiting the coming of a friend, and that his bag contained all things (*Hiaku butsu*—literally, a hundred things). On a certain day there came to him a priest, who said, 'Wherefore came you from the West (India)?' Then Hotei making no reply, cast aside his bag, stood erect, and vanished."

Two others of the name, one living in the Sung, the other in the Yüen dynasty, are mentioned in the same work, but without any noteworthy comment.

These stories are very similar to those narrated of many Taoist Genii, and the claim of Hotei to a position in the Buddhist pantheon appears to be due to the view enunciated in the *Butsu zō dzu-i*, and other works, that he is an incarnation of Miroku Bosatsu (Māitrēya), the Messiah of the coming age, in which capacity his image has long been worshipped in Chinese temples.

Innumerable pictures of Hotei, by Japanese artists, are in existence, some dating from the fifteenth century, and these were probably preceded by Chinese originals; but he rarely appears in the true *Butsu yé*, although his image is sometimes seen in the miniature household shrines (*Butsu-dan*) and in temples.

The popular estimate of Hotei is less that of a god than of a merry old fellow, with some supernatural attributes, whose heart still retains a boyish freshness that leads him to share with zest the merry sports of children. The little urchins, who cluster around him, claim him as their own, and do not hesitate to take liberties with their big playmate. His bag, which always has a bolster-like roundness, is put to many uses—it may be a bed upon which the owner can spread his fat limbs, a receptacle for the Precious Things,* or a

* The "Takara-mono," a set of objects, including the Hat of Invisibility, the Lucky Rain Coat, the Sacred Key, the Inexhaustible Purse, the Precious Jewel, the Clove (*chōji*), the Scrolls, the Hammer, the Weight (*fundō*), and the "Shippo" (a flat oval object often introduced into arabesques, probably a coin). These emblems, frequently depicted on porcelain, lacquer, &c., are regarded as collectively symbolical of prosperity, but their individual significance is little understood. The Takara-buné is a treasure ship that is supposed to sail into port on New Year's Eve with the Takara-mono as cargo, and the Shichi-fuku-jin as passengers.

trap for little boys and girls, who are enticed inside to see the wonderful things it is supposed to contain, and are then imprisoned until they can beg their way out; but whatever its original purpose, it is always as inseparable from Hotei as are his fair round stomach and double chin.

In pictures, and sometimes in carvings, he is associated with a number of children, in Chinese dress, in full tide of fun around him. He is, indeed, the special patron of children, and, unlike Ju-rō-jin and Fuku-roku-jiu, neither assumes an irksome stateliness, nor carries any disagreeably suggestive marks of learning to alloy the enjoyment of his little flock. A minor attribute is a fan of the ancient Chinese form, and occasionally this is replaced by a Sacred Gem.

A Japanese "Hotei," without the bag, is described and figured in the *Bokuwō Shin-gwa*.* He is represented as a portly old man, holding a Chinese fan, and riding in a dilapidated waggon drawn by street boys. "He was called Shichi-hiyaku-sai, the Sage of Seven Centuries—or, from his vehicle, Kuruma Sō, the Waggon Priest; but his real name and the place of his birth are unknown. He claimed the age of seven hundred years, and he could relate with eloquence many stories of ancient days. In later times he haunted the mountains of Yamashina, but no one has learned the period of his death."

5. BISHAMON TEN, or TAMON TEN. This divinity is well known to students of Buddhism, as the Brahmanic Kuvera or Hindoo Plutus, and as Vâis'ramana, the Mahârâdja of the northern quarter of Mount Sumeru.

In the *Buzen Shichi-fuku-jin kō* he holds the place of honour amongst the seven, and a long account is given of his powers.

Notwithstanding his fierce looks and martial guise, he is not especially associated with military glory, either in China or Japan,† but is more particularly regarded as a God of Wealth. In the work just named, we are told that to those who pray to him, "he can grant good fortune more swiftly than the flight of an arrow from the bow, and will confer gold, silver, the seven precious treasures, the *Nio-i*

* A collection of "New Pictures," in illustration of Japanese and Chinese legends, by Hōgen Shunboku, published in 1750.

† The generally recognised "God of War" of China is Kwan Yü, a hero of the third century; and in Japan the same position is assigned to Hachiman, the deified son of the Empress Jingō.

Hō-jū (the Precious Jewel of Omnipotence), fields, houses, and rice and other grain, together with rank, renown, and wisdom. Those who believe in him will gain fortune, long life, wisdom, pleasure, &c.; and he who honours him will have the privilege of dwelling for ever in his country, and will be able to cure diseases, and to increase his riches." It will be noticed that the promised recompense to the faithful, though sufficiently comprehensive, tends chiefly in the direction of worldly wealth.

The first appearance of the god in Japan was on the occasion of the war of Shōtoku Taishi against Moriya, the enemy of early Buddhism. It is said that the prince sacrificed to the four Mahārādjas before the deciding battle, and carved small images of them to place in his helmet. During the battle his life was saved by Bishamon, who appeared in the form of an old man. "Thenceforth many great warriors prayed to the god to grant them victory." This story, however, does not imply that Bishamon was a Buddhist Mars, but merely that success in war was one of the many rewards at his disposal. The close of his long panegyric says that "in the present world he confers wisdom and fortune."

In true Buddhistic art Bishamon and his three brethren play a very important part. Their images were amongst the first subjects that inspired the early native sculptors, and no expense was spared to make these idols gorgeous monuments of the faith. In *Butsu-yé*, Bishamon may appear alone, or in the groups of the Four Mahārādjas (Shi Ten Ō) or Twelve Dēva Kings (Jū-ni Ō),* or incorporated with Daikoku and Benten; and in the works of other schools as one of the Shichi-fuku-jin. The modern artist, however, finding little demand for serious renderings of the figure, fearlessly strips him of his dignity, to show him making love to Benten, drinking enormous cups of *saké*, playing at *go* with his companions, or good-naturedly bearing the general baggage upon his broad shoulders, and looking as blithe and unburdened with pride as Hotei himself.

6. BEN-ZAI TEN (popularly abbreviated to Benten), "the Dēvi of Eloquence and Talents,"† like Bishamon and Daikoku, is the object

* An unusual form, seen in Nos. 46 and 47, is characterized by the presence of four heads, and eight supplementary arms, each grasping a symbol.

† The name Ben-zai Ten when written with other characters may signify "the Dēvi who governs Treasures."—Nanjio.

of a serious cult. She is identified with Sarasvatī, the Brahmanic goddess of speech and learning, the wife or female energy of Brahmā, or, with Vach (speech), the wife and creation of Pradjāpati. Sarasvatī was commonly invoked as a kind of muse, or patroness of science, and as the inventor of the Sanskrit language and letters, but in the earliest mythology she was probably a river deity. She is referred to in the *Rig Vēda* as the best of mothers, of rivers, and of goddesses; again as bestowing wealth, fertility, and offspring; and is mentioned in one place as the wife of Indra. (See Monier Williams' 'Sanskrit-English Dictionary.')

It is suggested in the *Hengaku ki han* that Benten was merely a Gandharva, or musician, in the suite of Indra; but this is probably an error.

The representations are very numerous. In Buddhist pictures her image is seen in three principal forms: as the Dai Ben-zai Ten, grasping a vajra-hilted sword and a sacred gem; as the Happi Ben-zai Ten, and as the Kongō Miō Benten, the two latter having each eight arms, holding various symbols. The crown bears the figure of a Shintō torii,* beneath which is a white serpent, with a head like that of an old man. In secular paintings she is more often shown as the Miō-on Ten, 'the goddess with the beautiful voice,' an image of a much more simple form, in which the great crown is replaced by a small tiara, and the richly decorated attire by a flowing robe, while the Buddhist symbols disappear in favour of a stringed instrument of music, the emblem of Harmony. In Indian art Sarasvatī appears as a fair and graceful woman, crowned with the crescent on her brow, and either seated upon a swan or paddy bird, or standing upon a lotus. In one hand, as Vach, the goddess of Speech, she holds a written scroll, and in the other, as the goddess of Music and Song, the *vina*, or vial formed of two gourds. (See Birdwood's 'Indian Arts,' vol. i. p. 55.)

Her attribute in religious pictures is a Serpent or Dragon, which usually appears coiled around the rock upon which she is seated. The origin of the connection is obscure, but it is generally supposed to have arisen from the fact, that the day upon which the goddess first appeared in Japan was that of 'the snake.' At any rate it is Japanese, as no such association exists in the case of Sarasvatī.

* The torii is a simple kind of gateway consisting of a horizontal beam placed upon two posts: it is said to have been a bird-perch in its original form.

In deference to this divine bond between the reptile and the goddess, snakes are to this day held sacred in many parts of Japan, and particularly in such places as Enoshima, Chikubushima, and Itsukushima, where the worship of Benten is actively carried on; the respect is no doubt largely supported by the Buddhistic unwillingness to injure any living creature, and perhaps by some physical fear of the animal. As is often the case, the attribute becomes confounded with the divinity itself; hence Benten is occasionally supposed to assume the form of a large serpent or dragon, and in an ancient picture by KANAOKA (No. 78 in the collection) the form of the goddess terminates below the waist in scaly coils.

















The following story of the first appearance of Benten in Japan is quoted from the 'Handbook for Japan':—

"Before the existence of Enoshima that part of the sea now occupied by the cave was inhabited by a dragon, who used to devour the children of the neighbouring village of Koshigoyé. . . . In the reign of Kimmei Tennō (540–571 A.D.) a violent earthquake took place, and at the same time an Apsaras appeared in the clouds over the spot inhabited by the monster. An island then suddenly rose up out of the sea, upon which she descended, and marrying the monster, put an end to his destructive ravages."

Other names of Benten, besides those mentioned, are: "Ku-doku Ten-nio, the goddess of meritorious works; Miō-on Ten-nio, the goddess of the beautiful voice; and Uga no Kami, or Uké mochi no Kami, the lordly protector of food." The latter title belongs to a Shintō divinity, said to be a transformation of Benten, but afterwards identified with Inari. The Shintō goddess Itsukushima Himé also is regarded as an *avatāra* of Benten.

There is nothing in the accounts of the goddess to justify the European belief that she is the guardian of matrimonial bliss. The *Buizen Shichifukujin kō*, quoting from a sūtra, called *Saishō ō Kiō*,* says that she confers upon her worshippers "wisdom, eloquence, victory in war, and money in abundance." In the present day the most ardent prayers addressed to her shrine are for wealth; and in

* This sūtra is the last and most popular translation of one of the nine principal texts of the Nepalese Buddhists entitled 'Suvarna prabhāsottama sūtrarādja.' The eighth and ninth chapters of this text are devoted to Sarasvatī and S'ri-mahādevī (Kichi-jō Ten) respectively.—Nanjio.

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|--|---|---|---|---|--|----|--|--|--|---|--|--|---|---|--|--|---|
| 6 | <p>第^五 外 享 稻 糧</p>  <p>本地 文德 享禮</p> | <p>第^三 亦 享 硯</p>  <p>本地 金剛 享禮</p> | <p>第^六 亦 享 計 卦</p>  <p>本地 地 德 享禮</p> | <p>第^四 亦 享 金 餘</p>  <p>本地 樂 師 如 木</p> | 1 | <p>第^一 亦 享 印 鑰</p>  <p>本地 釋 迦 如 木</p> | <p>第^二 亦 享 船 車</p>  <p>本地 樂 上 享禮</p> | <p>第^五 亦 享 壽 財</p>  <p>本地 五 享 十 則 享</p> | 13 | <p>第^二 亦 享 從 者</p>  <p>本地 親 歡 享禮</p> | <p>第^三 亦 享 牛 馬</p>  <p>本地 樂 王 享禮</p> | <p>第^六 亦 享 命</p>  <p>本地 親 歡 享禮</p> | 9 | <p>第^九 亦 享 餐 茶</p>  <p>本地 樂 五 享禮</p> | <p>第^十 亦 享 酒 泉</p>  <p>本地 親 歡 享禮</p> | <p>第^八 亦 享 衣 裳</p>  <p>本地 傳 何 友 友</p> | 7 | <p>第^七 亦 享 櫃</p>  <p>本地 樂 親 歡 享禮</p> | <p>第^九 亦 享 亦</p>  <p>本地 樂 五 享禮</p> | <p>第^八 亦 享 亦</p>  <p>本地 傳 何 友 友</p> |
|---|---|---|--|---|---|---|---|--|----|--|--|--|---|--|--|---|---|--|--|---|

THE FIFTEEN BOSS OF BENTEN. (Page 43.) From the Buteu zō dzu-i.

accordance with this view of her functions, the name Ben-zai-ten is sometimes written with characters that signify "the goddess who governs or distributes riches" (Sansk. Dhandadā).

The Benten of the Japanese popular draughtsmen, like the 'Virgin' of European mediæval painting, often sacrifices her divinity to her womanhood, and is always drawn in the outlines which express the native ideal of female beauty. When represented in company with her fellow gods she commonly appears as musician to the party; but the artist, although not always inclined to respect propriety when a good joke is to be coined out of sacred metal, rarely lets his humour drift into indecent familiarity with the one lady of his Penates.

Benten, in her severer Buddhistic image, is often shown surrounded by her fifteen sons (Jiu-go Dōji), who appear to symbolize the principal occupations of life. They are all youthful figures with long hair and clad in Chinese dress, and each bears his special attribute. Their number is sometimes increased to sixteen.

The following list is extracted from the *Butsu zō Dzu-i* and other sources:—

1. Inyaku, or Jakō. A transformation of Shaka (S'ākyamuni).
Attribute: A sacred gem and key.
2. Kwantai, or Sékion. A transformation of Fugen Bosatsu (Samantabhadra). Attribute: A girdle (said to be the emblem of magistrature).
3. Hikken, or Kōsei. A transformation of Kongōshu Bosatsu (Vadrapāni). Attribute: Brush and ink-box for writing.
4. Konzai, or Shōjo. A transformation of Yakushi Niorai (Bhāichadjyaguru). Attribute: A balance for weighing money.
5. Tōchiu, or Daijin. A transformation of Monju Bosatsu (Mandjus'ri). Attribute: Sheaves of rice.
6. Keishō, or Akujo. A transformation of Jizō Bosatsu (K'schiti-garbha). Attribute: Grain measure.
7. Hanki, or Shitsugetsu. A transformation of Sendanko Butsu (Tchandanagandha). Attribute: Rice dish.
8. Ishō, or Jōki. A transformation of Marishi Ten (Maritchi Dēva). Attribute: A bundle of clothing.
9. Sanyō, or Himan. A transformation of Seishi Bosatsu (Mahāsthāmaprāpta). Attribute: Silk-worms.

10. Shusen, or Misshaku. A transformation of Muriōju Miō-ō (Amitābha?). Attribute: Wine vessel and sacred gem.
11. Aikiō, or Ségon. A transformation of Kwanzeon Bosatsu (Avalōkitês'vara). Attribute: Bow and arrow.
12. Shōmiō, or Saikoku. A transformation of Miroku Bosatsu (Mâitrêya). Attribute: Sword and sacred gem.
13. Jūsha, or Sémui. A transformation of Rinju Bosatsu (Nâgârdjuna). Attribute: Three sacred gems.
14. Giuba, or Zuirei. A transformation of Yakuwō Bosatsu (Bhâichadjyarâdja). Attribute: Horse and draught-ox.
15. Sensha, or Kōmiō. A transformation of Yakujō Bosatsu (Bhâichadjyarâdjasamudgata). Attribute: Boat and waggon containing bales of rice.

The sixteenth, who is not usually considered as an orthodox member of the group, is named Zenzai, or Otsugo. He is distinguished by a bag supposed to contain good gifts for the believers.

7. JU-RŌ, or JU-RŌ-JIN, the Genius of Longevity, is the last of the generally accepted group. He has already been referred to as having only a very questionable right to any separate existence; and there is little doubt that the figure known under this name, and the tall-headed Fuku-roku-jiu, are different conceptions of the same personage. In the older pictures we meet with many forms intermediate between the two types, where Fuku-roku-jiu, gaining in height and dignity while his sinciput parts with some of its comically intellectual development, offers a very close resemblance to Ju-rō-jin. The attributes of the two are the same; the crane, white stag, and tortoise appertaining to either; and their names are often interchangeable, as in the Chinese legend already quoted, in which the personage answering to the description of Fuku-roku-jiu is called Ju-rō-jin. Again, in the first edition of the *Butsu zō Dzu-i* an unquestionable representation of Fuku-roku-jiu receives the same appellation, while in the second edition of the work the ordinary name is appended, and that of Ju-rō is left out altogether. In neither issues do both appear, the total of the divinities being made up by the introduction of a Brahmanic goddess called Kichi-jō-ten.

The representations of Ju-rō-jin show a tall, venerable man, in the dress of a scholar, bearing on his head a transparent cap. He usually holds in one hand a fan, in the other a long stick from which is suspended a roll, and by his side stands a white stag. The

bamboo, plum, and pine, as emblems of longevity, are frequently depicted in the background. In this form Ju-rō-jin appears in a picture by SASSHŪ, painted four hundred years ago. (See No. 1223.)

He nearly always retains his imposing figure, even in the most rollicking compositions of the popular artist, and in the merry groups of the Shichi-fuku-jin generally seems to be looking on at his companions with a sage indulgence that pardons but does not share their mirth.

A few words may be said in conclusion as to KICHI-JŌ TEN. This divinity is represented in the *Butsu zō Dzu-i* as a female figure standing erect, and casting around her numbers of sacred gems, emblematic of divine gifts; and in another place, seated, holding a gem in the left hand. She is described in the text as the sister of Bishamon.

The characters with which "Kichi" and "Jō," the first two syllables of the name, are written, have both the significance of "Good Fortune." According to the *Hengaku ki han*, the word "Kichi" is used to translate the Sanskrit "S'ri," which appears to be a name, or title, of many divinities, amongst others of Sarasvatī, or Benten. The terminal "Ten" here signifies Dēvi.

Kichijō is in all probability identical with the Brahmanic Lakshmi,* the goddess of Fortune and Beauty, who, according to a legend in the *Rāmāyana*, sprang, with other precious things, from the froth of the ocean, when it was churned by the gods and demons for the recovery of the Amrita. She appeared with a lotus in her hand, whence she is also called Padma. Another legend depicts her at the creation floating over the water on the expanded petals of a lotus flower. †

Many additional details concerning Kichijō will be found in Signor Puini's 'I sette Genii della Felicità.' In the *Sātra* there quoted her gifts are said to be raiment, food, gold, silver agates, crops in abundance, and other material blessings. She is in fact "a Goddess of Wealth." For an account of the representations of Lakshmi in Indian art, see Birdwood's 'Industrial Arts of India,' vol. i. p. 58.

* Lakshmi by its derivation means good fortune, happiness, beauty, or splendour.

† See Monier Williams' 'Sanskrit-English Dictionary.'

THE SIXTEEN ARHATS.

The following list of the sixteen Arhats (Jap. Rakan) was originally extracted from one of the 1662 works known collectively as the Chinese Buddhist Tripitaka (of which a copy is in the possession of the India Office library). The Sanskrit and Indian names have been furnished by Mr. Bunyiu Nanjio.




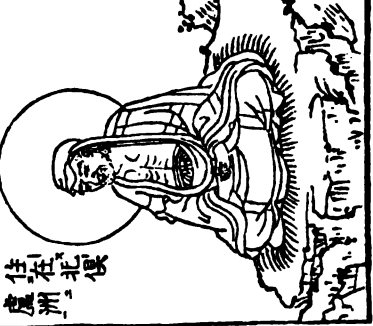
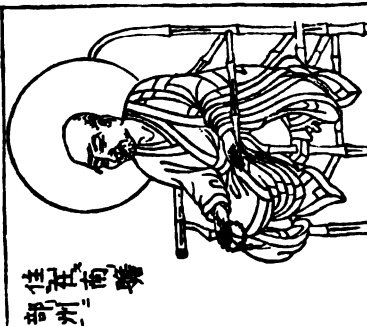
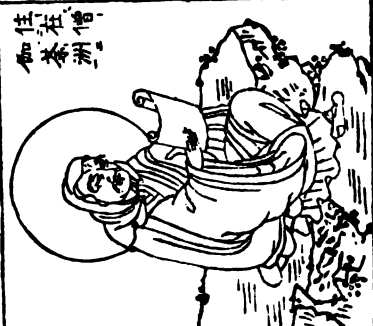


In modern China the number of this primary group of Arhats has been increased to eighteen (Mayers, Eitel), but in Japanese pictures the original total of sixteen appears to be always preserved. Two of the group, Bhadra and Panthaka (Nos. 6 and 10), are frequently depicted apart from the rest, probably on account of the Tiger and Dragon which form the respective attributes of the pair. Larger groups of 500 and 1200 are also recognised, and paintings and sculptures representing the 500 Rakan are by no means uncommon in the older temples of Japan.

The attributes by which the figures may commonly be recognised are described from the engravings in the *Butsu Zō Dzu-i*, and from various paintings and sculptures.

Of the three names given for each Arhat, the first expresses the Japanese pronunciation according to Mr. Nanjio (and by the side of this is placed in brackets the *Butsu Zō Dzu-i* transliteration), the second gives the Pekinese pronunciation, and the third the Sanskrit equivalent. With respect to the latter, however, the identification is often attended with great difficulty.

1. Bin do ra batsu ra dazha (Hatsura Tasha Sonja); Ch. Pin tu lo poh lo to shō; Sansk. Pindola Bhadradvāja (?). An aged man seated upon a rock by the sea-shore, holding tablets (?) and a short fly-brush (*Butsu Zō Dzu-i*).
2. Ka na ka ba sha (Kiyataka Hasha Sonja); Ch. Chia noh chia fa t'sho; Sansk. Kanakavajra (?). Usually seated in a priestly chair, holding a long fly-brush (B. Z. D.).
3. Batsu ri da zha (Dakaharita Sonja); Ch. Poh. li to shō; Sansk. Bharadvāja. Holds a manuscript roll. An acolyte standing by his side strikes a bowl gong (*dōbachi*).
4. So bin da (Sohinda Sonja); Ch. Su pin tho; Sansk. Suvitta (?). Seated upon a mat, hands folded upon knees (B. Z. D.).

漢羅六十

| | | | |
|--------------------------|---|--------------------------|---|
| <p>第一 尊者 跋闍羅</p> |  <p>住若舍羅那尼</p> | <p>第三 尊者 跋釐迦</p> |  <p>住若東勝 身洲</p> |
| <p>第二 尊者 跋陀</p> |  <p>住若北 濕羅羅</p> | <p>第四 尊者 陀孺</p> |  <p>住若北 盧洲</p> |
| <p>第五 尊者 羅矩</p> |  <p>住若南 部州</p> | <p>第七 尊者 哩迦</p> |  <p>住若僧 伽茶洲</p> |
| <p>第六 尊者 跋陀</p> |  <p>住若 波羅洲</p> | <p>第八 尊者 弗多</p> |  <p>住若鉢 刺黎洲</p> |

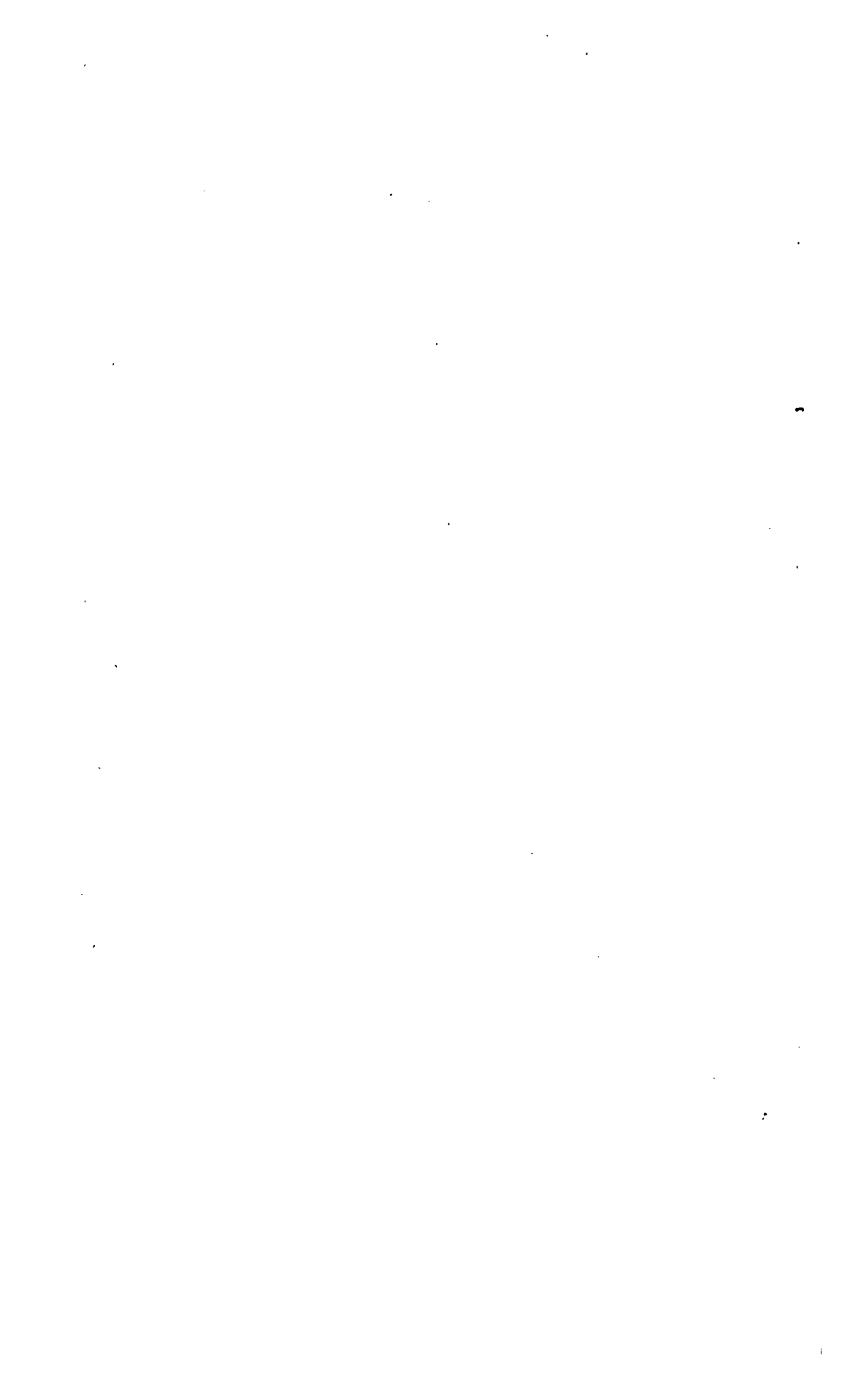
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THE SIXTEEN ABBATS. From the *Buteu sô dru-i*. (See page 46.)



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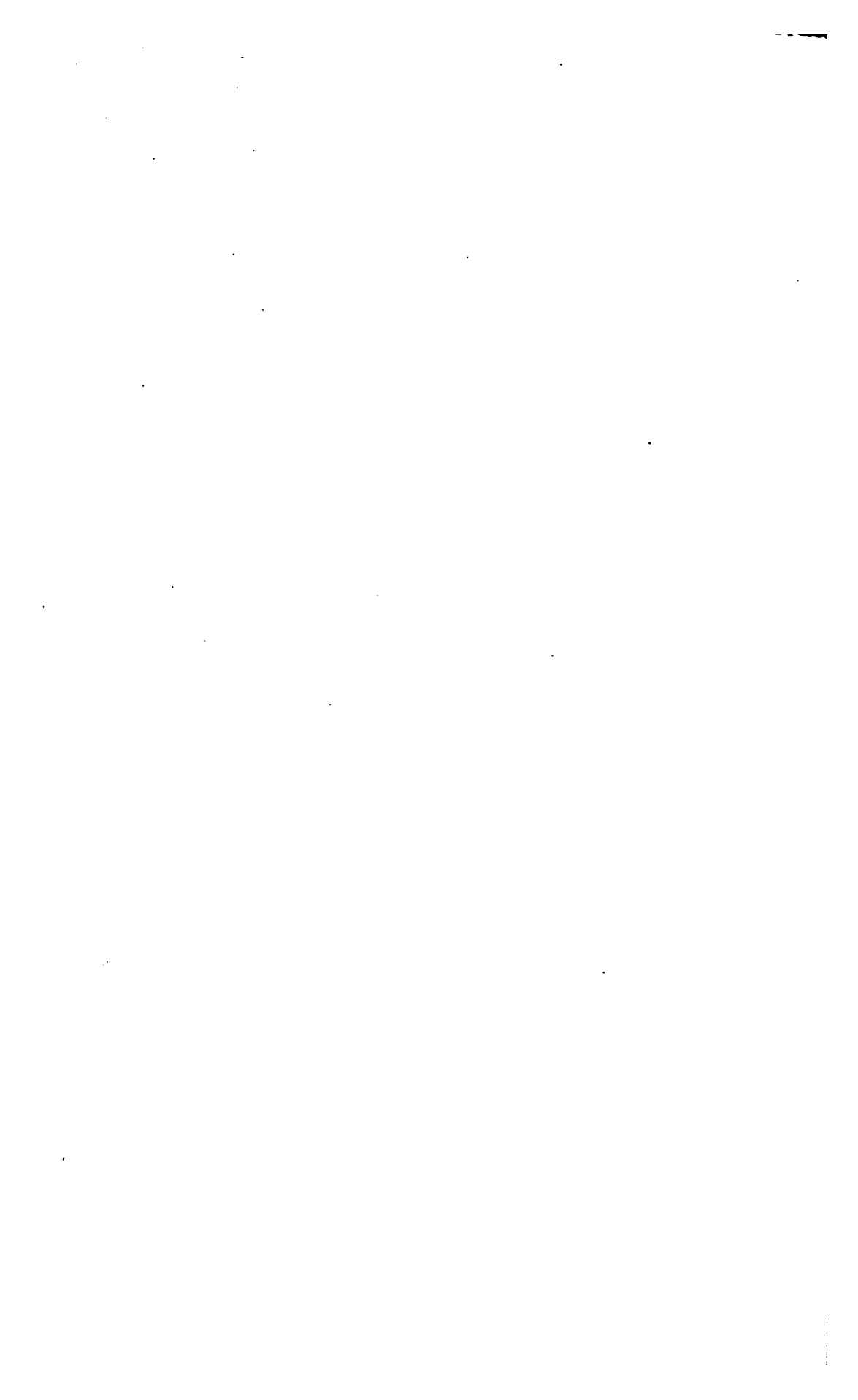


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16



5. Na ku na (or ro) (Dakora Sonja); Ch. Noh Chü na (or lo); Sansk. Nakula (?). Seated upon a priest's chair, holding a rosary (B. Z. D.).
6. Batsu da ra (Hattara Sonja); Ch. Poh tho lo; Sansk. Bhadra. Seated upon a rock, a tiger crouching at his feet. Sometimes holds a ringed staff (*shakujō*).
7. Ka riki ka (Kari Sonja); Ch. Chia li chia; Sansk. Karika (?). Seated upon a rock, reading a sacred roll (B. Z. D.).
8. Batzu zha ra butsu da ra (Hottara Sonja); Ch. Fa shō lo fo tho lo; Sansk. Vajrabuddhara (?). Seated upon a stool, holding a knotted staff.
9. Zhu baku ka (Shiubaka Sonja); Ch. Shu poh chia; Sansk. S'ubhaka (?). Seated in a chair, a lotus pedestal by his side (B. Z. D.). Occasionally accompanied by a lion.
10. Han taku ka (Handaka Sonja); Ch. Pan tho chia; Sansk. Panthaka. Seated upon a rock, holding up a sacred gem, which may be either of the usual form (with conical summit and transverse lines), or perfectly round and transparent. His aspect is generally vigorous and threatening. By his side crouches a dragon, who appears to be striving to reach the precious stone.
11. Ra go ra (Bakora Sonja); Ch. La hu la; Sansk. Rāhula. Stands with hands folded in prayer before a lotus pedestal bearing a *funagokō* (the expanded somewhat boat-shaped gilded plaque placed behind Buddhist divinities, probably representing the Halo).
12. Na ga sai na (Nakasaina Sonja); Ch. Na chī si na; Sansk. Nāgasena. Holding a begging-bowl from which ascends a fountain of water.
13. In katsu da (Inkada Sonja); Ch. Yin chié tho; Sansk. Ingita (?). Holding a Buddhist sceptre (*niō-i*), a short staff capped with a fish.
14. Batsu na ba shi (Hatsunabashi Sonja); Ch. Fa na pho sz'; Sansk. Vānabhās (?). In prayer before a vase containing a leafless branch of drooping peach (?).
15. A shi ta (Ashita Sonja); Ch. O sh' to; Sansk. Ajita (?). Holds a long knotted staff; by his side is a vase containing peonies.
16. Zhu ta han taku ka (Chiudahantaka Sonja); Ch. Chu thu pan tho chia; Sansk. Chullapanthaka. Looking up to heaven;

holds a fly-brush (B. Z. D.), or is seated upon a mat, clasping his knee with both hands.

It is noticeable that in nearly all Japanese pictures the head of the Arhat is encircled by a translucent nimbus. This is commonly absent in Chinese paintings, and is said to be invariably omitted in Indian representations.

THE DRAGON AND TIGER.

The Japanese Dragon (Ch. Lung; Jap. Riō or Tatsu) is a faithful transcript of the models received in early times from Chinese artists, and although long since thoroughly incorporated with the native traditions, its original characters do not appear to have undergone any alteration, for the nineteenth-century Dragon of HOKUSAI might, in point of physiognomy and attributes, claim twin-brotherhood with the creature depicted by the Sung Master, MUH-KI.

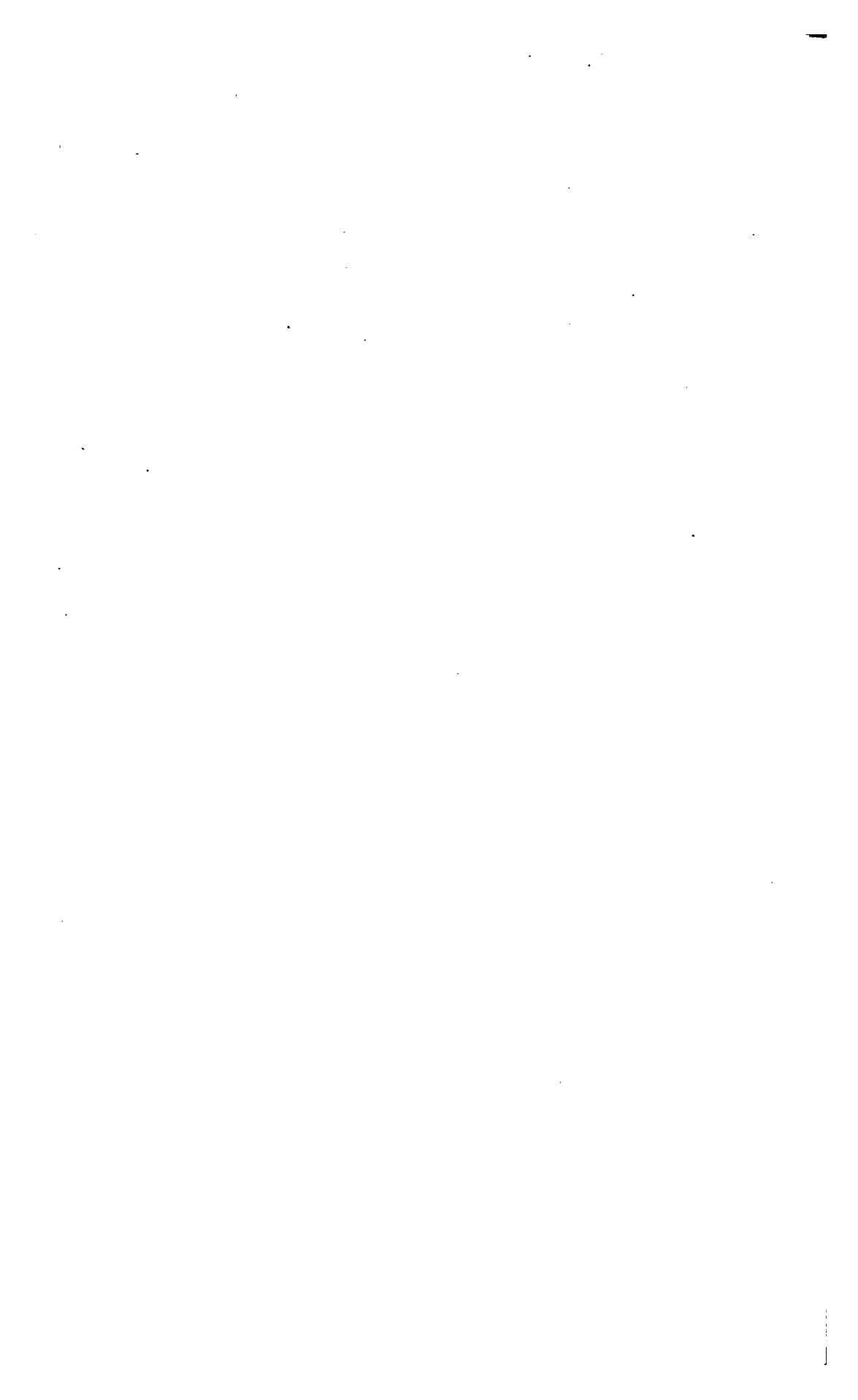
In its usual form it is a composite monster, with scowling head, long straight horns, a scaly serpentine body, a bristling row of dorsal spines, four limbs armed with formidable claws, and with curious flame-like appendages to its shoulders and hips. The claws are usually three on each foot, but the number may be increased to five. According to the Japanese Cyclopædia, which quotes from a Chinese authority, the Dragon has the head of a camel, the horns of a deer, the eyes of a demon, the ears of an ox, the body of a serpent, the scales of a carp, and the claws of an eagle. The artist, however, does not adhere very strictly to these laws of composition.

Four kinds of Lung are enumerated by the Chinese. (1) The Celestial Dragon, which guards the mansions of the gods, and supports them so that they do not fall; (2) The Spiritual Dragon, which causes the winds to blow and produces rain for the benefit of mankind; (3) The Dragon of Earth, that marks out the courses of rivers and streams; and (4) the Dragon of the Hidden Treasures, which watches over the wealth concealed from mortals (Mayers).

There are a few variations of form and many of colour. The horns may be wanting, the body may become wholly serpentine, or may be exchanged for that of a winged fish, and the head may become shortened, and lose its impressive characters. The colour may be



THE DRAGON. From a Chinese Painting by Ch'ên So-ung (Sung Dynasty). (Page 48.)



snow-white like that of the Dragon enslaved by the fairy sounds of the one-stringed lute of Tai Chên Wang Fujên ; yellow, like the honoured "Dragon-horse" that displayed the scroll of mystic diagrams to the gaze of the Great Heavenly One, Fuh-hi ; or blue, like the Azure Dragon, that symbolizes the powers and functions of nature ; and various other tints are occasionally chosen, according to the fancy of the artist.

Zoologically it is regarded by the Chinese as the King of the scaly tribe. In this position its figure appears in the most sober of the works that represent the science of the Middle Kingdom, and the Japanese author of an eighteenth-century book upon Natural History, in which the animals are said to be "drawn from nature," does not scruple to introduce his series by an orthodox three-clawed Dragon. Its attributes are very varied ; like the Rishis, it can assume other forms, and has the power of rendering itself visible or invisible at will. According to Kwan Tsze (seventh century B.C.), as quoted by Mayers, it "becomes at will reduced to the size of a silk-worm, or swollen till it fills the space of heaven and earth." It is however subject to Buddha and his disciples, and is not only susceptible to fleshly ailments, like the sickly monster that submitted its enfeebled frame to the curative needles of the physician Ma She Hwang, but is even amenable to human affections, as in the case of the dragon which assumed mortal form as the Princess Toyotama and became an ancestress of the Mikados.

In Chinese Buddhism it plays an important part, either as a force auxiliary to the law, or as a malevolent creature to be converted or quelled. Its usual character however is that of a Guardian of the faith under the direction of Buddhas, Bôdhisattvas, or Arhats. As a Dragon King it officiates at the baptism of S'âkyamuni, or bewails his entrance into Nirvâna ; as an attribute of saintly or divine personages it appears at the feet of the Arhat Panthaka, emerging from the sea to salute the goddess Kwanyin, or as an attendant upon or alternative form of Sarasvatî, the Japanese Benten ; as an enemy to mankind it meets its Perseus and Saint George in the Chinese monarch Kao Tsu, and the Shintô God, Susanô nô Mikoto ; as an emblem of majesty its name is an euphemism for that of the Emperors of China and Japan, the Imperial throne becoming the Dragon Seat, the face of the Ruler the Dragon Countenance ; and lastly, the days of the Dragon and Tiger are chosen for the publication of the list of

graduates at the examinations of the Middle Kingdom, because the former is emblematic of the Sovereign, the latter of the Government.

As the presiding genius of the Rain-fall, it quits the waters to soar through the heavens enshrouded in the murky wreaths of the storm-cloud, through which are dimly shown its hideous head, menacing claws, and snaky coils. In times of drought, moved by the prayers or incantations of the people, it brings the refreshing showers upon the parched earth. As appendages to Taoist legends, it appears under the spell of the Rishi Ch'ên Nan, or bearing the physician Ma She Hwang to heaven. In Shintoism it appears as the true form of Toyotama Himé, the wife of Hikohohodemi no Mikoto, whence the Mikados of Japan derive their Dragon blood.* Lastly, as a symbol of time and place, it gives its name to certain days and years, and to a point of the compass.

There is little doubt that it was originally one of the many products of the ingenuity of the Chinese, who were especially fond of evolving supernatural forms by the combination of heterogeneous parts drawn from many natural sources. Its origin in China is of very ancient date; it is referred to as early as the seventh century B.C. by Kwan Tsze, and it is probable that the tradition of the yellow dragon that appeared to Fuh hi belongs to a still older period. It is, in fact, like its cobra representative in Indian Buddhism, a possible relic of an extinct serpent worship.

Its figure is essentially that of a snake idealized by the addition of contributions drawn from various parts of the animal kingdom, and in Chinese and Japanese story, as in Aryan legend, the names Serpent and Dragon are sometimes interchangeable. Its early Buddhistic representative in India appears to have been a serpent, for no dragon is to be seen in the relics of Indian Buddhistic art, but its place is filled in the Âmravâti sculptures by the Cobra de capello, in which the Dragon King becomes the Nâga Râdja, and the fierce horned head is replaced by a perfectly realistic portraiture of the vicious face and expanded hood of the venomous reptile.

As to the origin of the relation of the Cobra to Indian Buddhism,

* Toyotama, according to the *Kojiki*, assumed the form of a *Wani*, or marine animal (crocodile?), eight fathoms long; but elsewhere she is described as undergoing transformation into a dragon, a view which is invariably adopted by pictorial artists. See notes to Chamberlain's translation of the *Kojiki*.—Trans. Asiatic Society of Japan, 1883.

there appears to be little doubt that the Cobra Kings represented a once hostile Scythic race of serpent worshippers which first invaded India in the seventh century B.C., and that a subsequent alliance with portions of the foreign tribes gave rise to the stories of converted Nāgas, and Nāgas who defended the faith. When the religion made its way into China, where the hooded snake was unknown, the emblems shown in the Indian pictures and graven images lost their force of suggestion, and hence became replaced by a mythical but more familiar symbol of power. The multiplication of the cobra head seen in the Āmravāti topes becomes lost in Chinese Buddhism, but perhaps may be traced in the seven-headed dragons and serpents of Japanese legend.

The identity of the Dragon and Serpent is often illustrated in Japanese art. Creatures of transitional form, with dragon head but destitute of legs, are figured and described in the *Sōzan Chomon Kishin* (a book of marvels published in 1848). The Dragon of Mount Fuji is sometimes replaced by a huge serpent (No. 957), and the reality and myth are interchangeable as attributes of the Benten of Enoshima, or as representatives of the goddess herself (see p. 42).

In the earlier Japanese art the Dragon appeared chiefly in the decorations of Buddhist temples, as a religious symbol, with the gem of omnipotence in its grasp, but more recently its ornamental capabilities have been largely utilized for decorative purposes without reference to its original significance. It is unquestionably susceptible of a far more impressive and graceful treatment than its clumsy European brother, and might teach us a valuable lesson in the science of the grotesque.

The Tiger (Ch. Hu ; Jap. Ko or Tora) is often classed with the Phoenix, Tortoise, and Dragon in the group of the Four Supernatural Animals.* It is described as the King of Beasts, the greatest of all four-footed creatures, and the representative of the masculine or active principle of nature. It attains the age of one thousand years, and after passing the half of this term its hair becomes white.

The name Peh Hu, or White Tiger, is given to the Western quad-

* The Four Supernatural Animals, according to the *Li Ki*, one of the Five Chinese Classics, are the Fêng (Phoenix), the Kwei (Tortoise), the Lung (Dragon), and the Lin ("Unicorn").—N. See notes to Nos. 867, 625, and 702.

rant of the Uranoscope and, metaphorically, to the West in general (Mayers).

The Tiger is one of the commonest Buddhist symbols, and probably made its first appearance in Chinese art in that capacity. In Japanese and Chinese *Butsu-yé* it is seen in association with the dragon, apparently as an emblem of the power of the faith, and is then usually represented crouching by the side of a clump of bamboo grass in the midst of a storm ('*U-chiü no Tora*'). It is also the attribute of the Arhat Bhadra, the companion of the Taoist Rishis Kû Ling-jin, the steed of Ts'ai Lwan or Wên Siao, one of the four sleepers (with Han Shan, Shih-te, and Fêng Kan), and in later legends the victim of the prowess of various Japanese heroes.

The animal is sometimes regarded as a type of Wisdom, and its readiness of resource is illustrated in a story, probably of Chinese origin, that will be recognized as having an analogue in European folk-lore. "A tigress was desirous of conveying her three cubs across a river. Now one of these cubs was of a vicious disposition and could only be deterred from killing its brethren by the presence of the mother. The tigress being unable to carry more than one at a time, was obliged to devise a plan to prevent the evil-minded cub from working mischief, and effected her purpose thus. She first swam across with the wicked cub, and leaving it upon the further bank returned for one of her two harmless offspring. On reaching her destination with this second burden she put it down, and immediately taking up the wicked one conveyed him back to the starting point to change him for the third cub, who was in turn carried over. Finally a last journey was made to bring the vicious cub, who had thus been deprived of all opportunity of doing ill." (See *É-hon Koji Dan*.)

Its representations in Sinico-Japanese art are, with rare exceptions, very conventional, even in the hands of masters like Chao Tan-lin and Ganku, who have won a reputation by their pictures of the animal. They are however less remote from nature than the portraits of the Lion.

RISHIS.

The Rishi (Ch. Sien nung ; Jap. Sennin, Ukiaku, or Yamahito) are evolutions of philosophy and superstition, who play no small part in the mystic scenes of Buddhism and Taoism. According to Nâgâr-djuna, as quoted by Eitel, they are beings who "enjoy rest (*i.e.* exemption from transmigration) in the solitude of mountains for a hundred thousand years, after the lapse of which time they again enter the circle of transmigration."

In the *Wa-kan San-zai dzu-yé* it is said that a person who reaches a great age and does not die is called a Sennin, or man of the mountains, because such favoured ones usually retired to mountain solitudes to practise austerity and contemplation. "He who desires to know the Truth must have a pure spirit, and must surrender carnal affections, and when he has attained the art of the Sennin, he must still maintain a watch over his thoughts and actions lest the power should depart."

They are variously classified, but the grouping which accords best with references in Sinico-Japanese literature is that given by Eitel in his 'Handbook of Chinese Buddhism':—

1. Dêva Rishis, who are believed to reside in the Seven Circular Rocks which surround Mount Mêru.
2. Spirit Rishis, who roam about in the air.
3. Human Rishis, or recluses who have obtained the charm of immortality.
4. Earth Rishis, who live in subterranean caves.
5. Prêta Rishis, who either roam about unseen, or live on islands, in deserts, or in caverns.

Of these five classes the third is the most familiar to students of Chinese and Japanese religious and legendary art, and appears to include three of the five groups recognised by Taoist mythology (see Mayers), namely:

Genii of human kind, men who have succeeded in freeing themselves from perturbation of spirit and the infirmities of the flesh.

Genii upon earth, human beings who have attained to immortality in the existing world.

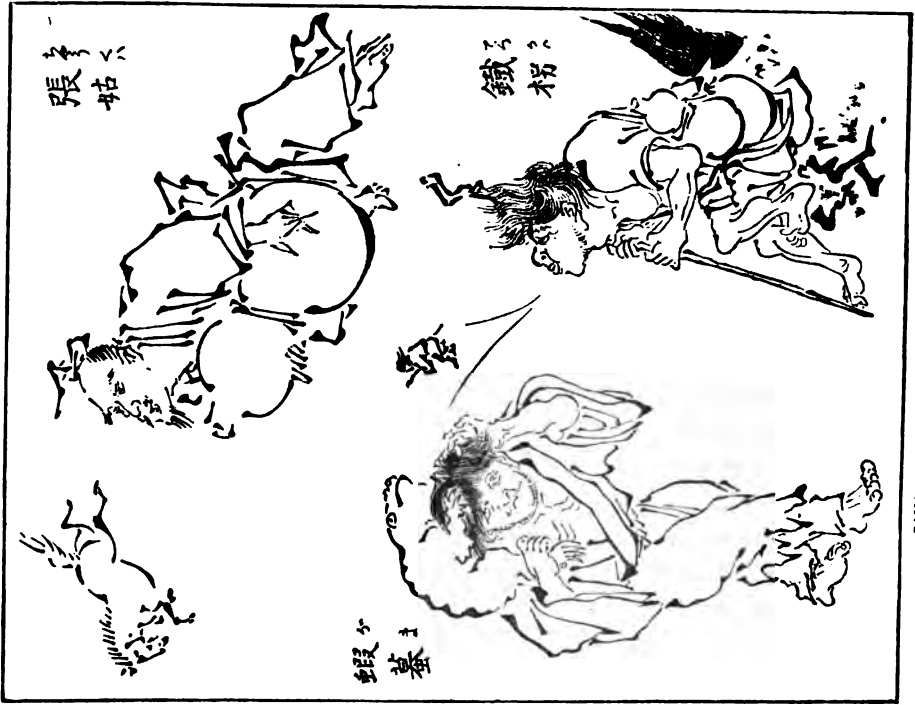
Deified Genii, immortalized spirits who have bidden farewell to

earth, and have departed to roam among the three Islands of the Blest.

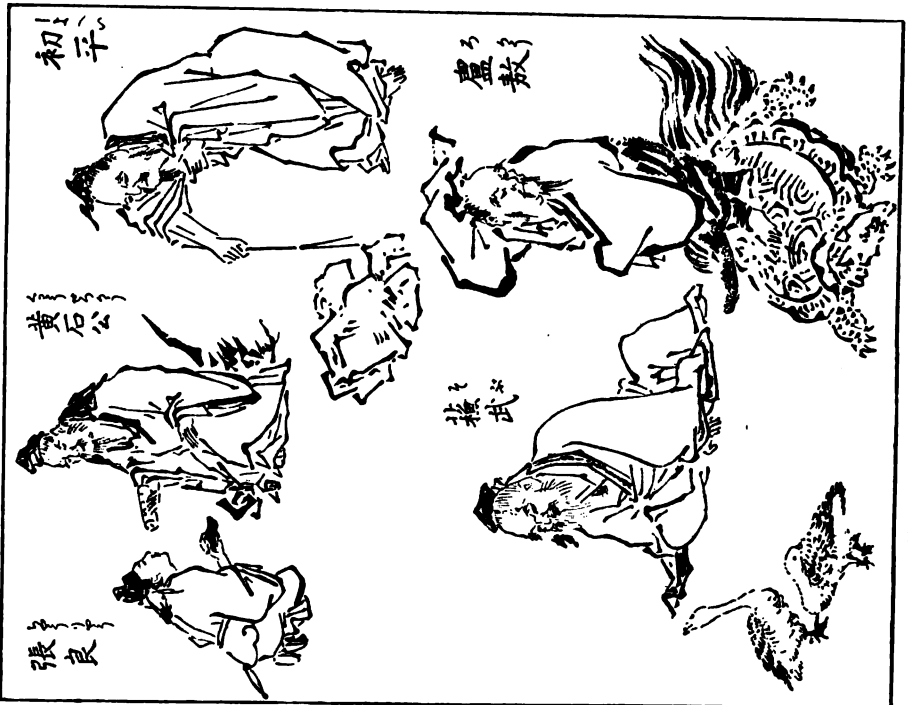
The Sennin of the Japanese artist are nearly all Taoist or Tao-Buddhistic myths, of Chinese invention; but some may be traced to Indian sources, and a few are of native origin. The originals of the greater number may be found in a Chinese work with rough woodcut illustrations, reprinted in Japan in 1651, under the title of *Ressen zen den* (*Lieh-sien chuen chuen*). Many of the portraiture there shown are of a kind to arouse strong curiosity. They lead us to expect a feast of those strange stories in which we suppose the Oriental imagination so fertile, legends that are to waft our fancy into mysterious regions, and permit glimpses of marvels far beyond the dreams of our prosaic philosophy; but when we turn to the pages that should gratify our anticipations, we are greeted by little but disjointed fragments of poorly-conceived extravagance, that would scarcely satisfy the fable-yearnings of a child. They are for the most part bald narrations concerning uninteresting personages, who by instruction or elixirs attained the so-called immortality, together with various miraculous powers that were often destined to be applied to ends almost as trivial as those of the spirit manifestations in a modern *séance*. In some of the stories there is indeed a trace of ingenuity and purpose, as in that of T'ieh Kw'ai, whose spiritual essence could be set free at will to wander unencumbered in the realms of space, but lost its material frame during a too protracted separation of "*L'âme et la bête*"; that of Kumé no Sennin, who, while enjoying the Rishi's privilege of soaring through the air, imbibed gross particles of fleshly desire into his etherealized frame by incautiously gazing upon the charms of a fair damsel, mirrored in a stream below, and so, becoming subject again to the laws of gravitation, fell heavily to earth; and that of Taiyōshi (Ta Yang Tsz'), whose habits of intemperance shortened his days to the mere span of five brief centuries, and brought the snows of age upon his head before his face had lost its supernatural juvenility. A few other instances might be added, but they form only a small proportion to the mass of mere nursery legend.

An *elixir vitae*, often referred to obscurely as a pill or medicine, is supposed to have the power of transforming those who partake of it into Sennins, and certain magic sentences or charms appear to possess the same faculty. As a rule, the exact nature of the wonder-working

CHŌKWARŌ.



KŌSHŪHEI.



CHŌRYŌ.

TEREKAI.

ŌAMA.

GENNIN. (Page 55.) After Kitawa Masayoshi.

ROJŌ.

ROBU.

medium is left to the imagination, but in the *Wa-kan san-zai dzu-yé*, vol. vii., a prescription used by the Rishi Wang Tsze Kiao (quoted from a work named *Gioku-kan-ho*) is formulated with a precision that leaves nothing to be desired, save efficacy. It runs thus: "Take the young shoots of the chrysanthemum in the third month, the leaves in the sixth month, the flowers in the ninth month, and the stem and root in the twelfth month. Dry these several parts in the shade during a hundred days, then take equal portions of each, and let them be pulverized on the day of the Dog. One momme (58.33 grains Troy) of the mixture must be taken daily, mingled with wine, or made into a pill with honey. A dose should be taken at three several times in the day, and on each occasion in seven divided quantities. Then at the end of a hundred days the body will lose part of its specific gravity; after a year, hair that has become white with age will deepen again to black; in two years, teeth that have fallen out will be replaced by a new growth; and when five years have expired, an old man of eighty years of age will be rejuvenated to a second boyhood."

Of the many scores of Rishi portraitures met with in Japanese and Chinese books and drawings, the following may be alluded to as the most familiar and recognisable:—

The Eight Rishi of the Taoists.

1. Shōriken (Ch.: Chung-li K'ūan).* Represented either as a martial figure with a sword, or as a fat man, with bare abdomen, holding a fan or fly-brush. In the latter form he is not unlike Hotei. (See No. 1252.)
2. Chōkwarō or Tsugen (Chung Ko Laou). A sage conjuring a horse or mule out of a gourd, or holding an instrument of music. (See No. 1460.)
3. Riōtohin (Lū Tung-pin, or Lu Yen). A personage of martial aspect, armed with a sword.
4. Sōkokukin (Ts'ao Kwoh-k'iu). A military official, holding a pair of castanets.
5. Tekkai (T'ieh Kwai). (See No. 1348.) A lame and ragged beggar exhaling his spiritual essence in the form of a shadowy miniature of his corporeal form. The spirit is sometimes

* In this list the Japanese name precedes the Chinese.

represented riding away upon the mule that has escaped from Chōkwarō's gourd.

6. Kanshōshi (Han Siang Tsz'). A sage playing upon a flute, or floating upon a portion of the hollow trunk of a tree.
7. Ransaikwa (Lan Ts'ai-ho). A female or aged man partly clad in leaves, carrying a flower-basket.
8. Kasenko (Ho Sien-ku). A young female clothed with a mantle of mugwort leaves and holding a lotus-flower.

These personages are described in Mayers' 'Chinese Reader's Manual,' the *Ressen Zen Den*, and Franks' 'Catalogue of Oriental Pottery and Porcelain.' The category, which is said to date not earlier than the Yüen dynasty (1206-1368), is rarely seen in its entirety in Japanese works of art, and its constitution often varies considerably even in Chinese pictures.

Rōshi (Lao-Tsze). An old man with short body and lofty head, bearing in many cases an extremely close resemblance to Fukurokujū. He is usually represented riding upon an ox. (*Ressen Zen Den*, vol. i. See No. 641.)

Seiōbo, or Kitaikimbo (Si Wang Mu). A female, richly dressed, with a royal tiara—usually represented standing upon a cloud with two female attendants, one of whom holds a dish of peaches, the other a processional or ceremonial fan. (R. Z. D., vol. i. See No. 705.)

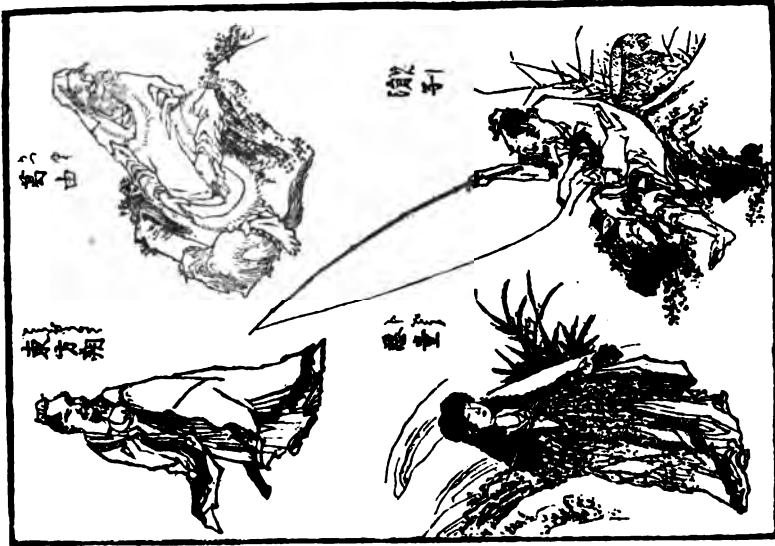
Seiōbo no Shiji, or Taishin Ō Fujin (Tai Chên Wang Fujên). The sister or attendant of Si Wang Mu. A female holding an instrument of music with a single chord, and accompanied by or riding upon a white dragon. (R. Z. D., vol. i. See No. 2438.) She is sometimes associated with a companion, Jōgen Fujin (Shang Yüen Fujên), who is riding upon a Kirin.

Gama Sennin, or Kōsensei (How Sien-sêng). A meanly dressed man with flat, ugly features, in companionship with a large white three-legged toad or frog, which may be represented in the act of exhaling a rainbow or *mirage*. (R. Z. D., vol. vii. See No. 703.)

Chinnan (Ch'ên Nan). A wild-looking man in beggarly attire, evoking a dragon from a vessel of water, or sailing across a river supported by a large hat. He is often classified as one of the Eight Sennin. (R. Z. D., vol. viii. See No. 745.)

Kinkō (Kin Kao). A sage riding upon a carp which is just leap-

PLATE 9.



KATSUDO.
SAJI.

TOSAKU.
JIDŌ.

SENNIN. After Hokusai. (Page 59.)



HIOMŌ.

SHIYKI.

SONTŌ.



ing from the water, or standing upon a pair of the fishes. (R. Z. D., vol. i. See No. 794.)

Shiyei (Tsz' Ying). A man riding upon a winged and horned carp. (R. Z. D., vol. iii.)

Riūjo (Liu Nü). A female riding upon a wild goose. (R. Z. D., vol. vii.)

Ōshikiō (Wang Tsz' Kiao). A sage riding upon a white crane. Sometimes represented playing upon an instrument of music called the *Shō*. (R. Z. D., vol. i. See No. 1458.)

Baifuku (Mei Fuh). A sage riding upon a phoenix. (R. Z. D., vol. iii. See No. 1562.)

Kōan (Hwang Ngan). A nude or semi-nude man seated upon the back of a large tortoise. (R. Z. D., vol. ii.) A similar figure is represented in the *Hokusai Mangwa* and elsewhere under the name of Bōkō (Lū Ngao), the animal being sometimes provided with the fringed tail of the Sacred Tortoise of P'êng Lai.

Kōhaku (Hwang Pêh). A sage riding upon a yellow stork.

Koreijin (Kū Ling-jin). A sage in companionship with a white tiger. (See No. 1557.)

Bukan Zenji (F'êng Kan). A priest riding upon or sleeping beside a tiger.

Kanzan (Han Shan). An ill-clad boyish figure holding a roll, usually in laughing conversation with his companion Jitoku.

Jitoku (Shih-te). A boyish figure holding a besom. He and the last are sometimes represented with Bukan and his tiger as the "Four Sleepers." (See No. 606.)

Chōshikwa (Chang Chih-ho). A sage travelling upon the water supported by a mat, and watching the approach of a stork. He is occasionally represented as one of the Eight Sennin. (R. Z. D., vol. vi.)

Jido, or Kiku Jido (Keuh Tsz'tung). A boy seated beside a stream, writing upon chrysanthemum leaves and throwing them into the water. (See No. 1568.)

Kōshōhei (Hwang Ch'u p'ing). A sage touching stones with a wand to convert them into sheep for the edification of his brother. (R. Z. D., vol. ii. See No. 66, Chinese.)

Mōjo (Mao Nü). A wild-looking female, covered with hair, carrying a basket and branches of pine or of the peach-tree of immortality. (R. Z. D., vol. ii. See No. 1271.)

Tōbosaku (T'ung Fang-so). A merry old man holding a large peach in his arms. Sometimes represented riding upon a stag. (*Hokusai Mangwa*. R. Z. D., vol. ii. See No. 615.)

Bōmō (Mao Mêng). A sage standing upon the head of a dragon. (R. Z. D., vol. ii.)

Bushishi (Wu Chi Tsz'). A sage ascending in the air upon an open scroll. (R. Z. D., vol. viii. See No. 2381.)

Chōchiuka (Chang Kiu-ko). A man cutting fragments off his garments, the pieces becoming converted into butterflies. (R. Z. D., vol. vii. See No. 1559.)

Hichōbō, or Kokō (Fei Chang-fang, or Hu Kung). An old man whose body is concealed in a pot or gourd-shaped vessel. (R. Z. D., vol. iv.) The first name is sometimes assigned to a disciple. (See *Mayers*.)

Gomō (Wu Mêng). A sage crossing a stream upon a feather-fan, or riding through the air in a car drawn by stags. (R. Z. D., vol. iv.)

Shachiusho (Seay Chung-chu). A sage supported upon the waves by a branch of bamboo (?). This personage must not be mistaken for Daruma (Bôdhidharma), the Buddhist priest, who is often represented crossing the ocean to Japan upon a reed.

Katsugen (Kwoh Yüen). A man of martial aspect borne upon the water by a sword. (R. Z. D., vol. iv.)

Besshi (Lih Tsz'). A sage moving through the air in the midst of a rain shower. (R. Z. D., vol. i.)

Akusen (Wu Ts'uen). A wild-looking man with leaf dress, eating fir-cones. (R. Z. D., vol. i.)

Kumé no Sennin (a Japanese rishi). A sage falling from the clouds while looking at the reflection of a girl who is standing in a stream.

Shinretsu and Bunsho (Ts'ai Lwan and Wên Siao). Man and woman riding upon tigers (*Mayers*).

Jōgen Fujin (Shang Yüen Fujên). A woman riding upon a Kirin (Ki Lin). (R. Z. D., vol. i.)

Hōsō (P'ang Tsung). A sage reclining upon the waves. (R. Z. D., vol. i.)

Bashikō (Ma She-hwang). A physician performing acupuncture upon a sick dragon, or flying to the clouds upon the dragon's back. (R. Z. D., vol. i. See No. 263.)

PLATE 10.



FUKUHAKU.
HAKUSKISHO.
HIGURO.
OGHI.

MAKO.
CHOMANSHIU.
TEKKAI.

GAMA.
KOSHOBEL.
BABESHI.

OGHI.
SANYUSHI.
SONTO.

SHUHI.

CHINNAM.
CHOSHUKWA
IKKI.
RUKO.

BENNIN AND SAGES. After Hokusai. (Page 59.)



Katsnyu (Koh Yiu). A wild-looking man riding upon a goat. (R. Z. D., vol. i.)

Hōshō (Shih Chêng). A sage with flaming eyes. (R. Z. D. vol. ii.)

Chōdōrio (Chang Tao-ling). A martial figure standing upon a cloud. (R. Z. D., vol. iii.)

Mako (Ma Ku). A beautiful girl in converse with her brother Ōyen (Wang Yüen) and Saikiō (Ts'ai King), the Minister of the Sung Emperor Hwei Tsung. (R. Z. D., vol. iii. Mayers.)

Ōsho (Wang-chu). A sage seated upon the ground watching the descent from the skies of an open umbrella to which a roll is attached. In the *Soshi gwa den* he is seen riding to heaven upon the umbrella.

Sontō (Sun Têng). A sage seated upon the rocks playing upon a one-stringed lute. (R. Z. D., vol. iv.)

Rihaku, or Ritaihaku (Li Peh). A sage, represented under three different circumstances—gazing in poetic fervour at the cascade of the Lū Mountains; sinking in the collapse of inebriation; or riding heavenwards upon a dragon. (R. Z. D., vol. vi. See No. 1556.)

Rashibo (Lo Tsz'fang). A woman in a boat borne through the air upon clouds. (R. Z. D., vol. vi.)

Kakudaisū (Hoh Ta-t'ung). An old man seated in the midst of a group of children who have piled a pyramid of stones upon his head. (R. Z. D.)

Shōshi (Hsiao She). A man riding upon a phoenix, playing upon a reed instrument resembling the pandean pipes. (*Bessen Dzu San*.)

Saji (Tsao Tsze). A man hooking a fish. (*Bessen Dzu San*, and Mayers, No. 745.) A similar figure appears in the *Hokusai Mangwa*, under the name of Kenshi.

Ranha (Lwan-pa). A sage spitting water from his mouth. (R. Z. D.)

Rōgioku (Lao-yü.) A woman, richly attired, borne through the air by a phoenix. (See No. 658.)

DEMONS.

The orthodox Sinico-Japanese demon (Oni) is, to the adult mind, more amusing than terrible in the elaborate ugliness with which popular conception has endowed him. A brawny-limbed creature,

rejoicing in a complexion of a bright red, green, or bluish tint in place of the proverbially dusky hue appropriate to his Western relative—with fingers and toes armed with sharp claws, and reduced in number to three, or, in the case of the lower limb, sometimes to two in each member; a short, square head, whose scowling brows are crowned with a brutal receding forehead and a pair of horny protuberances; and a gaping mouth, furnished with a set of wolfish fangs—he is a mere Oriental Caliban, without a touch of the refinement and intellect of the Miltonic spirit of evil. His literary history, too, shows him to be a thoroughly contemptible monster, amenable as he is to the discipline of every hedge-priest, and to physical chastisement from any determined mortal who has the courage to join issue. Like the Fox and the Tanuki (see Nos. 1803 and 2276), his chief force lies in his power of assuming various shapes at will, and knowing the weakness of men, he affects, by preference, the sentimental beauty and trustful grace of the distressed damsel of mediæval romance. It was in this form that a devil sought to beguile Watanabé no Tsuna, but lost an arm in the enterprise; and another, that induced Hikoshichi to bear him upon his back, till the diabolical lineaments were betrayed by their reflection in the truth-telling mirror of the stream, also appealed to the chivalry of the noble as a fair lady craving knightly aid. The demon Shiuten Dôji chose the garb and aspect of a gigantic Chinese boy, but resumed his fiendish guise in sleep; and the Spider-Devil slain by Raikô appeared in various characters before his white blood was spilt by the hero's blade. (See Nos. 285 and 383.)

The demon is usually regarded as appertaining to an order of beings wholly distinct at all times from the human race, but it is recognised that a human being may become metamorphosed into a devil during life by force of evil passions. Such was the case with the noble damsel in the reign of the Emperor Saga (810–823 A.D.), who, urged by a fury of jealousy, underwent voluntary conversion into a demon; and Kiyo Himé, whose sacrilegious lust changed her into a fiery dragon-fiend, in which form the heat of her coils cremated the priestly object of her desires in his last refuge under the dome of the temple bell.

In domestic folk-lore the demon is an embodiment of evil that finds its antitypes in the Gods of Good Fortune, and may be put to flight by the New Year's Adjuration of the *Oniyarai*. They are

迦^か釋^{しやく}覺^{かく}正^{しやう}不^ふ

迦^か釋^{しやく}生^{しやう}誕^{たん}不^ふ

碧岩錄云釋迦老子四十九年住世三百六十會開談頓教權實是^レ一代時^レ也云^フ

印法說



華嚴三七日說阿含十二年說方等般若三十年說法華八分年說涅槃一日一夜說^{ナリ}

踏^レ七步手^ヲ以^テ上^下指^之曰四維上下唯我最尊^ト號曰^レ薩婆悉達法苑珠林警古略等^ニ詳^{ナリ}

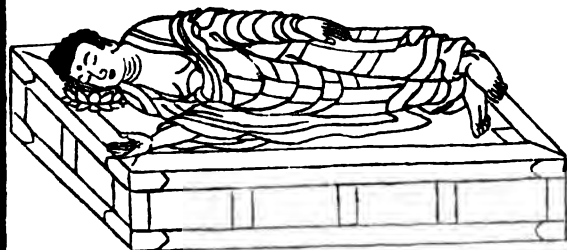


中天竺迦毘羅國^ノ淨飯王^ヲ父^トレ。摩耶夫人^ヲ母^トス淨飯王即位三十年卯月八日寅刻誕生^シ至^テ四方各

迦^か釋^{しやく}槃^{はん}涅^ね不^ふ

迦^か釋^{しやく}山^{さん}出^{しゆく}不^ふ

八十^ノ歲^ニレテ。拘尸那城跋提河^ノホトリ沙羅雙樹^ノ間^ニ於^テ二月十五夜半^ニ入^リ涅槃^シ至^テ七日^ノ周^ノ穆王三十六壬申歲^ニ當^ル



上^ニ於^テ於^テ王^州三歲^戌寅^寅十二月八日明星出^ル時^摩耶^摩大悟^ヲ示^シ正覺^ヲ成^ス



太子十九歲二月八日王^モヲ^レ出^シ檀特山^ニ至^リ難行苦行^ヲ三歲^ヲ經^テ三^十歲^摩揭^陀國^阿若^提場^金剛^座

SHŪGAKU NO SHAKA.
NĒHAN NO SHAKA.

TANJŪ NO SHAKA.
SHURAN NO SHAKA.

subject to the pains of the flesh when pelted by the beans of the household exorcist, and are even liable to parental instincts, if we may judge by the representations which show them snatching up their little ones in their hasty flight from the dreaded missiles.

In Chinese folk-lore the demons mostly appear under the domination of the formidable Chung Kwei (the Japanese Shōki, see No. 687), before whom they crouch, mean and puny, but cunning enough to give their implacable foe many an ingenious slip.

In religious writings they hold a different place, and may be dignified with official rank in the realms of King Yama, or even become subservient to pious ends as retainers of holy men, like Hiouen Tshang and En no Shōkaku. They are rarely, however, brought upon the scene as tempters of men.

Lastly, beings which have no especially diabolic functions are sometimes clothed with demon form, as the Rain, Thunder, and Wind gods.

A fairly complete repertory of the evil spirits depicted by Chinese and Japanese artists will be found in Nos. 274 and 2038.

S'ĀKYAMUNI.

S'ākyamuni, the historical Buddha, is venerated throughout China and Japan as the founder of the Buddhist faith, but shares the honours of worship, at some disadvantage, with Amitābha, one of the thousand fictitious Buddhas invented by the Mahāyāna school at the beginning of the fourth century of our era.

The Japanese accounts of S'ākyamuni (Shaka) correspond closely with that given by Eitel in the 'Handbook of Chinese Buddhism,' and adopt, together with the erroneous Chinese chronology, all the feebly extravagant fables with which priestly invention has filled the gaps in his biography. All that is known or asserted respecting his life and work will be found in the writings of Oldenberg, Eitel, Hardy, Beale, Edkins, Satow,* and others; hence it will only be necessary to enumerate his principal representations in Japanese images, pictorial and otherwise.

1. Tanjō no Shaka. The Birth of S'ākyamuni. A figure of a

* See Satow and Hawes' 'Handbook for Japan,' 2nd edition.

child standing erect upon a lotus thalamus and pointing to heaven. The text placed against the figure in the *Butsu zō dzu-i* runs as follows: "His father was King Jōbon. (S'uddhōdhana) of Kabira-koku (the country of Kapila), in Mid-India, and his mother was named Maya Fujin (the Lady Mâyâ). He was born at the hour of the Tiger, on the eighth day of the fourth month; and after his appearance he pointed above and earthwards, crying, 'I the only most exalted one.'"

2. His baptism by the nine Dragon Kings. (See No. 834.)

3. Shussen no Shaka (Shaka returning from the mountain). A man with beard and shaven head, attired in flowing garments which are agitated by the winds, holding his hands in a position of prayer. His ear-lobes are enlarged, his head is encircled by a nimbus, and his brow bears the *urna* (a light-giving circle of hair, the mark of a Buddha or Bôdhisattva). (See No. 1206.)

"On the eighth day of the second month, of the nineteenth year of his age" (the Oriental recorder is nothing if not precise in his fictions of time and numbers), "he departed from the palace and went to the Mount Dandoku (Dantalôkagiri). During twelve years he practised asceticism, and when he had reached his thirtieth year, on the eighth day of the twelfth month, of the thirty-third year of the Emperor Shō Ō (Chao Wang: 1020 B.C.), he attained to the most intimate secrets of Buddhism, in the country of Makatsuda" (Magadhad).

4. Shōgaku no Shaka (The All-wise S'ākya). A Buddha seated upon a lotus thalamus resting his left hand upon his knees, with the back downwards, and holding up the right hand, with the palm directed forwards. The hair is represented by a blue mass resembling short, close curls of uniform size, and a jewel is placed about midway between the crown and the forehead. The *urna* and nimbus are always present. In this form he is also shown in the *Āmravâti* remains. The text of the *Butsu-zō dzu-i* states as the length of time during which he preached the faith, 52 years, 22 days and a night, of which period the Nirvâna represented one day and one night. (See No. 25.)

5. Néhan no Shaka. The Nirvâna of S'ākyamuni. The Buddha lying upon a raised bench, resting on his right side, with closed eyes, his head pillowed upon a lotus. The nimbus is usually omitted. (See Nos. 7 and 8.)

"On the fifteenth midnight of the second month of the eightieth

year of his age he died in the grove of Sara (Sâla) trees, near the river Batteiga (Hiranyavati, by the city of Kus'inagara), at the period corresponding to the 36th year of the reign of Boku Ō (Muh Wang: 966 B.C.), of the Shiu (Chow) dynasty of China." (*Butsu zō den-i.*)

6. Shaka Niorai.—Shaka the Healer. In the same form as the Shōgaku no Shaka. He is here introduced amongst the *Sanjiu-nichi ki-butou*, or Guardians of the Thirty Days, as presiding over the thirtieth day of the month; and again in the same form as one of the Thirteen Buddhas (*Jūsan Butsu*).

7. In the S'ākya-muni Trinity. He is here seen as a Buddha, erect or seated between his spiritual sons, the Bōdhisattvas Mandjus'ri and Samantabhadra. (See No. 88.)

8. Beholding the Four Visions, of the old man, the sick man, the corpse, and the ascetic.

9. His temptation by the siren daughters of the evil spirit Māra, and the assault by the demon army. These last are more rarely subjects for illustration.

It is to be noted that in Japan the figure of the Buddha is never represented by the feet or pedestal alone, as in the Âmravâti remains and many other Indian art-relics.

AMITÂBHA.

Amitâbha (Jap. Amida), the most popular Buddha, both in China and Japan, is one of the inventions of the Mahâyâna school, and dates from about 300 A.D. His worship is not referred to by Fabien or Hiouen Tshang, nor is it known to Southern Buddhism; and it is only since the beginning of the fifth century that he has been placed in the foreground in China by Kumarayapa, who came to the Middle Kingdom by way of Tibet in 405 A.D. (Eitel). He is supposed to preside with Kwanyin over the Paradise in the West, where the good may enjoy long ages of rest, but without interruption to the circle of transmigrations.

Amitâbha is usually represented in association with his spiritual sons, Avalôkitês'vara and Mahâsthâma-prâpta, but, in addition, he appears in the Nine phases of Amida (Kubon no Mida), in which different positions of the hands and fingers are supposed to express

mystic distinctions (see *Butsu zō dzu-i*); as the Guardian of the ninth day of the month; as the Saviour of the pious man who escapes the Perils of Wickedness by crossing the silver Bridge of Faith (see No. 54); as one of the Thirteen Buddhas (see No. 25); as a Sun god (see No. 6); and as a principal figure in most of the Mandaras (see Nos. 59, 60, 63, and 116). According to a Japanese legend, Amida mingled his divine essence with the race of the Mikados by assuming the form of a concubine of the heir to the throne (afterwards Yōmei Tennō), and while incarnate became the mother of Shōtoku Taishi (see No. 254).

KWANYIN.

Kwanyin (Jap. Kwan-non), a Bōdhisattva, almost outrivals Amitābha as a popular divinity in Japan. Identified as Avalōkitēs'vara (the down-looking Sovereign), the spiritual son of Amitābha, the divinity nevertheless appears in Chinese and Japanese images as a female, an incongruity which is probably explained by the theories advanced by the Chinese—that Kwanyin is of native origin, and was originally the daughter of a King of the Chow dynasty (696 B.C.), a date preceding the introduction of Buddhism from India. It is told that she was sentenced to death by her father for refusing to marry, but the executioner's sword broke without harming her. Her spirit went to Hell, but Hell changed to Paradise, and the King of the Infernal Regions, to preserve the proprieties of his realm, sent her back to life, when she was miraculously transported on a lotus flower to the Island of Pootoo. (See Eitel's 'Manual of Chinese Buddhism,' where the question is fully discussed.)

The chief representations of Kwanyin in Japanese Buddhist art are as follows:—

1. The Thousand-handed Kwanyin (Sen-jiu Kwan-non). (See No. 56.)

2. The Eleven-faced Kwanyin (Jiu-ichi-men Kwan-non). (See No. 55.)

3. As one of the two spiritual sons of Amitābha, the other being Mahāsthāma-prāpta. (See No. 4.) Kwanyin, as the Goddess of Mercy, is believed to share with Amitābha the dominion of the Paradise in the West.



KICHJŌ TEN. (Page 45.)

BISHAMON TEN. (Page 39.)



ANOKU KWANNON. (Page 64.)

SEN-JIU KWANNON. (Page 64.)

From the *Butsu zō asu-i*.



4. As one of the Seventy-five Bôdhisattvas (*Butsu zô dzu-i*, vol. i.).

5. The horse-headed Kwanyin (Ba-tô Kwan-non), one of the 'Seven Kwanyins' of the *Butsu zô dzu-i*. The other important members of the group are the Thousand-handed and the Eleven-faced Kwanyins.

6. As one of the Thirteen Bôdhisattva to be prayed to for delivery of the spirit of the dead from Hades. Kwanyin is to be addressed on the hundredth day after the decease.

7. The Thirty-three manifestations of Kwanyin (see *Butsu zô dzu-i*, and No. 59). The forms most commonly selected for separate representation are the Riu-dzu or Dragon Kwan-non (Chinese, No. 57), the Sei-dzu Kwan-non (No. 1287), the Anoku Kwan-non (No. 1291), and the Gioran Kwan-non. The form and attire in all of these are undoubtedly feminine.

8. Kwanyin the Maternal. The goddess holding a child in her arms. This form is not alluded to in the *Butsu zô dzu-i*, and is very rarely met with in Japanese Buddhist art works. Images are however not uncommon in China, and have sometimes been mistaken by foreigners for representations of the "Virgin and Child."

BUDDHIST SCHOOL.

- 1 and 2. A pair of Kakémonos (or hanging pictures), on silk, painted in colours. Size, $42\frac{3}{8} \times 19\frac{1}{4}$.

Rakan (Sansk. ARHAT—ARHAN).

1. A priestly figure holding a Buddhist *Nio-i*. The ear lobes are enlarged, but the nimbus, an almost constant attribute of the Arhat in Japanese pictures, is omitted. An Apsara kneels before him with an offering of peaches and a flowering branch of the Peach-Tree of Longevity.

2. A venerable man with enormously elongated eyebrows, the head surrounded by a colourless transparent nimbus. He is seated beneath a Sâla tree and by his side crouches a tiger.

This picture represents the Arhat Bhadra, but the companion figure has not been identified.

Attributed to CHŌ DENSU (MEI-CHŌ). No signature or seal. Early part of fifteenth century.

The *Nio-i* (Chinese, *Ju-i*) is a short curved wand commonly terminating in a kind of trefoil at the extremity opposite to the handle. It is probably symbolical of the power of the Faith. In Japan it is used chiefly by the Zen sect.

3. Kakémono, on silk, painted in colours. Size, $37\frac{1}{4} \times 15\frac{1}{2}$.

Rakan (Subhaka P).

A figure having the attributes of an Arhat. A lion of very conventional type stands by his side.

Painted by CHŌ DENSU. Seal. Certificate. Fifteenth century.

4. Kakémono, on paper, painted in colours. Size, $52\frac{1}{4} \times 23$.

The Amida Trinity.

This picture has the peculiarity that the outlines of the three figures of Amitâbha, Avalôkités'vara, and Mahâsthâmaprâpta are formed by minutely written characters transcribing the Sûtras known in Japan as the *Sambu Kiô* and *Amida Kiô*. The first of these compositions is repeated thrice, the second twenty-five times.

The tints between the outlines are also covered with Chinese characters.

“Carefully written and drawn by EN-JIN-SAI, at the age of sixty-three, at Shirakané, on the banks of the Tamagawa, in Eastern Musashi.” Signed. Seal. Eighteenth century.

The *Sambu Kîô*, a set of three Sûtras, of which the *Amida Kîô* is one, form the basis of the doctrines of the Shin sect. (See Introductory Section on Religions in Satow and Hawes' 'Handbook for Japan.')

5. Kakémono, on silk, painted in colours. Size, 36 × 16½.

Amida (Sansk. AMITĀBHA).

Painted by the chief priest of the temple of Zō-jō-ji. Signed, ZŌ-JŌ-JI DAI-SŌ-JŌ. Early part of nineteenth century.

Chinese Buddhists recognise nine forms of Amitābha, each characterised by a peculiar position of the hands and fingers. The form here represented is distinguished as *Jo-bon Jo-sho* (“the first form, first birth.” See *Butsu zō dzu-i*, vol. i.). The hands rest upon the knees, palms upwards, and the fingers bent in such a manner that the backs of the two last joints of the one hand are in contact with the corresponding parts of the opposite hand.

The special significance of these manual signs is explained in a Sûtra known in Japan as the *Kwan-giô*.

6. Kakémono, on silk, painted in colours. Size, 39½ × 21½.

Yama-goshi no Niorai. Amitābha rising above the mountains.

The head of the Buddha, radiating golden beams, rises like a sun above the heights of Mount Yokokawa. The landscape is conventionally treated and outlined with gold.

The original picture, which still remains at the Monastery of Yéshin-in, in Yokokawa, is said to have been painted by the monk GEN-SHIN, or É-SHIN SŌDZU (d. 1017 A.D.), to whom the vision had been manifested. (See *Butsu zō dzu-i*, vol. i.)

Painted by HŌ-IRISU (see Kōrin School). Seal. Nineteenth century.

7. Kakémono, on silk, painted in colours. Size, 92 × 92.

The Nirvāna of S'ākyamuni.

This picture, of which there are innumerable repetitions in Japan, shows S'ākyamuni immediately after his entrance into the state of *Nirvāna*, surrounded by his disciples and the principal representatives of the Buddhist Pantheon. S'ākyamuni, lying upon his left side, has assumed the golden tint of Buddhahip, while the

Divinities and Arhats join in demonstrations of grief at the loss to the world of the active influence of the Great Teacher. Some weep silently; Ananda, the cousin of S'ákya, has fainted; the Temple Guardians (Ni Ó) Brahmá and Indra have cast themselves to the earth in uncontrollable transports; one of the Army of the Church vomits blood; even the inarticulate creation takes part in the general expression of woe, and the elephant is seen rolling its unwieldy bulk upon the ground in utter despair. The cat does not appear amongst the four-footed mourners, and is popularly supposed to have slain the rat that should have brought the medicine for the cure of the disease that ended the worldly life of the Buddha. A bag, believed to contain the healing drugs, is seen hanging from the summit of a ringed staff that rests against one of the Sála trees, under the shade of which the spirit has entered into *Nirvána*. In the sky the mother of S'ákyamuni, with attendant Dévi, looks down upon the body of her son.

Artist unknown. Fifteenth century (?).

The earliest known representation of this subject is that of Wu Tao-tsz', painted in the eighth century A.D., and still in existence at the Temple of Manjuji, in Kioto. The central portion of the composition coincides almost exactly with the painting of LI LUNG-YEN (Chinese, No. 1) and with the picture just described, but comprises, in addition, a delineation of various incidents closing the life of the Buddha. It is engraved in the 'Pictorial Arts of Japan.'

8. Kakémono, on silk, painted in colours. Size, $36\frac{1}{2} \times 15\frac{7}{8}$.

The Nirvána of S'ákyamuni.

The details closely resemble those of the preceding picture.

Painted by TŌ-KOKU FUJI-WARA NO SHUN-RIŌ. Signed. Seal. Nineteenth century.

9 to 20. A set of twelve Kakémonos, on silk, painted in colours. Size, $38\frac{1}{4} \times 14\frac{3}{4}$.

The Twelve Dêva Kings (Jap. JIU-NI TEN, or JIU-NI Ō).

1. YEMMA TEN (Sansk. YAMA). The King of Hell.

An effeminate figure with red complexion, holding a long staff surmounted by a Bôdhisattva head. The head of the Dêva King is enveloped by a flaming nimbus, an attribute common to the whole group.

2. GWAT' TEN (Sansk. SOMA DÊVA, or TCHANDRA). The Dêva of the Moon.

An effeminate figure, holding a lotus, upon which rests an image of the moon.

天^{てん}地^ち列

佛性三昧耶藏
風



天^{てん}月^{げつ}列

釋迦云月天多有五百光向摩
有五百光傍行而照是故月



天石上光明亦復名為淨光

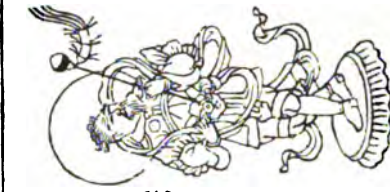
天^{てん}風^{ふう}列

昆沙門云引欲入佛道者之



昆沙門云成戒律可守護至終意

天^{てん}風^{ふう}列



赤肉色持鉢

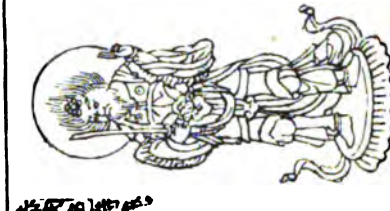
天^{てん}水^{すい}列

涅槃經云



青色九頭龍形

天^{てん}水^{すい}列



赤肉色持鉢

天^{てん}梵^{ぼん}列

珠持至妙天王名曰善妙喜大頂列云
大聖門



俱舍無別住處於梵天中最高處為

天^{てん}日^{にち}列

廣雅曰為天界之光明大聖曰梵天
日如義知云



俱舍圖元始泥置珠

天^{てん}伊^い舍^{しゃ}列

伊舍舍也善了佛法護持天界十二



天降一也
左手持血盤右手持鐵片

天^{てん}帝^{てい}釋^{しやく}列

中阿含云三十三天最高處名曰
提制



無量論云
天帝釋見此佛無量諸佛

天^{てん}火^か列

赤肉色在大天界中四字各持



佛
摩訶目連知大印

天^{てん}炎^{えん}列

云高摩天此火顯者公曰
○琉璃名妙善



佛人頭
毘盧命

DJI TEN.
GWAT TEN.

BISHAMON TEN.
FU TEN.

SUI TEN.
HARATSU TEN.

BRAMHĀ.
NIT TEN.

ISHANA TEN.
TAISHAKU TEN.

KWA TEN.
YEMMA TEN.

From the *Datsū zō dzu-i*.
THE TWELVE DĒVA KINGS. (Page 68.)



3. NIT' TEN (Sansk. SŪRYA DĒVA). The Dēva of the Sun.

An effeminate figure bearing an emblem of the sun, supported upon a lotus. The sun is represented as a red disc, upon which is drawn a crow.

In the Cosmic Philosophy of Hwai Nan-tsze it is asserted that a bird with three legs exists in the sun; but there appears to be no Buddhistic legend associated with the belief, such as that which attaches to the lunar hare.

4. KWA TEN (Sansk. AGNI DĒVA). The Fire Dēva.

A figure of an aged man with four arms, holding a crystal rosary, a golden flaming triangle (the Brahmanic emblem of fire), a bamboo stem, and a golden water-vessel. His loins are enveloped with a tiger-skin. The whole form is surrounded by an aureole of flame.

5. FŪ TEN (Sansk. VASU DĒVA). The Dēva of the Winds.

An aged figure in armour, bearing a spear, from which flies a red flag.

VASU DĒVA is the only name under which VICHNU seems to be known to Chinese Buddhists. (Eitel.)

6. RASATSU TEN (Sansk. NAIK'RITA). The King of the Rakhasi.

A warlike figure armed with a *vajra*-hilted sword.

The *vajra* is not only represented in the form of a weapon, the sceptre of Indra, as in No. 11, and as a priestly symbol of prayer, but appears also in the hilt of the sacred sword and in the spokes of the *tchakra*. In all cases it is probably emblematic of the conquering power of the Faith. The various forms of the object are seen in the succeeding pictures.

7. BISHAMON TEN (Sansk. VĀIS'RĀMANA).

A warrior in full armour, holding a spear in one hand and a miniature pagoda in the other.

The image of Vāis'rāmana, the Brahmanic Kuvera, or God of Wealth, with those of his brethren, is constantly found in the more important Buddhistic temples of China and Japan. In the latter country he is worshipped under the name of Bishamon, or Tamon Ten, as one of the Seven Gods of Good Fortune (see page 39):

8. BON TEN (Sansk. BRAHMĀ).

An effeminate figure with four heads and four hands; each head possesses three eyes, and in the hands are grasped a spear, a lotus, and a golden water-vessel.

9. **ISHANA TEN** (Sansk. S'IVA, or MAHĒS'VARA).

An effeminate figure of demoniacal aspect, with green complexion and three eyes. Holds in one hand a form of the *vadja*, in the other a salver containing clots of blood.

In the *Butsu zō Dzu-i*, Ishana is identified with Izanagi no Mikoto.

10. **JĪ TEN** (Sansk. PṚTH'IVĪ). The Earth Dēva.

An effeminate figure holding a golden basket of peonies, symbolizing the produce of the earth.

11. **TAISHAKU TEN** (Sansk. INDRA, or S'AKRA DĒVA).

An effeminate figure, grasping a kind of *vadja* with a single point at each extremity.

12. **SUI TEN** (Sansk. VARUNA). The Dēva of the Waters.

A demoniacal figure of green colour, with three eyes. The hair is replaced by serpents. A serpent is grasped in the left hand, and a *vadja*-hilted sword in the right. The flames of the nimbus are blue and green, instead of red.

Artist unknown. Eighteenth century.

21 to 23. A set of three Kakémonos, on silk, painted in colours.

Size $34\frac{3}{8} \times 11\frac{1}{4}$.

The Three Sacred Relics.

1. **The Sword** (Jap. Hōken).

The hilt of the weapon is made up of symbolical objects; the *Vadja*, the Sacred Crystal, the Lotus, the Precious Gem, and nine serpent rings; the blade is covered with figures of dragons.

2. **The Crystal, or ball** (Jap. Shinshi).

Represented by a large white sphere, in the centre of which is seen a three-clawed dragon grasping a Sacred Gem. Below the disc is a *vadja*, with a demon-faced hilt.

3. **The Mirror** (Jap. Naishi Dokoro).

Drawn as a white disc supported upon a golden *vadja*-tipped rod, the lower extremity of which rests upon an inverted lotus flower.

Artist unknown. Eighteenth century.

These three objects are Buddhistic adaptations of the regalia presented by the Sun goddess to her grandson Ninigi no Mikoto, the first (mythical) Ruler of Japan.

The Sword was originally discovered in one of the tails of the seven-headed serpent which Susanō, Perseus-like, slew to deliver the fair

Kushinada. It was afterwards used under the name of "Herb queller" by the hero Yamato-Daké, who bequeathed it to his Owari wife. It is still preserved at the temple of Atsusa in that province.

The mirror kept at the Naiku in Isé is said to be that which was made to entice the Sun goddess from the cavern into which she had retired in dudgeon at the petulant rudeness of her brother Susanō. The mirror often displayed in front of Shintō temples is probably of Buddhist origin.

The third object in the Regalia was originally a necklace, or string of beads, but all trace of this is lost. Its place is taken by a stone of three or four inches in diameter, kept in the charge of a special officer, who always accompanies the Mikado. (Satow.)

The Japanese make use of three names to denote gems of supernatural power: Nio-i hō-jiu, Gioku or Tama, and, more rarely, Shinshi. The first is the *Mani*, or *Tchintā-mani*, of the Buddhists, one of the *Sapta Ratna*, or Seven Treasures, which is defined by Eitel's 'Handbook of Chinese Buddhism,' as "a (fabulous) round pearl, said to keep always clear and bright, and to shed a brilliant light upon all surrounding objects. It is therefore a symbol of Buddha and his doctrines." According to Monier Williams ('Sansk.-Eng. Dictionary,' p. 325), it is "a fabulous gem, supposed to yield its possessor all desires; a philosopher's stone."

The Gioku or Tama corresponds to the Chinese Yü, the jade-stone, which is regarded in China as the type of excellence and rarity, and appears to be interchangeable with the *Mani*, as a representative of ideal Buddhistic purity. As in the case of the latter, the word when used by the Japanese has no scientific interpretation, and in Japanese-Buddhist pictures is drawn as a rounded or top-shaped object, variable in colouring, marked by circular or spiral contour lines, and unlike any known mineral. Both names and pictures, in fact, are merely signs expressing abstract ideas.

The Taoists regard the jade-stone from a more material aspect, and describe various elixirs of life of which it forms the essential ingredient. According to Meyers, the name "Beverage of Jade" was given in the language of alchemy (Taoist) to the supreme elixir which combines the virtues of the draught of immortality and the philosopher's stone. ('Chinese Reader's Manual,' p. 284.)

The word Shinshi, or Crystal, appears to be used with reference to the Shintō conception of purity; suggested, perhaps, by the rock crystal (Suishō), which the Japanese are in the habit of cutting into the form of balls and other objects. A perfectly transparent crystal sphere sometimes replaces the "Precious Gem" in Buddhist pictures (as in No. 665), and in wood carvings of Buddhist divinities.

The Precious Gem is a special attribute of K'shitegarbha and of the Arhat Panthaka, and is associated with a large number of the Buddhist divinities, as a symbol of the noble qualities of the faith. In Japanese legend it appears as the tide-commanding talisman of Hiko-hoho-démo no Mikoto and of the Empress Jingō; and in the story of Kamatari (see p. 103) the Dragon-king steals a wonderful *Mani* sent by the daughter of the hero as a gift from China. The "San-gioku no Kamé," an emblem of longevity, is a sacred tortoise that bears upon its back three of these precious stones. Lastly, the gem is included amongst the Takara-mono, a group of objects collectively symbolical of prosperity.

24. Kakémono, on silk, painted in colours. Size, $27\frac{1}{2} \times 16\frac{1}{4}$.

The Divinities of the Thirty Days (Jap. SAN-JIU-BAN JIN).

A Japanese Saints' Calendar, framed early in the ninth century by Jikaku Daishi, in commemoration of the guardianship of the thirty deities who watched over him in turn day by day during his study of the Sûtra called *Nio-ho giô*. He registered the names of the divinities against the days of the month in which they appeared, and from that time they have been regarded as the special protectors of the Tendai sect.

In a corresponding, but probably much earlier calendar, the names of the Japanese gods of Jikaku are replaced by various Buddhas and Bôdhisattvas. A full list of both groups, with illustrations, may be found in the *Butsu-zô Dzu-i*, vol. ii, and in Siebold's *Nippon*.

Artist unknown. Eighteenth century.

25. Kakémono, on silk, painted in colours. Size, $38\frac{3}{8} \times 15\frac{5}{8}$.

The Thirteen Buddhas (Jap. JIU-SAN BUTSU).

The figures depicted are arranged as follows:—

| | | |
|-------------------|------------------|-------------------|
| | Akas'agar'bha. | |
| Amitâbha. | Akchôbhya. | Vâirôtchana. |
| Mahâsthâmaprâpta. | Avalôkitês'vara. | Bhâichadjya Guru. |
| Mâitrêya. | K'shitegarbha. | Samantabhadra. |
| Mandjus'rî. | S'âkyamuni. | Atchalâ. |

This picture offers an admirable example of the firm delicacy of outline and harmony of colouring of the earlier *Butsu-yé*.

Artist unknown. Fifteenth century (?).

26. Kakémono, on silk, painted in colours. Size, $24\frac{1}{4} \times 13\frac{1}{4}$.

Hônen Shonin and the Spirit of Shan-tao.

Hônen, in priestly robes, stands in an attitude of devotion before the apparition of Shan-tao, which floats towards him upon a carnation cloud, and sends forth from its lips a golden beam of light. In the foreground are two peacocks.

Inscription: "Respectfully copied by Shamon (priest), KO-KIOKU." Eighteenth century.

Hônen, the founder of the Jôdô sect of Japanese Buddhists, died at Kioto 1212 A.D., in his eightieth year. The principal temple of the sect is at Chion in, in Kioto. Shan-tao was a celebrated Chinese priest, who died in 681 A.D., at the age of sixty-nine. He is said to have existed without sleep for thirty years.

This subject was originally painted by a monk named JÔ-TAI, by the order of Hônen himself, to commemorate a dream in which the spirit of the Chinese saint had appeared before him. The artist drew the lineaments of Shan-tao in accordance with the verbal description of the dreamer, and many years afterwards the portrait was found to correspond exactly with one that had been taken from life over five centuries before.

27. Kakémono, on silk, painted in colours. Size, $22\frac{7}{8} \times 10\frac{5}{8}$.

Portrait of Issan Giōja.

An aged priest seated upon a rock, holding a ringed staff (Jap. Shakujiō) and a rosary (Jap. Judzu). The careful drawing of the features indicated that the picture is intended as an actual portrait. It is probably executed by the same hand as No. 28.

Artist unknown. Sixteenth century (?).

Issan Giōja, or Nei Issan, was a celebrated Chinese priest who came to Japan in 1299 and remained in the country until his death in 1317.

The Shakujiō is a staff surmounted by a kind of hoop, upon which are looped a number of loose metallic rings. It is an attribute of certain Arhats and Bōdhisattvas, by whom it is carried to give warning by the clanking of the rings to insects and other creeping things, lest they should be crushed by the footsteps of the saint. The sound made by the rings has given origin to the onomato-poetic Sanskrit name of the object *skha-kha-reen*.

For a description of the Buddhist rosaries used in Japan, see a contribution by Mr. J. M. James, in vol. ix. of the 'Transactions of the Asiatic Society of Japan.'

According to the *Butsu zō dzu-i*, the rosary was introduced into China during the reign of the Emperor Chang Ti (76-89 A.D.) by an Indian priest. It comprised 108 beads; 12 for the months, 24 for the solar periods of the year (lit. breaths), and 72 for the lesser terms of five days, into which the year was subdivided by the Chinese. Mr. James considers that its use and the number of beads were first determined at the Council of As'ōka, 250 B.C., and that the number corresponded to the sum of the lusts of the flesh by which human beings are supposed to be enslaved. The Shōzoku Judzu, the rosary common to all sects in Japan, consists of 112 beads, exclusive of two large ones introduced to divide the number into two equal parts. The *Mala* or Brahmanic rosary appears as an emblem in the hand of Brahmā in Indian images. (Birdwood.)

28. Kakémono, on silk, painted in colours. Size, $22\frac{7}{8} \times 12$.

Kwanshōjō (Tenjin Sama), and other Figures.

The principal figure stands upon a rock, supported by two Dévas of martial aspect, one grasping a spear and a rope, the other a *vajra*-hilted sword and a Precious Gem. Below, seated upon a rocky ledge, is a priest (probably Issan) holding a Buddhist wand. The symbols of the sun and moon are represented at the upper part of the picture.

Artist unknown. Sixteenth century (?).

"Tenjin Sama" is the posthumous title of Kwanshōjō, or Sugawara no Michizané, a court noble of the ninth century, who was noted for his learning and piety, and for his skill as a calligraphist. He died in exile in 903 A.D., a sacrifice to the intrigues of his rival Tokihira. He is popularly regarded as the God of Calligraphy.

29. Kakémono, on silk, painted in colours. Size, $39\frac{3}{8} \times 16$.

Raigon no' Mida. Amitâbha and Bôdhisattvas. (See No. 41.)

The Buddha appears surrounded by his retinue of the "Twenty-five Bôdhisattvas," most of whom have feminine forms, and are playing upon instruments of music. The space around the heavenly choir is filled with floating lotus-petals, flowers, and divine images.

The names of the Bôdhisattvas will be found in vol. i. of the *Butsu zô dzu-i*, the cuts in which have been repeated in Siebold's *Nippon*, and will allow ready identification of each figure.

Artist unknown. Eighteenth century.

30. Kakémono, on silk, painted in colours. Size, $37 \times 17\frac{1}{4}$.

Hônen and Shan-tao.

The picture represents the same subject as No. 26.

Artist unknown. Nineteenth century.

31. Kakémono, on paper, painted in colours. Size, $38\frac{1}{2} \times 16\frac{3}{8}$.

Benten and her Fifteen Sons. (See p. 43.)

The Eight-armed Benten seated upon a rocky pedestal, around which is coiled her attribute, the Dragon. Grasped in the eight hands are a spear, a wand or sceptre, a *tchakra*, a *vadja*-hilted sword, a Sacred Key, bow and arrows, and three Precious Gems. The goddess is supported on either side by Bishamon and Daikoku, and before her stand the fabulous Chinese Emperors Shun and Yao. Her sons are grouped in the foreground, with the emblems of their respective avocations.

Artist unknown. Eighteenth century.

32. Kakémono, on silk, painted in colours. Size, $44\frac{1}{8} \times 19\frac{3}{8}$.

Portrait of a Priest.

A Buddhist priest of high rank seated in an armed chair, over which has been thrown a brocade figured with dragons and peonies. He holds a fly-brush (Jap. Futsujin).

Artist unknown. Nineteenth century.

The Futsujin (Ch. Hos'su) is a fly-brush, composed of a plume of white horse-hair fixed to a short handle, and carried by the priesthood as a symbol of their clerical functions. "Buddha said, 'let every Bhikchu have a brush to drive away the mosquitos.'" (*Butsu zô dzu-i*.)

33 and 34. A pair of Kakémonos, on silk, painted in colours. Size, $58\frac{1}{4} \times 29\frac{1}{2}$.

Nit' Ten (Sansk. SŪRYA). The Sun Déva.

An effeminate figure of deep red complexion, the head surrounded by a flaming nimbus, the right hand holding a lotus flower, the left a lotus stem upon which rests an emblem of the sun. He is seated in a chariot drawn by four red horses, and guided by a minor divinity, who carries a fan inscribed with the *Svastika*. Below are two dévas armed with bows and arrows.

The *Svastika*, or Fylfot (Jap. Manji), is a mystic diagram of wide diffusion and great antiquity. It is mentioned in the *Râmâyana*, and found in the rock temples of India, as well as amongst all the Buddhistic people of Asia, and, as the emblem of Thor, even among Teutonic races. In China it is regarded as the symbol of Buddha's heart, i.e. of the Esoteric doctrines of Buddhism, and it is the special mark of all deities worshipped by the Lotus School (Eitel). In Japan it has the same significance as in the Middle Kingdom, and is sometimes used as a symbol for very long periods of time—lit. ten thousand years.

Gwat' Ten (Sansk. SOMA DÉVA). The Moon Déva.

The figure is of white complexion, the head is surrounded by a nimbus of flame, and in the hand is a symbol of the moon supported by a lotus stem. The dress bears a device of a white hare, in allusion to the well-known Buddhistic legend; the chariot is drawn by four geese, of which two are green and two are white. Near the bottom of the picture are two lesser divinities, one holding a lotus, the other a wreath of flowers.

Artist unknown. Seventeenth century (?).

35. Kakémono, on silk, painted in colours. Size, $19\frac{3}{8} \times 11\frac{1}{2}$.

Kichimōjin the Maternal (Sansk. HĀRITĪ, or DAITJA MĀTRI).

A female figure holding a peach, and nursing in her bosom an infant, whose hands are folded in prayer. In front stand two nude children, one of whom grasps a peach, the other a branch of bamboo.

Artist unknown. Nineteenth century.

Hāriti, or Ariti, once a devourer of infants, was converted by S'ākya-muni, and became a Buddhist nun. She is now worshipped as a protector of children, and in China her image is often seen in convents. In Japan she is more frequently represented in her unconverted state, as one of the Rakchasi, devouring the five hundred offspring to which she had been condemned to give birth as a punishment for her evil deeds.

The peaches and the bamboo in the picture are probably symbols of the long years of existence conferred by the divinity upon children who have faith in her.

36. Kakémono, on silk, painted in colours. Size, 18 × 9 $\frac{7}{8}$.

Benten and her Sons.

The details are nearly as in 31. The diadem of the Goddess here has its characteristic form, showing a serpent (which commonly has a human head) coiled beneath a *Torii*, or Shintō gateway.

Artist unknown. Eighteenth century.

37. Kakémono, on silk, painted in colours. Size, 30 $\frac{5}{8}$ × 11 $\frac{5}{8}$.

Portrait of Tokuhon Giōja.

An old priest sitting in Japanese fashion in a *cathedra* of Chinese form. The features appear to have been faithfully copied from nature.

The inscription above the figure is by TOKU-HON himself, and the drawing is probably by the same hand.

38. Kakémono, on silk, painted in colours. Size, 34 $\frac{3}{4}$ × 16 $\frac{3}{8}$.

The Amitābha Trinity.

Amitābha, Avalōkitēs'vara, and Mahāsthāmaprāpta.

Painted by MINAMOTO NO SŌ-YŌ. Signed. Seal.

Characters of inscription by Yukai. Eighteenth century.

Amitābha, with his spiritual sons, is the most frequent subject for the Buddhist painter and sculptor in China and Japan. It is noticeable that Avalōkitēs'vara and Mahāsthāmaprāpta have always a feminine aspect. A similar Trinity is formed by S'ākyamuni, Samantabhadra, and Mandjus'ri, the supporters in this case also assuming the appearance of women.

39. Kakémono, on silk, painted in monochrome and gold. Size, 33 $\frac{1}{8}$ × 11 $\frac{1}{2}$.

**The Benten of Énoshima and the Two Dēva Kings
(NI TEN-JIN).**

Benten appears in warlike guise, armed with a sword. At her feet are a serpent and a Sacred Tortoise, and the Dēva Kings stand one on either side.

Painted by KUWA-GATA SHŌ-SHIN. Signed SHO-SHIN. Seal. Eighteenth century.

40. Kakémono, on cotton fabric, painted in colours. Size, 78 $\frac{3}{8}$ × 35 $\frac{1}{8}$.

Jigoku (Sansk. NARAKA). The Torments of Hell.

The details differ little from those usually depicted, but especial prominence is given to the figures of Jizo (K'shitegarbha) and the Old Woman of the River of the Three Paths. The former looks benevolently upon the little children who are trying to deliver

themselves from purgatory by building up piles of stones; while the latter, a hideous hag, receives the clothing of the souls newly arrived from the material world. A somewhat unusual element in the picture is the figure of a saint who is just delivering a soul from destruction; he probably represents the P'usa (Bôdhisattva) of the Chinese popular writers.

Artist unknown.

This painting is of very recent date, and is coarse in execution, but is of interest as a reflex of the modern popular ideas of the Buddhist Hell.

Jizo Bôsetsu (Chinese, Ti-sang; Sansk. K'shitegarbha) is one of the most popular of the Buddhist divinities amongst the Japanese, although seldom referred to in Chinese Buddhism. In Japan his image in stone, as the patron of travellers, is a familiar road-side object; shrines and temples are everywhere erected in his honour; and his gentle figure may be recognised in thousands of kakémonos: while as the Saviour, watching over the spiritual welfare of little children, and ever ready to suffer in hell that the damned may be respited from their torments, he holds a place in sermons and books not unlike that of our Lord in the New Testament.

He may usually be identified by his mild and youthful face, stamped with the brow mark (*urna*) of the Bôdhisattva, by his priestly figure, and by his attributes, the ringed staff and Sacred Gem. The *Butsu zô dzu-i*, however, gives several figures, which differ somewhat in their characters. Of these, six are grouped together as the Dai Roku Jizo: one bears the sceptre of authority, the second brings the fertilising rains, the third mitigates the agony of the fall into Hades, the fourth gives help to the famished Prêtas, the fifth checks the warfare of the damned in the *Shiurado* Hell, and the sixth delivers from torments the souls reborn as beasts.

The San-dzu-gawa no Baba (or Sodzugawa no Uba) is described in the *Butsu zô dzu-i* as an old woman, sixteen feet in height, and with eyes as large as wheels. She is stationed at the San-dzu-gawa, or River of the Three Paths, to receive the earthly clothing from ghostly arrivals, and to dispatch them along their destined roads to Paradise or Hell, or back again in another form to the world whence they came. She is said to have a male associate, named Kenyô U, who hangs the garments upon a tree, but he is seldom represented in pictures.

41. Kakémono, on silk, painted in colours. Size, $47\frac{3}{8} \times 27$.

Amitâbha and the Twenty-five Bôdhisattvas descending upon the Temple of Dai Chiji, in Kishiu. (See No. 29.)

Artist unknown. Eighteenth century.

42. Kakémono, on silk, painted in colours. Size, $39\frac{1}{4} \times 15\frac{5}{8}$.

Sui Ten (Sansk. VARUNA).

A terrific figure, with green complexion; the head is surrounded by a flaming nimbus, and bristles with snakes. He grasps in one hand two intertwined serpents; in the other a golden cup; and floats upon the waves, supported by a Tortoise.

Compare with No. 20.

Artist unknown. Nineteenth century.

43. Kakémono. Coloured wood engraving. Size, $55\frac{3}{8} \times 26\frac{1}{2}$.

Paradise and Hell.

The middle of the picture is occupied by a view of the Pure Land of the West, promised to the believers of the Mahāyāna sect; a true Eastern Paradise, with its lotus-bearing waters, gorgeous pavilions, and streams of golden light. Amitābha fills the central throne, supported on either hand by his spiritual sons, Avalôkitês'vara and Mahāsthāmaprāpta, and surrounded by Bud-dhas, Bôdhisattvas, Arhats, and Dévas, of varying dignity, while the air teems with angels, sacred flowers, birds of brilliant plumage, and cloud-borne shrines and Buddhas.

The margin shows a panoramic series of illustrations of Earth and Hell; the misfortunes incident to human life, as war, robbery, flood, fire, excessive toil, poverty, and disease; the cardinal vices of drunkenness, anger, cruelty to animals, theft, murder, violence to the priesthood, destruction of holy writings, disobedience to parents, carnal lust, &c.; the contrasting virtues, private and religious; and finally, as a supplement and warning, the sufferings of the damned in the torture chambers of Hades.

Artist unknown. Eighteenth century.

44. Kakémono, on silk, painted in colours. Size, $28\frac{3}{8} \times 15\frac{5}{8}$.

Komico Shingon Mandara (Sanskrit, PRABHĀ MANTRA MANDĀLA).

An image of Dai Nichi Niorai (Mahā Vāirôtchana), grasping the left forefinger with the right hand. Surrounding the figure is a circle of Sanskrit characters forming a pious sentence, the constant repetition of which constitutes an important part of the devotions of the priests of the Shingon sect:

Om.—Amô-gha Vāirôtchana Mahā-mudra-mani-padma Jvāla-pravart'-taya.—Hum.

Artist unknown. Nineteenth century.

The term Mandāla originally signified a circle, but it is now applied in Buddhistic art to any picture containing representations of a number of divinities, whether grouped in a circle or otherwise. The principal figure in the Mandāla is most commonly that of Vāirôtchana.

45. Kakémono, on silk, painted in colours. Size, $31\frac{1}{2} \times 11\frac{1}{4}$.

Marishi Ten (Sansk. MARITCHI DĒVA).

A triple-headed figure of threatening aspect, with four arms, holding a spear, bow, and war-fan. He stands upon the back of a white boar, his foot resting upon a *tchakra*-shaped saddle.

Artist unknown. Eighteenth century.

Maritchi is usually represented by the Japanese in this form as the Defender, but Chinese pictures more frequently show him as the presiding Genius of Light, a female divinity with eight arms, in two of which are emblems of the Sun and Moon. The Brahmanic original was a personification of Light.

46 and 47. A pair of Kakémonos, on silk, painted in colours. Size, $33\frac{3}{8} \times 16\frac{1}{4}$.

Two images of Benteu.

1. The eight-armed BENTEN (Sarasvatī Benteu, or Benteu the Eloquent), seated upon a rock surrounded by waves. In the hands are a bow, arrow, key, wheel, spear, *vajra*-shaped staff, sword, and Sacred Gem.

2. Similar to the last, but the staff, key, and ball are replaced by an axe, a *vajra*-headed spear, and a coil of rope. The diadem bears a Sacred Gem and two peonies.

Artist unknown.

Painted in the period Ansei (1854–60), and formerly kept at Iwamoto, in Enoshima.

The rope or cord (Sansk. *pasa*) as an attribute of the Brahmanic Lakshmi, Varuna, and Siva, is regarded as an emblem of the marine girdle of the earth (Birdwood), but it appears to have lost this signification in Japanese Buddhism.

48. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 14\frac{3}{8}$.

Jizei Bōsatsu (Sansk. VASUDHARA).

A deity seated upon a lotus, holding a peach in the right hand. In front are two Dragon-Kings rising from the waves to make offerings. Apsaras float in the sky, and Buddhistic symbols, as *svastikas*, gems, and conchs, are scattered upon the ground.

Artist unknown. Eighteenth century.

49 to 51.—A set of three Kakémonos, on silk, painted in colours. Size, $47\frac{1}{4} \times 19$.

1. Amitābha, in the position known as “Gé-hon, Gé-sho.”

2. Avalōkités'vara, holding a crystal bowl containing a branch of bamboo.

3. Mahāsthāmaprāpta, holding a lotus.

Artist unknown. Eighteenth century.

52. Kakémono, on silk, painted in colours. Size, $34\frac{1}{4} \times 16$.

The S'ākyamuni Trinity, with the Sixteen Good Spirits (Jap. JIUROKU ZENJIN).

Artist unknown. Eighteenth century.

53. Kakémono, on silk, painted in colours. Size, $59\frac{1}{2} \times 32\frac{1}{2}$.

The Amitâbha Trinity (see 38).

Artist unknown. Nineteenth century.

54. Kakémono, on silk, painted in colours. Size, $38 \times 16\frac{1}{2}$.

"The White Path of the Two Rivers" (NI-GAWA BIAKU-DÔ).

A well-known allegory, showing the perfect Buddhist on his way to salvation. Leaving behind him the perils of the evil passions, typified by wild animals and violent men, he passes in safety between the flames of anger and the waves of covetousness, upon the silvery path of Pure Faith that leads to the feet of the saving Buddha, Amitâbha, and sees unrolled before him the beauties of the Western Paradise. On the right of the foreground stands the holy teacher and a group of the uninstructed, who gaze in ecstasy at the miracle before them.

Artist unknown. Eighteenth century.

55. Kakémono, on silk, painted in colours. Size, $50\frac{1}{2} \times 22\frac{1}{2}$.

The Eleven-faced Kwanyin (Jap. JIU-ICHI-MEN KWANNON).

The figure is of female type, and is distinguished from the ordinary representations of Kwanyin by the ten smaller faces which surmount the principal head. The lotus throne is supported by two dragons. From the body of the goddess radiate golden beams, made up of characters forming a chapter of the Sûtra, "Hoké Kiô" (*Saddharma Pundarika*), and extending as far as a wreath of lotus leaves and flowers that surrounds the whole. The picture is an imitation of the celebrated image at Nakayama, in the province of Settsu (see engraving in *Butsu zô dzu-i*). Of the many faces of the goddess, those which look forward are said to wear the aspect of benevolence; those turned to the left express anger at the faults of man; and those on the right side smile graciously at the sight of good acts, or laugh in scorn when confronted by evil deeds.

Artist unknown. Eighteenth century.

56. Kakémono, on black paper, painted in gold ink. Size, $42\frac{1}{2} \times 16\frac{1}{2}$.

The Thousand-handed Kwanyin (SEN-JIU KWANNON).

KWANYIN is represented upon a throne, guarded by the four Mahârâdjâhs, and supported by a four-headed elephant, who in turn stands upon a "Wheel of the Law" (*Dharma tchakra*). The numerous hands of the goddess grasp Buddhist emblems.

The border of the picture is made up of lotus-fibre interwoven

with narrow strips of paper. The use of lotus-threads is not uncommon in connection with Buddhist pictures. The celebrated Mandara, of CHŪJŌ HIMÉ, made in the eighth century, was embroidered upon a web of this description.

Artist unknown. Eighteenth century.

The term "thousand-handed" has no precise numerical signification, but merely implies a great number. Thus the well-known image of the Thousand-handed Kwanyin of Jōdo-in at Nikkō has only forty arms.

A figure of the Sen-jiu Kwannon, in the temple of Baisō-in at Akasaka, is said to have been brought from India to China by the Singhalese pilgrim Amōgha and thence to Japan in 743 A.D. by Kwanshin Daishi. See 'Handbook for Japan' (p. 20).

57. Kakémono, on silk, painted in colours. Size, $36\frac{1}{2} \times 15\frac{1}{2}$.

Fugen Bosatsu (Sansk. SAMANTABHADRA).

A figure of feminine aspect, seated upon an elephant, and holding a lotus. The elephant, which has three pairs of tusks, stands upon the thalamus of a lotus.

Artist unknown. Eighteenth century.

58. Kakémono, on silk, painted in colours. Size, $41 \times 23\frac{1}{2}$.

Emmei Son (Sansk. K'SHITEGARBHA?).

A sitting figure, holding a *vajra* in the right hand, and a *vajra*-hilted bell in the left. Images of the "Five Holy Buddhas" (Vāirōtchana, Akchōbhya, Amitābha, Amōgha, and Ratna Sambhava) form part of the crown.

Artist unknown. Nineteenth century.

59. Kakémono, on silk, painted in colours. Size, $50\frac{1}{2} \times 44$.

Mandara. Assemblage of Buddhist Divinities.

The figures are too numerous for complete description. The principal image of the central group is that of Vāirōtchana (Dai Nichi Niorai). Above, below, to the left, and to the right of this are four Buddhas, viz., Akchōbhya (East), Amitābha (West), Amōgha (North), Ratna Sambhava (South), and alternating with these are four Bōdhisattvas. Beneath are three prominent figures, that in the middle line probably representing Akas'agarbha, that on the left the Eleven-faced Kwanyin, that on the right another manifestation of Kwanyin. The remaining forms are mostly familiar groups of divinities, such as those of the Sixteen Bōdhisattvas, the Twenty-five Bōdhisattvas, the Seven Kwanyins, the Thirty-three Kwanyins, &c.

Artist unknown. Seventeenth century.

60. Kakémono. Coloured woodcut. Size, 20 × 16½.

Mandara.

The "Pure Land in the West," with figures of Amitábha, Avalôkités'vara, and Mahâsthâmaprâpta.

The picture is a copy of the famous "Hasu-ito no Mandara" (Lotus-fibre Mandâla) of CHŪ-jō HIMÉ, at Tayéma-déra.

Artist unknown. Eighteenth century.

61. Kakémono, on silk, painted in colours. Size, 31 × 15½.

Sambō Kōjin, the Spiritual God of the Three Treasures.

A four-armed divinity holding a precious gem, a *tchakra*, and two *vadjras*.

The picture is blackened, apparently by smoke, and greatly dilapidated through age and exposure. An inscription upon the back states that it was remounted in the fourth year of Kwanyen (1751).

Artist unknown.

Sambō Kōjin is popularly known in Japan as the Kitchen God, owing to a custom of placing his image in kitchens. His chief office, according to the *Butsu zō dzu-i*, is the punishment of evil-doers.

62. Kakémono, on black paper, painted in colours. Size, 31½ × 10.

Three Shintō Divinities.

Saruda-hiko Daijin,
Ōna-muji no Mikoto,
Sukuna-bikona no Mikoto.

Saruda, the central figure, is distinguished by his large and somewhat florid nose; he holds a branch of Sakaki (*Cleyera imperialis*), decorated with *Gohei*. Onamuji, on the right, grasps a spear and a sacred gem; Sukuna, on the left, has in one hand a cup, in the other a kind of sceptre. Above are emblems of the sun and moon, supported by clouds. Two seals are appended to the picture, the upper reading as Kōyō, the lower as Shōwō.

Artist unknown. Eighteenth century.

Shrines to these divinities exist in caverns on Mount Kōshin, near Nikkō. The name of the mountain is derived from a title of Saruda-hiko.

Saruda-hiko is described as a god "with a nose seven cubits long, and great eyes that shine like mirrors." When Niūgi, with five associates, went from heaven, at the command of the Sun-Goddess, to rule over Japan, this formidable being blocked the way, but was disarmed by a display of the physical charms of the goddess Uzumé no Mikoto (Okamé).

A small shrine at the ancient temple of Kasuga no Miya, Nara, is

dedicated to Saruda-hiko, who is regarded as the ground landlord of the locality. According to the 'Handbook for Japan' (p. 388) this god made an agreement with the god of Kashima to lease 3 feet of earth to him, "but the latter cunningly enclosed 3 *ri* square of ground during the night, pretending that the 3 feet in the contract referred only to the depth of soil. It is the popular belief that in consequence of this trick no tree on Kasuga yama sends its roots more than 3 feet below the surface."

Ōna-muji, "The great possessor of names," was a descendant of Susanō-no-Mikoto (son of Izanagi and Izanami, the creators of Japan). He became ruler of the country after overcoming his rebellious brethren, and in conjunction with Sukuna-bikona, the eldest son of Izanagi and Izanami, completed the work of civilization. To these two gods are ascribed the discovery of medicine, and the invention of divination. (See Satow, Revival of Pure Shintō, 'Trans. Asiatic Soc. Jap.,' vol. iii.)

Gohei, literally "August presents," are offerings to the gods. When plain they consist of a rod of wood from which hang two strips of paper. They were originally supposed to attract the gods to the places, but afterwards became regarded as the seats of the gods, or as the gods themselves.

The names of seven other Shintō divinities, called the Go Shichi Miō Ō, are written upon the picture.

1. Michi no Miōya no Kami.
2. Inochi no Kami.
3. Konjin.
4. Shiwo Gawa no Kami.
5. Saiwai no Kami.
6. En Musubi no Kami.
7. Funadama no Kami.

63. Kakémono, on silk, painted in colours. Size, $17\frac{1}{2} \times 13\frac{1}{4}$.

The Pure Land of the West (Sansk. SUKHAVATI).

The Buddhist Paradise, with its lotus lakes and jewelled pavilions, presided over by Amitābha and his spiritual sons. The Buddha who occupies the central throne, here takes the form known in Japan as "Mandara no Mida," distinguished by the marks of the wheel of the law upon the right hand, and left foot, and by the *Svastika* upon the breast.

Artist unknown. Nineteenth century.

64 to 66. A set of three Kakémonos, on silk, painted in colours. Size, $23 \times 11\frac{1}{2}$.

Dai Nichi Niorai, Aizen Miō Ō, and Gwanzan Daishi.

1. Dai Nichi Niorai (Sansk. Vāirōtchana).

The position of the hands, the right forefinger grasped in the left palm, has a special significance which even the initiated find difficult of explanation.

2. Aizen Miō Ō. A transformation of Atchalā the Insatiable, with flaming halo and six arms: one hand is clenched and threatening, the others hold a *vadjra*, bow, arrow, bell, and lotus. Sacred gems fall from the throne, and the ground is strewn with Buddhist symbols.

Aizen Miō Ō, as described in the *Butsu zō dzu-i* (vol. i.), is surrounded by a fiery aureola, and bears on his head a lion crown. His body has the colour of the sun, and his triple eyes glare with anger.

3. Gwanzan Daishi, appears in priestly garb seated upon a dais, holding in one hand a crystal rosary, in the other a *vadjra*. At the upper part of the picture are oblong spaces for poetical or other compositions.

Painted by Ē-DOKORO MUNÉ-NIWA. Dated the 5th year of Shōtoku (1715).

Gwanzan or Jiyé was a famous Japanese priest of the Tendai sect (914-987 A.D.). The Buddhist temple of Jigendō, at Uyéno is dedicated to him and Jigen Daishi (seventeenth century), jointly, as the Rio Daishi (Two Great Teachers).

The title Daishi is conferred as a posthumous honour by the Mikado upon distinguished members of the priesthood.

67. Kakémono, on silk, painted in colours. Size, $33\frac{1}{2} \times 16\frac{1}{2}$.

The Gods of the Twenty-one Mountains. (Jap. SAN NO NI-JIU-I SHA.)

The presiding deities of the Great Mountains of Japan form a rather mixed assemblage, consisting of Japanese priests and emperors. The nun Chiujō Himé; two figures, one with the head of a monkey, the other with that of an ox; and a number of divinities resembling Dévi. Each god occupies a special compartment, and is seated upon a dais in front of a three-leaved screen. In the middle of the picture is the *Kurikara*, a Dragon coiled around the sacred sword, supposed to be an emblem of the union of the active and passive coefficients of nature (*yang* and *ying*), or the essential elements of creation. A Tengu (see No. 2125), in priestly robes, and two monkeys, are represented upon a verandah, the entrance to which is guarded by two lions, the emblems of S'akyamuni.

These divinities are recognised only by the Tendai sect.

Artist unknown. Eighteenth century.

68 to 77. A set of ten Kakémonos, on paper, painted in colours. Size, $60 \times 26\frac{1}{2}$.

Various Buddhist subjects.

(1) The Court of King Yama.

The King of Hades, seated upon his throne, and surrounded by his ministers, is glaring fiercely upon an unhappy spirit just

brought to judgment. The delinquent, in the grasp of a demon, is confronted with the mirror, whose accusing surface reflects the image of himself in the act of perpetrating the blackest of the crimes enumerated in the Buddhist code, the murder of a holy priest.

Near him stand other souls in funeral wrappings, awaiting their trial. On the left a fiendish scribe registers the sentences of punishment, while upon the opposite side sits a figure of beneficent aspect, whose duty is to inscribe acquittals. Next to each of the secretaries is a rod, surmounted by a head, demoniacal on the left, angelic on the right. Amongst other examples of anthropomorphism in the treatment of the subject, are some unfortunate souls who are fettered in true Chinese fashion by the wooden collar or *canque*.

In Chinese Buddhism, ten Yamas are recognised as presiding over the infernal courts. It is believed that the disembodied spirit is summoned before each of the ten in succession, at certain intervals, until the last interview terminates the period of Chiu-in, or suspense, and brings the execution of the judgment. The appointed times of trial are the 7th, 14th, 21st, 28th, 35th, 49th, and 100th days after death, and the first and second anniversary of the demise.

(2) The First Hell.

The picture shows the usual details of torture—burning, crushing, boiling, &c.

(3) The Third Hell.

The picture is for the most part filled with representations of the more commonplace and material torments; but a curious exercise of Oriental ingenuity is shown in the punishment devised for those who have yielded to carnal sins during life. Some of the offenders are seen shrieking in the fiery embraces of demon courtesans, while others, irresistibly impelled by the passions they now expiate, climb spiky trees in pursuit of phantom houris, who always elude their grasp to reappear in a new spot and tempt the lacerated wretches to repeat their never-ending struggle of agony and disappointment.

(4) Gaki (Sansk. Prêta).

The Prêtas are represented by bistre-coloured starvelings, who are ever tantalized by the presence of food and water that turn to fire when brought to their lips. One of the wretches is seen to stab himself that he may quench his thirst with a draught of his own blood, another feasts greedily upon some emaciated children, and others are prostrating themselves to beseech the intercession of the priesthood. A prêta with an enormously swollen abdomen is a common figure in such scenes.

(5) A Japanese rendering of the Buddhistic view of cruelty to animals, a sin which includes not only such sports as cock-fighting, hawking, and hunting, but the exaction of excessive work from

horses and oxen in agriculture and transport. The oppression of animal by animal is liberally illustrated, and in one place appears in a kind of retributive series. A frog in the act of swallowing a worm is seized by a snake, upon which in turn an attack is made by a wild boar, while a hunter prepares to discharge an arrow at the quadruped, ignorant of the presence of a demon, who is about to transfix him with a spear. Near by, a monster serpent, sick and helpless, has become the prey of the meanest insects.

(6) The conflict between Indra and the Asuras.

At the foot of the picture, the Dragon Kings are seen bowing before a young prince. In a chamber to the left of that occupied by the prince, are two Dragons, and a Garuda flies out of the building, carrying in its beak a large snake. The meaning of this portion of the subject is somewhat obscure.

The King of the Asuras, distinguished by his gigantic size and triple head, is armed with bow and sword, and grasps in one of his four arms a symbol of the moon. Indra, mounted upon a white elephant, attended by the four Mahârâdjâhs and a numerous army of Dévas, scatters destruction amongst the rank and file of the Asura host. The Thunder God is seen at the left of the picture, sounding the battle alarm.

Below are represented some temple buildings, in which female figures dressed like princesses are weeping, while on the left are seated some divinities, who appear little concerned in the fortunes of the day.

(7) The Three Visions.

The subject appears to be a Japanese adaptation of the story of the "three visions," by which the mind of S'âkyamuni was turned from worldly pride and luxury and engraved with the indelible conviction of the impermanency of all things. The young S'âkyamuni is represented by a Japanese prince, probably Shôtoku Taishi, and the rest of the actors in the scene, as well as the buildings and accessories, are essentially Japanese; a fiction which the artist may have adopted in order to make the story more impressive for his countrymen. The episodes of the old man, the sick man, and the corpse, are shown in different parts of the picture, and new elements, pointing to the same moral, are introduced in the form of an aged woman, sorrowfully regarding her withered features in a mirror, and a blind man, whose uncertain steps are guided by a child. In another portion of the picture, the beauties of the seraglio are listening to the recitative of an old pilgrim, who is rolling the beads of a rosary between his palms; and in the foreground is seen the young prince, about to quit his house, receiving from an attendant a bamboo decorated with *gohei*.

(8) The evils of earthly existence.

Fire, famine, war, sickness, and death.

Death is represented under three different aspects—in one place,

a mother and father gaze upon the body of their only child; in another, a noble weeps over the loss of his young wife; and in a third, an infant vainly seeks the cold breast of the emaciated corpse of his mother, while a carrion-crow perched above waits for its prey. The conflagration scene might stand unaltered as a picture of the same calamity in the present century.

(9) "The Nine States of Death."

The corpse of a young female is seen passing through all the stages of decomposition, until at last, unclean beasts and crawling things having had their fill, all that is left of the once active life is represented by scattered fragments of bones. The moral of this, as of the two preceding pictures, is the Buddhist keynote, that all in this world is vanity, and naught is permanent.

The figure represented is said to have been that of the Empress Danrin (ninth century), who was thus exposed in obedience to her own wish. The poetess Ono no Komachi is the subject of a similar revolting design.

(10) A scene of peace and prosperity.

It is somewhat curious to observe that a peasant is carrying a supply of game and fish to the house where the rich man sits feasting, notwithstanding the serious view taken with regard to the destruction of animal life in one of the preceding pictures.

In the foreground is shown a group of demons startled by the sudden bursting of their hellish caldron, and the appearance in the midst of its watery contents of gorgeous lotus-flowers which cradle new-born infants in their petals.

Artist unknown. The originals are said to date from the ninth century.

78. Kakémono, on silk, painted in colours. Size, $48\frac{1}{2} \times 21\frac{1}{2}$.

Ja-shin no Benten. (THE BENTEN WITH THE SERPENT-BODY.) See p. 42.

Benten is here represented in a very unusual form. The upper portion of the figure, which is shown rising above the waves, resembles that of a Dêvî, but terminates below the waist in serpentine coils that are visible through the transparent water.

The goddess holds in one hand a sword, in the other a sacred gem.

Copied by TAIRA SO-IN in the seventh year of Tempō (1836), from a picture by KOSÉ NO KANA-OKA (ninth century). Seal.

79 and 80. A pair of Kakémonos, on silk, painted in colours. Size, $42\frac{1}{2} \times 18\frac{1}{2}$.

The Twelve Dêva Kings. (See Nos. 9 to 20.)

Silk and pigment greatly discoloured, probably by contact with incense fumes.

Attributed to KOSÉ NO KOBÉ-HISA. No signature or seal.
Fourteenth century.

81. Kakémono, on silk, painted in colours. Size, $39\frac{1}{4} \times 15\frac{5}{8}$.

Zengo Riū Ō. (The Dragon King.)

A divinity with green complexion and dragon tail, clad in flowing robes, and holding a golden salver upon which are three Sacred Gems. He stands upon a cloud that rests upon the waves.

Painter unknown. Nineteenth century.

82. Kakémono, on silk, painted in colours. Size, $44\frac{1}{4} \times 18\frac{1}{2}$.

S'âkyamuni.

The Buddha is seated, holding in his hand a begging bowl.

Painted by HŌ-ITSU after a picture by NOBU-ZANÉ (13th century). Signed. Seal.

The original picture is a celebrated work, but possesses more historical than artistic value if the copy be accurate.

- 83 and 84. A pair of Kakémonos, on silk, painted in colours.
Size, $38\frac{3}{4} \times 16\frac{3}{4}$.

The Sixteen Arhats. (See p. 46.)

Attributed to KANO KAZU-NOBU. Probably a copy. Nineteenth century.

85. Kakémono, on silk, painted in colours. Size, $40\frac{3}{4} \times 13$.

Dragon King (NĀGA-RĀDJA).

A human figure in imperial dress standing upon the back of a dragon which bears him upon the surface of the waters. He holds a salver containing three Sacred Gems.

Painted by TAMA-TAKA (or GIOKU-RIU) I-SHIN. Signed HŌGEN TAMA-TAKA I-SHIN. Two seals. Date on back of kakémono, 9th year of Tempō (1838).

86. Kakémono, on silk, painted in colours. Size, $36\frac{3}{4} \times 14\frac{1}{4}$.

The Eight-sworded Bishamon (VĀIS'RĀMANA).

The god is mounted upon a lion, and rests his right foot upon a tortoise, the left upon a lotus thalamus. He has four triple-eyed heads, and twelve arms; eight of the hands are armed with swords, the remaining four hold a *vadja*, a pagoda, a precious gem, and a sacred key. The nimbus is represented by a modified *tchakra*, upon which are emblems of the sun and moon, and two

figures riding upon foxes. The helmet-crown is shaped like the head of a lion, and is surmounted by a figure of Vâirôtchana.

This picture is a modified Butsu-yé, differing from the usual form, chiefly in the absence of decorative colouring.

Painted by HANA-BUSA ITTÊI at the age of eighty-one. Signed. Seal. The back of the picture bears an inscription with the date of the 3rd year of Tempō (1832).

87. Kakémono, on paper, painted in colours. Size, $7\frac{1}{8} \times 2\frac{3}{4}$.

Temple attendant holding incense-burner. Inscription above the figure.

Artist unknown. Sixteenth century (?).

88. Kakémono, painted in colours upon a material woven from lotus-fibres. Size, $36\frac{3}{4} \times 14\frac{3}{4}$.

The S'âkyamuni Trinity.

Attributed to TOSA TAKA-CHIKA. No signature or seal. Twelfth century.

89. Kakémono, on silk, painted in colours. Size, $35\frac{3}{4} \times 14\frac{1}{4}$.

Buddhist Divinity.

An effeminate figure holding a salver filled with peony flowers and leaves.

Attributed to WU TAO-TSZ'.

On the outside of the kakémono is written "Tō Go Dōshi hitsu." From the pencil of WU TAO-TSZ' of the T'ang Dynasty. There is, however, no further evidence of its authenticity or nationality.

90. Kakémono, on silk, painted in colours. Size, $34\frac{1}{8} \times 15\frac{1}{4}$.

Dai Koku Zō Bosatsu. (Sansk. ÂKÂSAGARBHA.)

An effeminate figure seated upon a lotus, holding the right hand down with the palm turned forwards, and grasping a Sacred Gem in the left. Flaming nimbus and halo.

Artist unknown. The period, ninth year of Anyei (1780), written on the back of the kakémono, probably refers to the date of mounting, as the picture appears to be much older.

- 91 to 110. A set of twenty unmounted pictures, on paper, painted in colours. Sizes various.

Buddhist wall decorations.

Dragons, apsaras, many-tinted clouds, &c., boldly sketched and

strongly coloured. Intended for the decoration of the panels of a Buddhist temple.

Artist unknown. Nineteenth century.

111. Unmounted drawing, on silk, painted in colours upon a gilded background. Size, $8 \times 4\frac{1}{4}$.

Hachiman.

A martial figure in Japanese armour, mounted upon a white horse. Background gilded.

Artist unknown. Eighteenth century.

Hachiman is the deified Mikado Ōjin (270–310 A.D.), the son of the Empress Jingō (p. 141). He is regarded by the Japanese as the God of War.

- 112 and 112a. A pair of unmounted drawings, painted in colours, upon a gilded background. Size, $6\frac{1}{4} \times 3\frac{1}{4}$.

Daikoku. (See p. 33.)

Painted by Keri. Signed. Seal. Nineteenth century.

113. Unmounted drawing on silk, painted in colours, upon a gilded background. Size, $8\frac{3}{4} \times 6\frac{3}{4}$.

Portrait of a priest.

Artist unknown. Nineteenth century.

114. Unmounted drawing, on black paper, painted in colours. Size, $14 \times 8\frac{3}{8}$.

The Amitābha Trinity.

Artist unknown. Eighteenth century.

115. Unmounted drawing on black paper, painted in colours. Size, $13\frac{7}{8} \times 10\frac{3}{4}$.

Ji-zo (Sansk. K'SHITĠGARĠHA). See p. 77.

A priestly figure, in rich apparel, standing upon two cloud-borne lotuses, grasping in his left hand a Sacred Gem, in the right a ringed staff. The face is youthful and gentle in expression, and the brow bears the *urna* mark of the Bōdhisattva. Background black.

Artist unknown. Seventeenth century (?).

116. Unmounted drawing on silk, painted in colours, with gilded background. Size, $27\frac{1}{4} \times 20\frac{1}{2}$.

"The Paradise in the West."

The scene is very similar to other representations of the same

subject in the collection, but is somewhat more elaborate in its architectural details.

A tendency towards linear perspective appears here, as in many Buddhist pictures, in the convergence of lines of pavement and lateral walls towards a kind of vanishing point. The vanishing points are, however, improperly multiplied and placed without reference to the position of the horizontal line. The idea undergoes no further development.

Artist unknown. Nineteenth century.

117. Unmounted drawing upon blackened silk, painted in colours.
Size, $33\frac{1}{2} \times 12\frac{3}{4}$.

K'shitegarbha. (See No. 115.)

Artist unknown. Eighteenth century.

- 118 to 126. A set of nine unmounted drawings on paper, painted in colours. Sizes various.

Buddhist Hades.

1. King Yama.
- 2, 3, 4, and 5. Officials of the Infernal Court.
6. The accusing mirror. Souls awaiting judgment. The mirror reflects a scene of highway murder in which the victim is being strangled by a process similar to that adopted by the Thugs.
- 7 and 8. The torments of the damned.
9. The saving Bôdhisattva descending to hell to aid the sufferers.

Artist unknown. Nineteenth century.

- 127 to 130. A set of four drawings on paper, painted in colours.
Size, $50\frac{1}{2} \times 23\frac{1}{2}$.

Buddhist Hades. (Sansk. NARAKA.)

The 'Ten Kings of Hell' appear in this series: in other respects there are no special peculiarities in the treatment of the subject. The malefactor brought before the mirror of accusation, is a temple incendiary, and is hence reserved for the most condign punishment.

Artist unknown. Nineteenth century.

- 131 to 140. A set of ten unmounted drawings on paper painted in colours. Size, $39\frac{1}{2} \times 19$.

Buddhist Hades.

The Ten Kings of the Buddhist Naraka. Judgment and punishment of the sinners.

Copied by UYE-MURA YU-JIRO from ancient pictures.
Dated 7th year of Kwanyei (1795).

141. Unmounted woodcut, coloured by hand. Size, 50 × 18½.

Paradise and Hell.

A compressed pictorial review of the good and evil Karma, with the reward of the former, and the grim punishments awaiting the latter.

Eighteenth century.

142. Unmounted drawing on silk, painted in colours. Size, 40½ × 19½.

Portrait of a Priest.

A priest of high rank, seated upon a raised mat. The features, those of a man below middle-age, have the aquiline type frequently met with in Japanese of patrician birth. The red outer robe is emblazoned with the crest of the Tokugawa clan, and a similar device appears upon the curtain above.

Artist unknown. Nineteenth century.

143. Unmounted drawing on silk, painted in colours. Size, 33½ × 17.

Portrait of a Priest.

The form of the ecclesiastical armed-chair upon which the priest sits in Japanese fashion, is worthy of note.

Artist unknown. No signature. Two seals. Nineteenth century.

144. Unmounted drawing on silk, painted in colours. Size, 47 × 23½.

The Eleven-faced Kwanyin (JIU-ICHI-MEN KWAN-NON).

The goddess stands upon a lotus, holding a ringed staff in the right hand, and a vase containing lotus-flowers in the left. Her head is encircled by a radiant nimbus.

Below are two guardian divinities of threatening aspect. The figure on the right hand is red, and has three heads and six arms; his fellow on the opposite side is dark blue, four-headed, four-armed, and serpents are entwined around his neck, loins, and wrists.

Artist unknown. Eighteenth century.

145. Unmounted drawing, on silk, painted in colours. Size, $45\frac{1}{2} \times 23\frac{1}{2}$.

The Many-handed Kwanyin (P).

A female figure seated upon a lotus, which rises above the waves, and is supported by two Dragon Kings. She is attired in a white robe, and holds various Buddhist symbols in her eighteen hands.

Artist unknown. Eighteenth century.

146. Unmounted drawing, on silk, painted in colours. Size, $46\frac{1}{2} \times 21\frac{1}{2}$.

The Many-handed Kwanyin.

The arms of the divinity are twenty in number. Her lotus-throne is upborne by the four Mahārādjas, who stand upon the heads of as many sacred elephants; these in turn are supported by a golden Wheel of the Law, which rests upon the backs of a multitude of smaller white elephants.

Artist unknown. Seventeenth century (?).

147. Unmounted drawing on black paper, outlined in gold ink. Size, $37\frac{3}{8} \times 18\frac{1}{2}$.

The Amitābha Trinity.

Below are two votive figures, male and female, kneeling at the feet of the thrones.

Painted by Hō-IN ON-KO. Signed. Seal replaced by *Kaki-han* (a written sign). Seventeenth century (?).

148. Tracing from a wall-painting in distemper, at the temple of Hōriūji (Nara).

Presented to the Collection by Ernest Satow, Esq., C.M.G. Size, $123\frac{1}{2} \times 102\frac{1}{2}$.

The Amitābha Trinity (P).

The central figure represents a Buddha seated upon a lotus-throne which is supported by a number of crouching dwarfs. The aspect of the Divinity, and the position of the hands (right hand raised, both palms directed forwards) are in accordance with the image of Amitābha described in the *Butsu zō dru-i* as "Nichi gwatsu Tō-miō-Butsu."

On each side of the Buddha stands a Bōdhisattva, with hands clasped in prayer (Avalōkitēs'vara and Mahāsthāmaprāpta?). In the foreground are two martial figures of Déva Kings, and between them two conventional lions. Four other personages

appear behind the Trinity, two of whom have the aspect of Déva Kings and two that of Arhats, but the details have become so indistinct, from the effects of time and exposure, that identification is very difficult.

The original work is said to date from the foundation of the Temple by Shōtoku Taishi, in 607 A.D., and is attributed to the joint efforts of the famous Buddhist sculptor Tori Busshi and a Korean artist. The half-obliterated remains still manifest the touch of a practised hand, and in colouring and composition bear no small resemblance to the works of the old Italian masters. The painting is probably the oldest specimen of Buddhist or other pictorial art extant in Japan, and has, moreover, an especial interest as being one of the very rare examples of the application of a coloured design directly to the surface of the plaster wall (the ordinary mural decorations being usually executed upon paper which is afterwards affixed to the wall by paste). It is not, however, a true fresco.

THE YAMATO AND TOSA SCHOOLS.

THE style of the Native School, called the YAMATO, or WA-GWA RIŪ, is the oldest and most characteristic, but in the works of its later periods the weakest and most conventional, of the Japanese modifications of Chinese art. Its foundation is attributed to a Court noble of the Fujiwara line, named KASUGA MOTO-MITSU, who flourished in the beginning of the eleventh century, but it is probable that most of the peculiarities of the school had been gradually evolved before this time under KANAOKA and his followers, from one of whom, KOSÉ NO KINMOCHI, MOTOMITSU had learned the principles of his art.

It has already been noted in the general introduction that the later representatives of the Kosé family devoted their brushes almost entirely to Buddhist pictures, abandoning the field of Japanese motives to the long line of painters of whom MOTOMITSU is regarded as the ancestor, and who at the same time inherited whatever features of originality might have been developed in the art of KINTADA, KINMOCHI, TSUNÉNORI, and other of their predecessors.

The name of YAMATO RIŪ was retained until the thirteenth century; and the school in the interval numbered many celebrated painters, (in addition to those of the Kosé line enumerated on page 11), amongst whom may be mentioned MITSU-CHIKA, the son of the founder; TAKU-MA TAMÉ-UJI, an early contemporary of MOTOMITSU, and a collateral adherent rather than a pupil of the school; TAKA-CHIKA and TAKA-NOBU, descendants of MOTOMITSU, KEI-ON or SUMIYOSHI HŌGEN, the son of TAKA-CHIKA, and the TAKUMAS, TAMÉ-HISA, TAMÉ-TŌ, CHŌ-GA, and SHŌ-GA (see list, p. 97). In the thirteenth century the most famous artists were NOBU-ZANÉ, the son of TAKA-NOBU, and FUJI-WARA NO TSUNÉ-TAKA; the latter, then at the head of the school, assumed the family name of To-sa, which was thenceforth retained by his descendants as the permanent title of the Academy, which however underwent no immediate change save in appellation.

The Academy, now known as the Tosa 門, continued to monopolize art-teaching and patronage until the period of the renaissance of Chinese art in the fifteenth century. While the star of the YAMATO painters was in the ascendant, the influence of the old Chinese masters had been gradually losing its hold upon the painters of Japan, except in the section of Buddhist art where the influence of WU TAO-TSZ' was still visible in the compositions of MEICHO and his followers. But the same prolific age that brought SESHU, SHIUBUN, and MASANOBU to revive Chinese teaching, gave to the Tosa school two of its greatest masters in MITSU-NOBU and his son MITSU-SHIGÉ; and the line has continued without interruption through a long list of talented artists to the present day. Since this time the Academy has held its position rather as a heritage than by virtue of any signal achievements. MITSU-OKI, the chief representative of the family in the seventeenth century, and his great-grandson MITSU-YOSHI, in the eighteenth century, were distinguished by the elaborate delicacy of their drawing and colouring, and some of the old originality reappeared in MITSURADA, the son of the latter; but with these exceptions, none of the Tosas after MITSUSHIGÉ can be specified as the possessors of any striking individuality, either in execution or invention.

The characteristics of the YAMATO style are quite distinctive when taken collectively, but offer few features of novelty upon analysis. The main principles of design were those of Chinese art, while the colouring, at first tender and subdued in tone, became heavier and more brilliant from the sixteenth century. The drawing was executed with finer pencils than those used by artists of other schools, and, though sufficiently firm and delicate, looked feeble beside the works of the men who had revived Chinese art; but the beauty of the productions of the Academy was most seriously marred by the incorrect and ungraceful rendering of the human figure, exemplified in the doll-like imbecility of their portraits of the lords and ladies who represented the high culture of old Kyoto. This mannerism was perhaps rather the fault of a tradition than of any lack of artistic discrimination; for the same painters could, on occasion, abandon their formal and rather wearisome illustrations of Court life to dash off fresh and unconventional sketches, which displayed all the power of the Chinese School, and all the humour of the

modern artisan designers; moreover as painters of *Butsu-yé* they were unsurpassed until the time of CHŌ DENSU.

The colouring of the later Yamato-yé was as decorative as the use of gold and brilliant pigments could make it, and the coloured areas were so subdivided as to give almost the effect of a brocaded pattern; but although the disposition of contrasts was in some respects at variance with European canons, and the use of a bright verdigris was perhaps too freely indulged in, the effect as a whole has much of the rich harmony of the illuminations of the fourteenth-century missals.

The only marked innovation in the practice of the Yamato artists was the Asmodean expedient of spiriting away the roof from any building of which they desired to expose the interior. This licence appears to have no precedent in Chinese pictorial art. ?

The favourite motives of the school were drawn from biographies of famous scholars, priests, or heroes; poetical compositions; native or Chinese legends and romances; temple inventories (*Yengi*); and ceremonials of the Mikado's Court. The artists, however, frequently painted Buddhist pictures, and not only left many sketches of horses, birds, flowers, and other objects in the simple style of the old Chinese masters, but often gave loose rein to such quaint fancies as those exemplified in the 'Night Journey of the Hundred Demons towards the Rising Sun' (No. 262), or to outbreaks of sly fun that recall the inventions of the modern *netsuké* carver. Nos. 494, 201, 204, 212, and 228, may be referred to as representative specimens of the various manners.

The following is a list of the artists of the YAMATO-TOSA School:—

TAKU-MA TAMÉ-UJI. The founder of the "Takuma school," which is sometimes distinguished as a special branch of the Yamato riu. Flourished about 955 A.D.

KASUGA MOTO-MITSU. (See p. 95.)

KASUGA MITSU-CHIKA, son of MOTO-MITSU.

KASUGA TAKA-YOSHI. The first holder of the office of Kasuga Yédokoro.

TAKUMA TAMÉ-NARI. Noted for rapid sketches in the Chinese style and Buddhist pictures. His paintings of the 'Nine Regions of the Western Paradise' are still preserved at the temple of Biodō-in (Uji).

NARI-MITSU. A Court painter, chiefly remembered by a picture of a cock that was so life-like as to excite the animosity of a fowl which had been brought into the room where the painting was kept. Neither the period nor family of NARI-MITSU are known precisely, but he is said to have been a pupil of a priest of Miidéra named Kō-gi.

HADA NO MUNÉ-MASA. Lived at the end of the eleventh century.

12th century:—

KASUGA TAKA-CHIKA, SON OF TAKA-YOSHI. See No. 88.

KASUGA MITSU-NAGA, SON OF TAKA-CHIKA. See No. 276.

KEI-ON, SON OF TAKA-CHIKA. KNOWN ALSO AS SUMI-YOSHI HŌGEN.

KASUGA YUKI-NAGA, SON OF TAKA-CHIKA. He and his brothers lived at the end of the twelfth century.

NOBU-SADA. Noted for paintings of horses. Flourished about 1110 A.D.

TAKUMA TAMÉ-TO. A retainer of the Emperor Konyé no In (1142–1155). Painted many Buddhist pictures.

TAKUMA TAMÉ-HISA. Third son of TAMÉ-TO. He was in the service of Yoritomo in the period Jiuyei (1182–1184).

TAKUMA CHŌ-GA, OR CHŌGA HŌIN. End of twelfth century. Famous for portraits and Buddhist pictures.

TAKUMA SHŌ-GA, OR SHŌGA HŌGEN. End of twelfth century.

FUJIWARA (OR TŌ) NO TAKA-NOBU. Pupil of TAKA-CHIKA. Died 1205, at the age of 63. Noted also as a poet.

FUJIWARA NO KANÉ-FUSA. Especially remembered by a portrait of Hitomaru, painted on the occasion of a festival in honour of the poet in 1118.

FUJIWARA NO HIDÉ-HIRA. Died 1187.

TAIRA NO KIYO-MORI. The famous regent, under whom was carried on the long conflict of the Gen and Hei between the Minamoto and Taira factions. He is said to have been a skilful painter, and his talent descended to his daughter. Died 1181, at the age of 63.

MORI-SADA SHINNO. SON OF THE EMPEROR TAKAKURA NO IN (1169–1180). Illustrated the *Sagaromo Monogatari*.

13th century:—

TOSA TSUNÉ-TAKA, ENTITLED **KASUGA TOSA GON NO KAMI.** SON OF

MITSU-NAGA. He was the first of his family to assume the patronymic of To-sa. Flourished about 1240.

TOSA KUNI-TAKA, son of TSUNÉ-TAKA. Received the title of BUZEN NO KAMI.

GO-KIO-GOKU FUJIWARA NO YOSHI-TSUNÉ. A member of the household of the Emperor Tsuchi-mikado no In (1199-1210). Noted for paintings of horses. Died 1206, at the age of 37.

TAKUMA TAMÉ-YUKI. A retainer of the Shōgun Yoritsuné. Painted many Buddhist pictures.

TAKUMA RIŌ-GA, or HŌGEN RIŌGA.

TOSA NAGA-TAKA, son of TSUNÉ-TAKA. See No. 285.

TOSA YOSHI-MITSU, son of TSUNÉ-TAKA.

FUJIWARA NO NOBU-ZANÉ, son of TAKA-NOBU. Died 1265, at the age of 88. He left a brilliant reputation as a painter of portraits and other studies from nature. See Nos. 82 and 226.

FUJIWARA NO TAMÉ-TSUGU, son of NOBU-ZANÉ. Died 1265.

FUJIWARA NO KORÉ-NOBU, son of TAMÉ-TSUGU.

KAI HOKKIŌ. The true name of this artist has not been traced; he left a son named KEI-NIN, who was also a noted painter.

SŌ-HÉKI-MON-IN. A female artist, consort of the Emperor Go-Horikawa no In (1222-1232), who is known by her illustrations of the *Genji Monogatari*.

14th century :—

TOSA MITSU-HIDÉ, son of KUNI-TAKA.

TOSA TAKA-KANÉ, son of MITSU-HIDÉ.

TOSA NAGA-AKIRA, son of NAGA-TAKA.

TOSA TAKA-SUKÉ, son of NAGA-AKIRA.

TOSA TAKA-MORI, son of TAKA-KANÉ.

TOSA MITSU-AKI, son of YOSHI-MITSU.

TOSA YUKI-MITSU, son of MITSU-AKI. Became Kasuga Yédokoro in 1360.

TOSA NAGA-HARU, son of MITSU-AKI.

TOSA JAKU-SAI, son of MITSU-AKI.

TOSA TAKA-MITSU, son of MITSU-AKI. Known also as MIMBU and AWADA-GUCHI HŌGEN. See No. 227.

TOSA SUKÉ-YASU, son of TAKA-SUKÉ.

TOSA YUKI-HIRO, son of YUKI-MITSU.

TOSA MITSU-SHIGÉ, son of YUKI-MITSU. Became Kasuga Yédokoro

in 1390. He must be distinguished from the MITSUSHIGÉ of the 16th century.

TAKUMA YEI-GA. Principally noted as a painter of Buddhist pictures in the style of LI LUNG-YEN and NGAN HWUI.

EN-ICHI-BO SEI-NIN. KNOWN also as MIYO-YÉ SHŌNIN.

TAKUMA RIŌ-ZON.

TAKUMA JŌ-KŌ. End of fourteenth century.

FUJIWARA NO TAMÉ-NOBU, son of KORÉ-NOBU. Died 1306.

FUJIWARA NO HIDÉ-NOBU, son of TAMÉ-NOBU.

15th century:—

TOSA MITSU-KUNI, son of NAGA-HARU.

TOSA MITSU-HIRO, son of YUKI-HIRO.

TOSA YUKI-HIDÉ, son of YUKI-HIRO. See No. 227.

TOSA MITSU-CHIKA, son of MITSU-SHIGÉ.

TOSA MITSU-SUYÉ, son of MITSU-HIRO.

TOSA HIRO-CHIKA, son of YUKI-HIDÉ. KNOWN also as MITSU-MOCHI KEI-SO, and TSUNÉ-MASU. He became Édokoro in 1439. See No. 212.

TOSA YUKI-MORI, son of YUKI-HIDÉ.

TAKUMA SHŌ-KEI.

MASA-TSUGU. A pupil of the school who worked in the middle of the century. Family name unknown.

SHIBA KAN-SHIN. Flourished in the period Eikiō (1429–41).

SHIBA SON-KAI. A celebrated artist who has left many pictures in the Temples of Tōdaiji and Kōfukuji at Nara. His name is often mistaken for that of SHIBA HŌGEN RINKEN. Flourished in the period Kakitsu (1441–4).

SHIBA KEI-SHUN. Flourished in the period Bummei (1469–87).

TOSA MITSU-NOBU, son of HIRO-CHIKA. He became Édokoro in 1496, and died in 1543, at the age of 98. He was one of the greatest artists of the school, and has left many works both in the simpler and more elaborate styles, that belong to the masterpieces of Japanese art.

16th century:—

TOSA MITSU-SHIGÉ, son of MITSU-NOBU. He became Édokoro in 1532, and died about 1560. His daughter, CHIYO MITSU-HISA, also an artist, married KANO MOTONOBU, and followed the manner of her husband's school. See Nos. 417–28.

TOSA MITSU-MOTO, son of MITSU-SHIGÉ. Died in 1569, at the age of 29.

TOSA MITSU-YOSHI, son of MITSU-SHIGÉ. Died in 1613, at the age of 74.

NOBU-HARU, probably of the TAKUMA family. He became Kasuga Yédokoro about the middle of the century.

RIN-KEN HÖGEN, SHIBA family. Flourished in the period Yeishō (1504-1521).

IWA-SA MATA-HEI, a pupil of TOSA MITSU-SHIGÉ. He was the founder of the Ukiyo-Yé riu, or Popular school (q.v.) See No. 205.

17th century:—

TOSA MITSU-NORI, son of MITSU-YOSHI. Died 1638, at the age of 55.

SUMI-YOSHI HIRO-MICHI, son of MITSU-YOSHI. Adopted the name of SUMI-YOSHI by Imperial command. Died 1670, at the age of 71. See Nos. 201 and 226.

TOSA MITSU-ŌKI, son of MITSU-NORI. Died 1691. See Nos. 205a and 208.

TOSA JAKU-YO, son of MITSU-NORI. Became a priest at Hōjuji, in Settsu, and took the name of KIŌ-TEN ŌSHO.

SUMI-YOSHI HIRO-ZUMI, son of HIRO-MICHI. Died 1705, at the age of 84.

KAKU-SHIU KŌ-KA, son of HIRO-MICHI. Became a priest. Died 1733, at the age of 91.

TOSA MITSU-NARI, son of MITSU-ŌKI. Died 1710, at the age of 60. See No. 208.

MITSU-ZUMI; named also DO-TON, or TO-DA GEN-BEI. Lived at the beginning of the century.

MITSU-AKI; named also HANA-NO. Pupil of YOSHI-MITSU.

MITSU-KATSU; named also NAKA-MURA. A pupil of YOSHI-MITSU.

MITSU-MASU. A pupil of YOSHI-MITSU.

MITSU-TSUGU. A pupil of YOSHI-MITSU.

HIRO-KATSU; named also KA-TŌ. A pupil of HIRO-MICHI.

HIRO-AKI; named also SHIMA-DA. A pupil of HIRO-MICHI.

SŌ-TATSU; named also TAWARAYA KORÉ-TOSHI. A pupil of HIRO-MICHI, or, according to some authorities, of KANO YASU-NOBU.

He was an artist of great originality, and is regarded as one of the best colourists in Japan. Flourished about 1670.

SHŌ-I. Flourished in the period Keichō. (1596-1615.)

KU-CHŪ-SAI HONNAMI KŌ-HO. Pupil of Sō-TATSU.

The three last-named artists departed considerably from the traditions of the school. Other seceders of note about the end of the century are said to have been OGA-TA KŌ-RIN, the founder of the Kōrin School (q.v.), and NISHI-GAWA SUKÉ-NOBU, one of the leaders of the popular school, who is also claimed as a pupil of KANO YEINO. An earlier celebrity, HONNAMI KŌ-YETSU, the grandsire of KŌ-HO, is likewise believed to have been an offshoot of the Tosa Academy. See Kōrin school.

18th century :—

SUMI-YOSHI HIRO-YASU, son of HIRO-ZUMI. Died 1750, at the age of 84.

TOSA MITSU-SUKÉ, son of MITSU-NARI. Died 1710, at the age of 35. See No. 206.

SUMI-YOSHI HIRO-MORI, son of HIRO-YASU. Died 1777, at the age of 72.

TOSA MITSU-YOSHI, son of MITSU-SUKÉ. Died 1772, at the age of 71. See Nos. 207 and 268.

TOSA MITSU-ATSU, son of MITSU-YOSHI. Died 1764, at the age of 30. See Nos. 209, 442, *et seq.*

TOSA MITSU-TOKI. Died 1803, at the age of 38.

TOSA MITSU-SADA, son of MITSU-YOSHI. Died 1806, at the age of 68. See No. 238.

MATSU-BARA KEI-TAKU.

HACHI-YA KEI-GA.

HIRO-TOKI; named also SUZU-KI. Pupil of HIRO-MORI.

HIRO-FUBU; named also KŌKO and EN-DO. Pupil of HIRO-MORI.

HIRO-MASA; named also ITA-YA KEI-SHŪ. Pupil of HIRO-MORI. Died 1797. See No. 223 *et seq.*

NAO-YOSHI; named also AWADAGUCHI KEI-U. Pupil of HIRO-MORI. Died 1783, at the age of 68.

MORO-KA, or ISHI-YAMA GON CHIUNAGON. Noted also as a wood-carver and poet. Died 1734, aged 65. See Nos. 210 and 243.

19th century:—

SUMI-YOSHI HIRO-YUKI, son of HIRO-MORI. Died 1811, aged 56.

SUMI-YOSHI HIRO-NAO, son of HIRO-YUKI. Died 1814.

SUMI-YOSHI HIRO-TSURA, son of HIRO-NAO. At first bore the name of HIRO-SADA. Died 1864, at the age of 70. See No. 214, *et seq.*

SUMI-YOSHI HIRO-KATA. Still living.

SUMI-YOSHI HIRO-NAGA; named also ITA-YA KEI-I. See No. 218.

TOSA MITSU-ATSU. Son of MITSU-SADA. Died 1852.

TOSA MITSU-KIYO. Son of MITSU-ATSU. Still living.

TOSA MITSU-BUMI. Grandson of MITSU-TOKI. Still living.

MOTIVES.—Amongst the motives more especially illustrated by the Yamato School, and represented in the Collection, are a few demanding a longer notice than can well be appended to the enumeration of the individual paintings. These are the Genji Monogatari, the Sumiyoshi Monogatari, the Story of Urashima, the Story of the Mugé-Hōjiu Gem, the Adventures of Raikō and his companions, and the history of the lives of Yoshitsuné and Benkei. The Takétori Monogatari and the Sagaromo Monogatari, although of great literary interest, are less frequently the subject of art works than the romances first named, and, not being represented in the collection, will not be further alluded to. A review of Japanese literature from the pen of Mr. Satow, contributed to the American 'Cyclopædia,' may be referred to for more extended details.

The Story of the Mugé Hōjiu Gem, is thus related in the illustrated volume, No. 491 of the Collection:—

Taishokkwan Kamatari was a *Kugé* of high rank who lived in the seventh century. His daughter had become the consort of the Chinese Emperor Tai Tsung (627–650 A.D.), and being desirous of founding a temple in her native land, collected a multitude of rare objects, which she despatched to her father under the care of a trusted retainer named Manko. Amongst the most precious of her gifts was a famous sacred jewel, called the Mugé Hōjiu. The renown of this offering spread far and wide, penetrating as far as Riugu, the submarine realm of the Dragons; and the Dragon King, stung by envy, summoned to his aid the King of the Asuras, that he might secure the treasure for himself.

The vessel bearing the priceless gem had reached a place called Chikura ga Oki, between China and Japan, when it was furiously attacked by a demon horde. But Manko undauntedly armed his men and fought with the hellish foe till the whole army was put to flight. The victorious ship then sailed on towards its destination, and at length had nearly gained the shores of Shikoku, when its course was intercepted anew. A log of strange appearance was seen floating upon the waves, and the sailors, urged by curiosity, took it on board and cut it open, revealing within its hollow a woman richly attired and of surpassing beauty. Manko took charge of the mysterious waif, and for a time treated her with due respect; but adverse winds arising, all onward progress was checked during ten long days. In this fatal interval of enforced inactivity the leader's idle thoughts strayed towards his fair guest, and he began to seek her favour. His addresses were met by artful resistance and false scruples of religion, and his passion was aggravated by delay, until, to gain his end, he lent ear to a request of his temptress to betray his trust, and allowed her to behold the Precious Gem. Three days after the desecration of the shrine both the woman and the jewel had vanished; for the siren was an emissary of the Dragon King, and had succeeded by wiles where force had proved unavailing. Manko sailed on to Japan, to lay his confession at the feet of his master.

Kamatari, overwhelmed by the news, could not shake off the thoughts of his loss. At length he quitted the capital and went to Fukazaki, near to the place where the jewel had disappeared, and tarried there in retirement, telling no man who he was. After a time he met with a female diver of great beauty, and, falling in love with her, he made her his wife. For three years the pair lived happily together till a child was born to them, and then Kamatari thought fit to disclose the secret of his rank. The revelation bowed down with shame the mother of his infant, for she knew that a poor fisherwoman could never be a mate for so great a lord, and since her marriage was void, she determined to end her bitter existence by self-destruction. Kamatari, finding himself powerless to alter her resolve, told her of the loss of the jewel, and prayed her to attempt the recovery of the treasure rather than to sacrifice her life uselessly. Without a word she sprang into the sea and the waves closed over her. . . . Hour by hour he watched

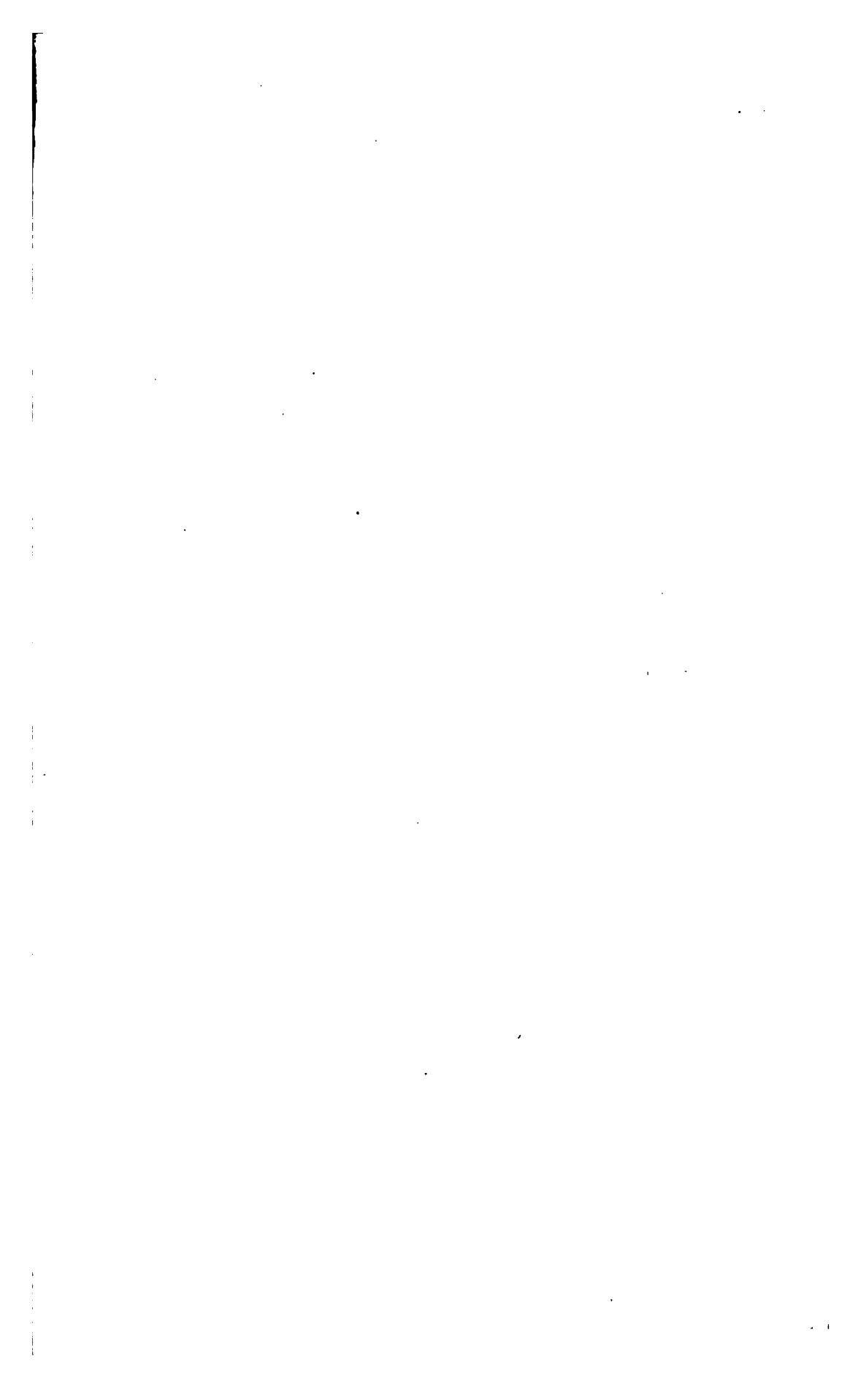


PLATE 14.



THE MUGÉ HÔJU GEM. (Page 105.) After Temkioka Tangé.

for her return, and day succeeded day; at last, as the sun was declining for the seventh time after her departure, she suddenly appeared before him, exhausted and despairing. She had returned empty-handed; for the jewel, preserved in the realm of the Dragon King, was guarded by fierce monsters, and could not be approached. Kamatari, after long thought, devised a plan to decoy the Dragons from their charge while his wife made a second effort, and, fitting up a ship with flags, he placed a chosen choir upon the deck. Sacred strains soon resounded over the waves and penetrated to the habitation of the Dragons, who piously gathered from all sides to pray in unison with the notes that vibrated in their ears. The time had now come for the faithful woman, who, arming herself with a sharp blade, and setting a light-giving crystal in her hair, bound a rope around her waist and plunged into the sea. 'Thousands of *ri*' she swam beneath the waves, her path illumined by the radiant stone, until she reached the now deserted shrine. She seized the Precious Gem and hastened to return, striking out vigorously in the direction of the ship. Her task was nearly accomplished, and the expectant sailors hailed her approach, when a dragon, a hundred feet in length, perceived her rapid flight through the waters, and darted like an arrow in her wake. The heroine defended herself with the sword, but the poisoned fangs of the monster were fixed in her flesh, and Kamatari's retainers drew up only the corpse of their master's wife.

Kamatari gazed sadly and despairingly upon the mutilated frame of the brave woman who had given up her life for him, no thought of the object of her enterprise arising in his mind, when suddenly he perceived in her bosom a gaping self-inflicted wound, and gleaming in its depth lay the precious jewel, where the heroine had concealed it, that her husband's wish should not be frustrated by her destruction.

The object so dearly bought was fixed in the brow of the image of S'akyamuni in the temple of Kōfukuji, and remained the peerless Treasure of the Three Countries (India, China, and Japan).

The Story of Urashima, as told in the Makimono, No. 281, is to the following effect. Once upon a time a man, named Urashima, captured a Tortoise, by the shore of Éjima, in the province of Tango, but, unwilling to cut short the hundred centuries of exist-

once allotted to the sacred animal, restored it to the sea. Returning to the same spot on the following day, he saw a boat tossed about by the agitated waves, and in it, alone, a beautiful woman. The distressed stranger called to him, and besought his aid, saying that all her friends had perished in a storm, and she alone survived, cast away far from her native land. Urashima pitied her misfortune, and promised to convey her to her home. During an entire day he rowed seaward under her direction, and at length reached the Dragon Kingdom of Riugu, where he found a palace to receive his rescued princess, and a reward in the person of the grateful lady herself. For three years he forgot all else in the charms of his wife and the marvels of her mystic realm, but at length thoughts of his home arose, and he yearned to see again the parents he had left to mourn his loss. He begged that he might return for a time to his beloved Tango, but his wife wept, and telling him that she was the sacred Tortoise whose life he had spared, sought to dissuade him from quitting her. After long opposition she yielded to his entreaties, and allowed him to depart, giving him, as a memento of their bond, a casket, with an injunction that he must never venture to open it if he desired to see her again.

He returned to the shore of Éjima by boat, as he had left it, and soon reached the place of his birth;* but all seemed strange to his eyes, and of family and friends no trace could he find, even in the recollections of the strangers who had replaced them. At last an aged man, in reply to his questions, told him that a family bearing the name of Urashima had lived there seven hundred years before, and pointed out to him a tomb erected to the memory of the last of the line—the inquirer himself. Urashima, dazed by these revelations, thought no longer of the injunctions of his wife, but tore open the casket, in the hope of finding some clue to the mystery, when from its interior escaped a purplish vapour which slowly rose into the air, and, as the last wreath was dissipated, Urashima's face of thirty-five summers changed its aspect. His wife had enclosed in the box the seven centuries of life which had passed away as three short years of dalliance in the palace of Riugu,†

* The date of the return of Urashima is fixed by chronological works in 825 A.D.

† In some versions the Dragon Kingdom, as the place of the hero's long abode, is substituted by Mount Hōrai, the haunt of the Genii; and the seven centuries of absence are abbreviated to three.

and his mortal existence evaporated with the impalpable cloud, leaving his human frame translated into the form of a Crane. The ancient bird rose on its pinions and soared through the skies towards Mount Hōrai, the home of the Genii, and there was joined by the Tortoise, to pass in companionship ten thousand years of joyous life.

“Urashima tarō was canonized in his native province as Urashima Miō-jin, and the Tortoise appeared at the same place as a goddess. It was indeed a happy story.”

The transformation of Urashima into a crane is a variation from the original narrative, which ends by representing the youthful frame of the wanderer withering into extreme old age as the mysterious essence evaporated from the open casket, and sinking helpless to the earth to die while the last eddying wreath melted away. The simple version, as translated by Mr. W. G. Aston from the *Man-yō-shiu*,* is more effective than the later elaborations of the story. (See Aston's ‘Grammar of the Japanese Written Language,’ Appendix, p. xvii.)

The legend presents strong points of resemblance to that of Rip Van Winkle, but some narrations to be found in Chinese literature of perhaps more ancient date, offer a much closer resemblance to the tale given to the European world by Washington Irving. The true original of Rip was Wang Chih (see Mayers' ‘Chinese Reader's Manual,’ p. 1, No. 794) who is followed by the two sages Yü'an Chao and Liu Ch'en (see Mayers, p. 1, No. 959); and a comparatively modern writer, many of whose works have been translated by Mr. H. A. Giles, under the title of ‘Strange Stories from a Chinese Studio,’ has utilised the same idea.

Wang Chih (Jap. Ōshitsu) was a patriarch of the Taoist sect who was supposed to have lived under the Tsin dynasty (third cent. B.C.). The story is thus told by Mayers: “It is recorded of him that . . . having wandered in the mountains of K'ü Chow to gather firewood, he entered a grotto in which some aged men were seated intent upon a game of chess. He laid down his axe and looked on at their game, in the course of which one of the old men handed to him a thing in shape and size like a date stone, telling him to put it in his mouth. No sooner had he tasted it than he ‘became oblivious of

* The *Manyōshiu* is a collection of poems extending over the period from the fifth to the ninth century.

hunger and thirst.' After some time had elapsed one of the players said: 'It is long since you came here; you should go home now!' Whereupon Wang Chih, proceeding to pick up his axe, found that its handle had mouldered into dust. On repairing to his home he found that centuries had passed since the time when he left it for the mountains, and that no vestige of his kinsfolk remained. Retiring to a retreat among the hills he devoted himself to the rites of Taoism and finally attained to immortality."

The second tale is of similar character, but approaches the Tannhäuser group in its details.* It is narrated that Yüan Chow (Jap. Genkei) and his friend Liu Ch'ên (Riushin), two scholars of the first century A.D., once lost their way in the T'ien t'ai mountains, and "after wandering about for many days were at length guided by accident to a fairy retreat among the hills, where two beauteous sisters feasted them on the seeds of the hemp plant, and admitted them to share their couches. Returning at length to their homes after what had seemed a brief period of dalliance, they found with dismay that seven generations had elapsed since they left their homes."

A similar narration, also drawn from Chinese sources, appears in the *É-hon risozai*. A man named Rōkiō, who had from his childhood studied the medicinal properties of plants, once met three ancient men while wandering in search of herbs. They addressed him, and claiming an acquaintance on the score of a community of names, invited him to pay them a visit to examine the life-giving drugs which they had the secret of preparing. He accepted the offer, tasted the potions which his hosts laid before him, and after passing two days in their company took leave of them to return to his dwelling. When he reached the place where he expected to find his home he saw only a cultivated field. He inquired in vain after his family, until at length a man of fourscore years, living in a distant place, identified him as an ancestor. It was two centuries since he had set out for his memorable botanizing excursion.

The sequel to the story is that Rōkiō taught his descendant the secrets of longevity, and enabled him also to enter the ranks of the Genii.

* A Swedish story, recorded in 'Curious Myths of the Middle Ages,' bears a very close analogy to the legend here related.

Yorimitsu and the Demon-Spider.—The main features of the well-known story of Yorimitsu and the Spider, as related in the Roll, are as follows. Once upon a time Minamoto no Yorimitsu* left Kioto with Tsuna, the wisest of his squires. While crossing the plain of Rendai they saw a skull arise in the air and fly before them as though carried by the wind, and, curious to know the meaning of the phenomenon, they followed it until it disappeared at a place called Kagura ga Oka. Here they found a mansion in ruins, and Yorimitsu passing into the dilapidated entrance beheld an old woman of weird aspect and bearing. "She was dressed in white, and had white hair; she opened her eyes with a small stick, and the upper eyelids fell back over her head like a hat; she then used the rod to open her mouth, and let her breasts fall forward upon her knees." The strange tenant was garrulous, and told Yorimitsu that she was 290 years of age and had served nine masters, and that the place was governed by demons; ending with plaintive utterances upon the flight of time. The hero, not caring to hear more, passed on into the kitchen, and looking out at the sky, saw that night approached and a great storm was gathering in the heavens. Presently were heard sounds as of advancing footsteps, mingled with beating of drums, and there suddenly trooped into the building a countless multitude of goblins (*bakémono*) of curious shapes. Yorimitsu waited in suspense, and in a short time a being dressed like a nun appeared before him. She had a little body, naked to the waist; her face was two feet in length, and her arms were white as snow and thin as threads. The hero looked fiercely at the creature, who laughed at him and vanished like a mist. Soon after the cock was heard to crow, and Yorimitsu thought that the ghostly visitors would trouble him no more; but he was wrong, for the sound of footsteps again struck his ear, and there entered to him a woman "beautiful as Yōkihi or Ri-fujin (Yang Kwei-fei and Li Fu-jên), with a shape more graceful than the willow branches as they wave in the breezes

* Minamoto no Yorimitsu, or Raikō, a court noble of the tenth and eleventh centuries, was the hero of more adventures than fell to the lot of any of the Seven Champions of Christendom. His most memorable feat was the destruction of the Shiuten-dōji (see No. 383 *et seq.*) in 947 A.D. He died at an advanced age in 1021.

of spring." As he gazed upon her his eyes became dazzled, and ere he was able to recover his sight he found himself enveloped by countless threads of cobweb. Starting up, and dragging her after him, he struck at her with his sword, when she suddenly disappeared, and he found that his weapon had cut through the floor planks and had broken the foundation stone beneath. At this moment he was joined by Tsuna, and they perceived that the sword was covered with *white* blood, and that its point was gone. They followed the gory track, and at length came upon a den in which they saw a monster with many legs, and a head of twenty-five feet in length, covered with downy hair like cotton fibre. Its eyes shone like the sun and moon, and it was groaning aloud, "I am sick and in pain." As they drew near they saw by the figure a shining object, which Yorimitsu recognised as the broken point of his sword. The heroes then breathed a prayer to the gods, and seizing the creature, dragged it out of its retreat, and cut off its head. On examining the body they found in the abdomen a deep gash that had been made by Yorimitsu's sword, and out of the gaping wound there gushed nineteen hundred and ninety human skulls, and many living spiders as large as children of seven or eight years of age. Then comprehending that the monster was a Mountain Spider, they laid open the huge carcass, and there, within the entrails, were revealed to their horror-stricken gaze the ghastly remains of a score of human corpses.

The story concludes with a relation of the burial of the relics of the victims, and a specification of the rewards conferred upon Yorimitsu and Tsuna by the Emperor.

"These pictures were painted by Tosa Nagataka, and were kept in the possession of Prince Katagiri. The story was written by Kenkō Hōshi, and a copy of it was preserved in the family of Kano Kansen.

"Copied by Imamura Zuigaku, in the 5th month of the 3rd year of Ansei (1856)."

In the more current story the demon spider afflicts Yorimitsu with a severe and mysterious illness. One night the monster manifests itself in the form of a priest, and casts a web around the sick man, who, however, springs up and wounds his tormentor. The spider is traced to its lair by the blood, and is there despatched by the retainers of Yorimitsu.

The story of Yorimitsu and the Shiuten-doji is omitted, as the main details are comprised in the description of the drawings, Nos. 383 to 416, and it has moreover been the subject of a recent paper of great interest read before the Asiatic Society by Mr. F. V. Dickins (Trans. As. Soc. 1884). The early history of the mediæval robber monster as told in the scrolls, Nos. 269-271, may be quoted as a supplement to the more familiar legends.

In ancient times there lived in the province of Ōmi a man named Ibuki Yasaburō, the son of the lord of Ibukiyama, and he was married to the daughter of one Ōnoki, a noted person in the same part of the country. Yasaburō was of handsome presence but deformed in mind, and abandoning himself entirely to gluttony and drunkenness, scrupled not to rob the people of their possessions for the gratification of his wicked appetites. At length by dint of evil-doing he became hated beyond measure by all mankind, and Ōnoki, fearing still greater wrongs to gods and men, determined to put an end to the existence of his unworthy son-in-law; a purpose which he effected while the besotted wretch lay helpless in the stupor of intoxication.

Shortly afterwards the wife of Yasaburō gave birth to a son, and the features of the infant bore strong resemblance to those of his father. Ōnoki, foreseeing that he would inherit the vicious disposition of his sire, counselled that he also should be despatched, but the mother rejected the advice with indignation, and nurtured the little one tenderly. The boy however began in his earliest days to manifest not only insatiable voracity and cruelty to man and beast, but craved after saké with an ardour that procured for him the name of the Shiuten-dōji, or the great drunkard boy. By the time he had reached his seventh year he had made his presence so execrable to all around him, that his mother learned to regret her past affection, and taking him to a valley in the north of Mount Hiyoshi, there abandoned him to his fate.

Left to his own resources, the boy, instead of falling a prey to starvation or the attacks of wolves and foxes, preserved his life by eating fruits and afterwards the flesh of such animals as he was able to destroy, and while he waxed daily in strength and stature his countenance began to assume a strange and terrible aspect. After a while he changed his place to Mount Obimé-nominé, but, expelled thence by the god Ni-no-miya Gongen, he

betook himself to Kinséki in Hidé-no-yama, where he established his lair in a cave, and there appeared about him in a mysterious way a number of fearful beings who paid blind obedience to his commands. Detested by Buddha and all the gods, again was he driven forth from his den, and with his hellish crew fled to Ohiyé yama. This mountain was so high that the birds were unable to wing their way to its summit, and the valley was so deep that no man could penetrate its gloomy recesses; and here he made another cave, and guarded it from attack with gates of stone hewn out of the solid rock. From the stronghold so provided he would issue forth daily in all directions to rob men of their treasures, and to ravish from their homes beautiful damsels whom he compelled to serve as hand-maidens to his lawless desires. Thus did the haunt grow in ill repute, until it was known far and wide by the name of Onigashima, or the Island of the Devils.

But the mount of Ohiyé was under the especial protection of Yakushi Niorai, who had appeared in Japan under the appellation of Ni-no-miya Gongen, and the god assuming the guise of an aged man showed himself upon the infested heights to warn the desecrating band. Then Shiuten dōji, fearing his vengeance, hastily evacuated the place of vantage with his demon horde.

Their next centre of operations was a place of great natural strength, called Nishigaka, where, after constructing a cavern of great size, they resumed their depredations, and sacrificed the lives of all kinds of animals to satiate their unhallowed lust of flesh.

Now there was a holy priest named Saishō Hōshi, afterwards known as Dengiō Daishi, who had acquired great learning, and had perfected his knowledge of the innermost mysteries of Buddhism during a sojourn in China. Upon his return to Japan, in the reign of the Emperor Kashiwabara no Mikado (Kwammu Tennō, 782-806 A.D.), he persuaded the monarch to authorize the erection of a temple on the north-east side of the new capital of Kioto, to protect the land and ensure its fertility. Ascending Mount Higashiyama in search of a fitting locality, his ears were struck by the accents of a voice reading from a sacred book, and in tracing the sound he discovered that it proceeded from the bowels of the earth. He accepted this miracle as an omen, and fixed upon the spot as the divinely-appointed site for the holy edifice.

The Shiuten dōji, dreading the proximity of the temple, determined to oppose the work of construction, and by an exertion of magic power caused a dense grove of giant trees to spring up in a single night over the ground marked out by the Daishi, so that when the workmen came to begin the erection they were unable to clear the space. The Daishi seeing what had occurred, prayed to Buddha, and the fictitious vegetation melted away into thin vapour and disappeared. He then achieved the building of a gorgeous temple and three pagodas upon the chosen site.

The work completed, he retired to Hiyei-no-také, and composed a poem, and there was vouchsafed to him a miracle, the sun, moon, and stars appearing together in the heavens, and before his eyes becoming transformed into an image of the Holy Buddha Amida. The Emperor, who was of one common mind with the Daishi, gave to the mountain the name of Hiyeizan, and the temple became known as Enriakuji from the name of the period (Enriaku, 782-806 A.D.) in which it was constructed.

The *Genji Monogatari*, one of the earliest of the Japanese romances, was written about the end of the tenth century by Murasaki Shikibu, a maid-of-honour to the lady who afterwards became the consort of the Emperor Ichijō. It consists of fifty-four chapters, the first forty-one relating to the life and adventures of Prince Genji, the rest, of which ten are supposed to have been added by the daughter of the authoress, referring principally to the career of one of his sons. The period of time covered by the whole story is about sixty years, and the scenes are for the most part laid in Kioto. (See translation by Mr. K. Suyematz, from which these particulars are abstracted.)

The work is probably not a pure fiction, but describes actual events and real personages, veiled by change of names and embellished by poetical invention. It is chiefly personal, and, in its references to leading characters of the society of the time, is in some respects comparable to the 'New Atalantis' of Mrs. Manley; but, happily for the credit of old Japan, its scandal is devoid of the malice and coarse indecency of this unpleasant page of the secret history of our own country, and displays a refinement of sentiment altogether beyond the conception of the bed-chamber Clio of the seventeenth century.

The early chapters are devoted entirely to the amorous intrigues of the hero, Genji, a son of the Emperor, who is distinguished by his accomplishments as a poet, musician, and artist, and his now proverbial beauty. Married to a lady of his own rank, he neglects her to flutter about the capital, flirting and intriguing with every woman who pleases his fancy, without embarrassing his proceedings by any scruples on the score of fidelity. Despite his many *liaisons*—one of which, with the young wife of his aged sire, is sufficiently startling—a strong current of kindness and good nature intermingles with the incidents of his Don Juan-like career; and the description of his paternal care of a little girl, whom he adopts in consequence of her likeness to his beloved but then lost Empress; and of his delicate and generous attention to a reduced gentlewoman, whose nose, “high and long, while its peak a little drooping, was tinged with red,” reminded him of the red lily trunk of the Elephant of Samantabhadra, wins more than our forgiveness.

The story is replete with striking pictures of the customs, fashions, tastes, and morality of the period, relieved by many artistic touches of poetry and not a few twinkles of fun; but its chief interest lies in the valuable information that is to be gleaned from its pages as to the condition of the arts and sciences in the tenth century. One other remarkable point for notice is the evidence of the position of regard which women appear to have enjoyed in that day as compared with their dependent status in later times. There is, indeed, demonstrated in this, as in other matters touched upon in the book, a strong infusion of habits of thought more in accordance with the tone of modern Europe than with that of modern Japan.

For illustrations see Nos. 268 and 282-3.

The *Isé Monogatari* dates from the tenth century, and is attributed to the Emperor Kwazan no In (b. 968, d. 1008). It consists merely of a brief account of the amours, travels, and adventures of an unknown hero, designated as “a certain man,” who is supposed to represent the famous poet Narihira; but who may be only the impersonal “Somebody” proposed by Mr. Andrew Lang as a substitute in legendary lore for solar myths and prehistoric celebrities. As a story it can boast little incident and no plot; but it is characterized by the frequent introduction of curious

stanzas of an amatory type, and by the subdivision of the work into diminutive chapters, each of which begins with the expression, "Once upon a time." A translation has been published by Dr. Pfizmaier (*Aufzeichnungen aus dem Reiche Isé*. Wien, 1876). See No. 325.

The *Sumiyoshi Monogatari* (see Nos. 264-6) is of uncertain authorship and date.—The composition is thus analysed by Mr. Satow, in his article upon 'Japanese Literature' in the *American Cyclopædia* (vol. ix. p. 874):—

"The story is that of a young girl, the illegitimate daughter of a nobleman who has two other daughters by his own wife. When the heroine is about eight years of age her mother dies, after earnestly praying her lover to send her child to the palace to become one of the Mikado's waiting women. He takes her to live in his own house in separate apartments, and the affection he displays excites the hatred of her stepmother. After a while the heroine's foster-mother also dies, and she is left alone with her foster-sister, a girl two years older than herself, through whom she enters into a secret correspondence with a young nobleman who has fallen in love with her from report of her beauty. The father constantly speaks of sending her to the palace, which excites the jealousy of the stepmother, and her ruin is determined upon. With a hypocritical affectation of concern the stepmother tells her husband that she has seen a priest get out of his daughter's window at dawn, and when he refuses to believe this, she conspires with a wicked maid-servant and bribes a priest to come to the house and play the part of a detected lover. Upon this he is convinced, upbraids his daughter, and orders her to marry a man of rank whom she does not know; but rather than disobey she is ready to consent. When the stepmother finds that she has been so far successful, she plots again to have the object of her hatred stolen away by a horrid old man, whose lust is inflamed by the promise of a beautiful girl for his mistress; but the plan being divulged to the young girl and her foster-sister by a friendly female servant, they make up their minds to flee to Sumiyoshi, where the late nurse of the dead foster-mother is living as a nun. This they accomplish successfully, and the author takes advantage of this opportunity to introduce some very effective descriptions of seaside scenery. The lover is desperate and resolves to become a hermit, but the hiding-place of the

young lady is revealed to him in a dream, and he proceeds in search of her. Having found her out, he disguises her as a peasant girl and brings her back to Kioto, where they are secretly married and have two children. The father is disconsolate at the flight of his daughter, but after seven years is invited to a feast by the young noble, and discovers in his wife his own long lost favourite. Upon this the wickedness of the stepmother is revealed; she suffers the penalty of her misdeeds by dying in misery and want. All the partners of her guilt are duly punished by avenging fate, and the father retires from the world, while all the good people in the story have their reward."

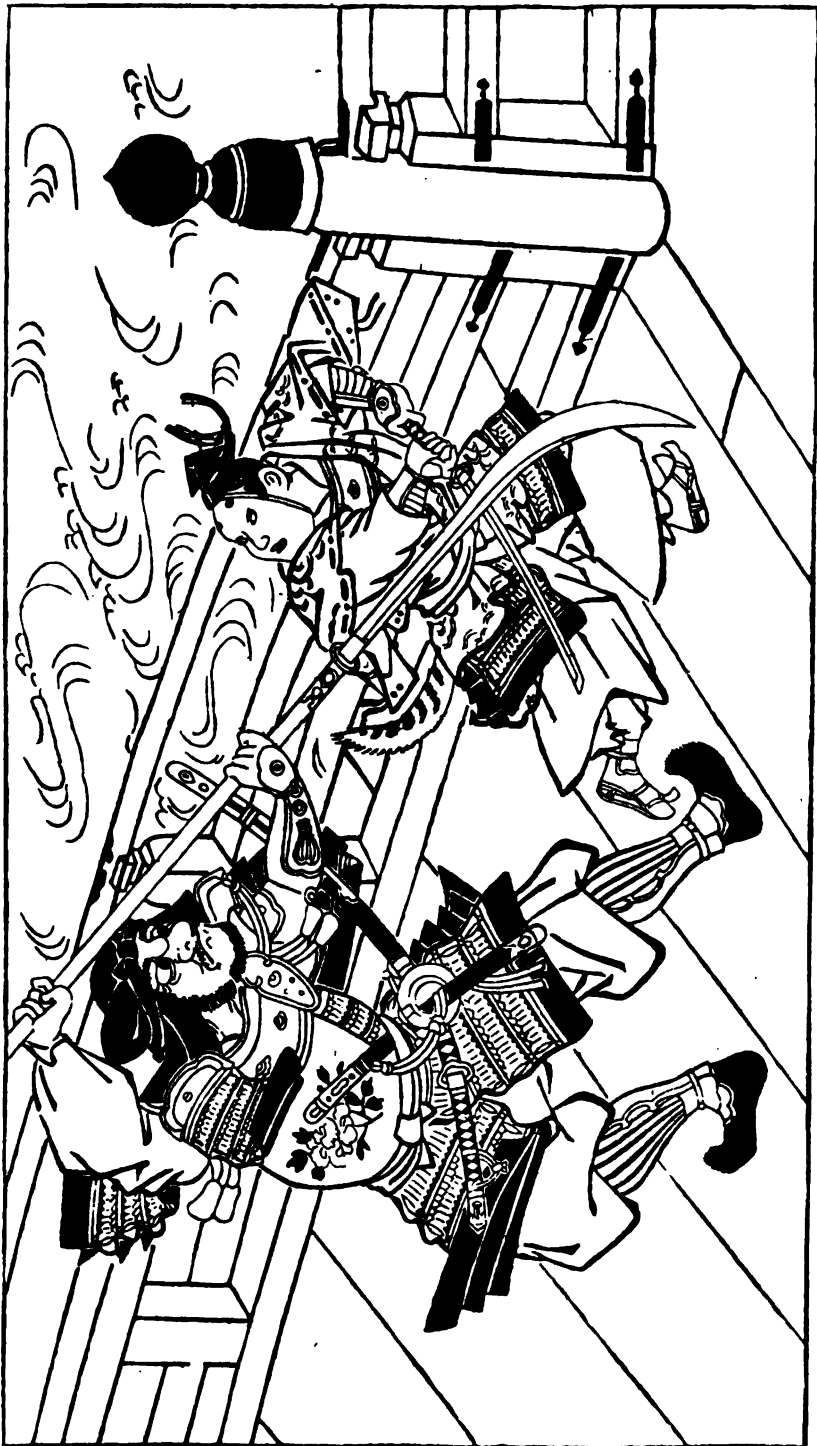
It will be observed that the plot is simplicity itself, and with a few alterations in names and local colouring might appear as a story of mediæval European life, while its termination is marked by an ideally perfect distribution of rewards and punishments that contrasts strangely enough with the triumph of strength and cunning which closes the real story of Yoshitsuné.

The charm of such compositions for the Japanese lies not in stirring incident, but in the choice of language and the simple but forcible descriptions of scenery and natural objects. The modern novel, as typified by the writings of Bakin, evidences a greater fund of invention than the classical work, but is wanting in the marks of culture and refinement that alone can recommend it to the appreciation of the more highly educated native readers.

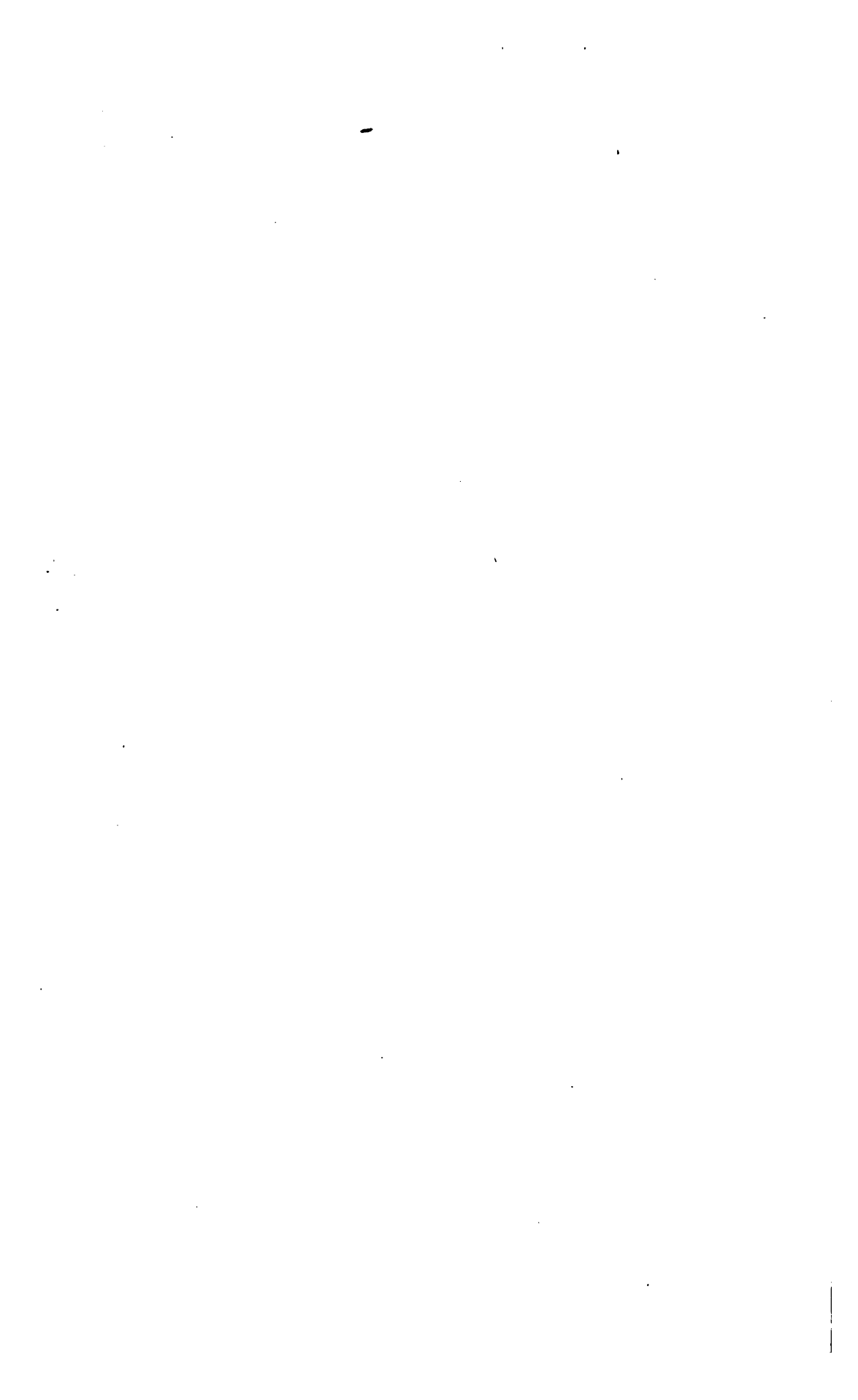
The Life of Yoshitsuné (see Nos. 435 and 1702).—Many of the facts concerning the hero Minamoto no Yoshitsuné will be found in Griffis' 'Mikado's Empire' and Rein's *Japan, nach Reisen und Studien dargestellt*; but the most complete account of his life is contained in an untranslated work called the *Gi-kei-ki*, a copy of which is in the MS. department of the British Museum.

He was the eighth and youngest son of Yoshitomo, who was killed in 1160 in the war against the Tairas; and half-brother of Yoritomo, the first of the Shōguns and founder of the city of Kamakura. In spite of his brilliant services against the rival Taira clan, who were at length annihilated at the battle of Yashima, he fell under the suspicions of Yoritomo, and after many cruel persecutions finally died by his own hand in 1189, at the early age of thirty.

The story is told in the *Gi-kei-ki* with pathetic simplicity, and



YOSHITSUNÉ AND BENKEI. (Page 117.) After Hishigawa Moronobu.



brings out in remarkable prominence the features of the curious chivalry of old Japan. There is little of poetic justice in the *dénoûment*, except in the fate of the false Yasuhira, who had betrayed his friend and guest Yoshitsuné, but was in requital crushed by his suborner Yoritomo; for the brave and blameless hero, with his little band of staunch adherents, and the innocent women and children attached to his cause, perished miserably, while the unscrupulous ambition of Yoritomo and the mean envy of Kajiwara, the Iago of the history, bore all the fruits of success.

It may be added that the death of Yoshitsuné in 1189 is a matter of dispute. It has been averred that he escaped to Yezo, and there earned the reputation of a god amongst the Ainos, who venerate his memory to this day. It is at least certain that the corpse, if recovered at all from the ruins of the burned castle where he is supposed to have fallen, could scarcely have been in a recognizable state, and hence the head sent to Yoritomo by Yasuhira may have been taken from some other victim. According to another view, Yoshitsuné is identified with Genghis Khan, but there is nothing to support this conjecture beyond a certain coincidence of dates and some ingenious manipulation of names.

Most of the episodes illustrated by artists are referred to in the account of Benkei. The following may be added to complete the list:—

1. The young Yoshitsuné learning the art of fencing from the Tengu (sylvan spirits, half bird, half human). The Tengu king is seen looking on, superintending the trial of skill. The youth is sometimes depicted riding upon the back of a Tengu to the place of meeting.

2. Fighting at the battle of Yashima.

3. The night attack upon the palace of Horikawa. Yoshitsuné being armed by his concubine Shidzuka, who had discovered the intentions of the besieging party, and prepared the adherents of her lord for resistance.

4. His suicide, which was accompanied by the slaying of his wife and son, who had begged that they might die with him. His infant daughter was killed at the same time.

The Story of Benkei (see Nos. 462 to 485).—Benkei, the famous adherent of Yoshitsuné, is familiar to every Japanese child as

an example of strength and fidelity. He was a scion of a noble family, who had placed him while yet a child as a novice in the monastery of Hiyeizan; but as he grew, his violent disposition and remarkable physical powers procured for him the expressive name of "Oni-waka," or the Young Devil, and the fear and hatred of his associates. He at length quitted the temple, and became a highway robber.

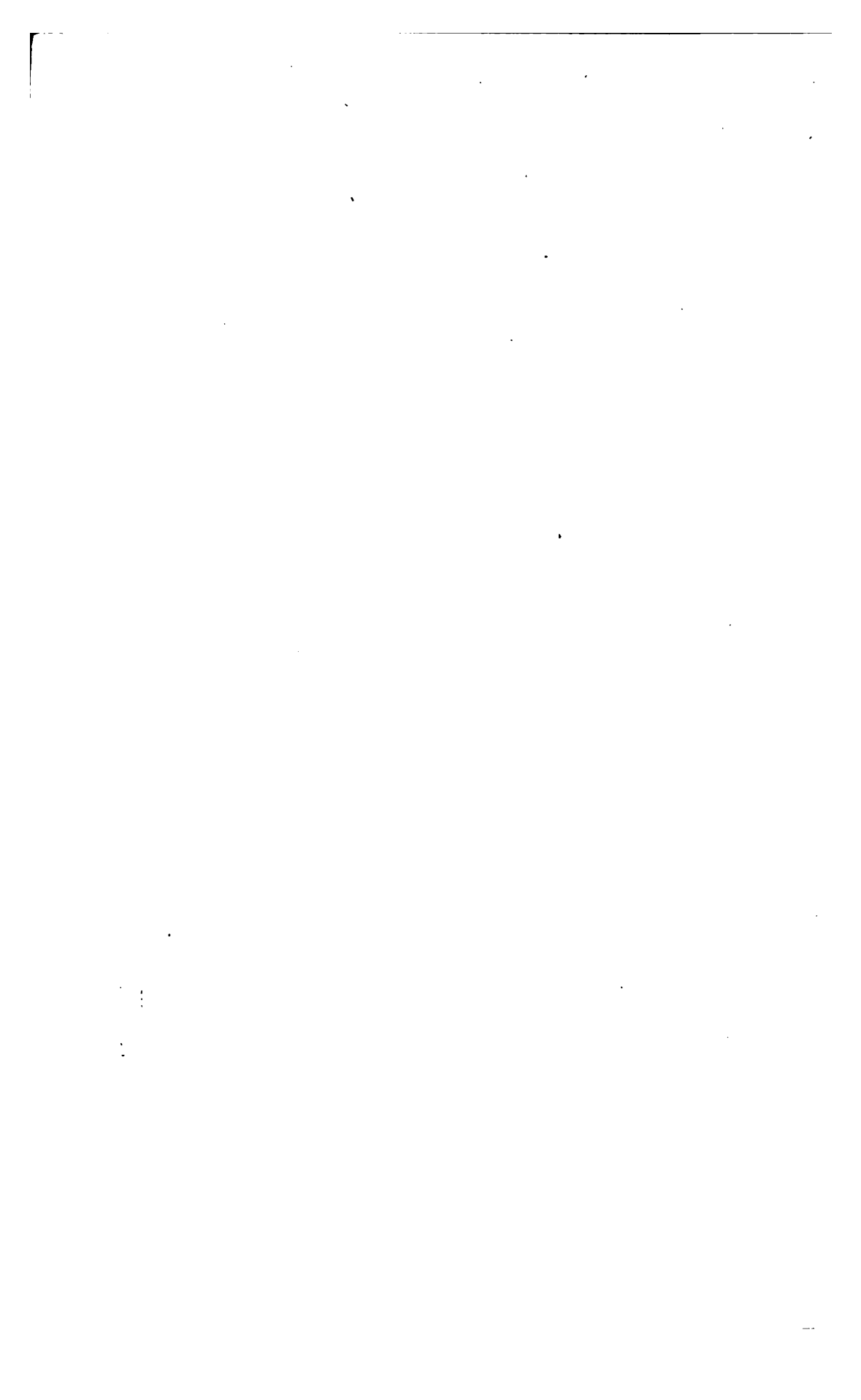
He appears to have been a formidable fellow. "Eight feet in height, strong as a hundred men, with face black as lacquer, and always armed with an iron bar, in addition to seven other weapons in reserve upon his back." His powers were destined, however, to serve a noble end, and his career of villany was at length brought to a close by an encounter with an adversary who proved more than his match, an effeminate-looking stripling, whom he had mistaken for a fit subject to supply his thousandth stolen sword. This youth was Yoshitsuné. Instead of yielding his blade, he fought with the giant on Gōjō bridge, and by the exercise of marvellous activity and address made him sue for quarter. Benkei, struck with admiration for his conqueror, attached himself with dog-like fidelity to his fortunes, till he fell fighting in his cause at the castle of Takadachi, in Ōshiu, in 1189.

He is an especial favourite of the more modern artisan artists, but the Tosa and Kano painters have also left many illustrations of his life.

The following are the principal conditions under which he appears in pictures:—

1. His fierce head, with large rolling eyes, is one of the most common decorations for children's kites.
2. As Oni-waka, assaulting the priests of Hiyeizan.
3. Carrying away the great bell of Miidéra.

The story runs that Benkei stole the gigantic bell from the temple of Miidéra, and carried it a distance of some miles to the rival monastery of Hiyeizan. The treasure was appropriated without scruple and suspended in a belfry, but to the disappointment of its wrongful possessors, the mighty tones that once resounded far and wide in prolonged and sonorous cadence, refused to utter aught but a weakling note that ever seemed to whimper the wish to go back to Miidéra. At last Benkei became disgusted with this extraordinary behaviour, and cast the bell down from Hiyeizan into





BENKEI AND TOSABO. (Page 119.) After Hasegawa Tōhaku, A.D. 1598.

the valley, whence it was recovered by the monks of Miidéra and taken to its former home, regaining there its old voice with its old associations. The legend is related in the 'Guidebook for Japan' (p. 82), and in Griffis' 'Japanese Fairy World.'

4. His first meeting with the young Yoshitsuné.

5. Fighting with Yoshitsuné on Gōjō bridge. The difference between the physical proportions of the combatants is often so far exaggerated that Yoshitsuné may appear balancing like a marionette upon the end of Benkei's spear. The author of the *Gi-kei-ki* commemorates the agility of Yoshitsuné on this occasion, by telling us that the hero, while leaping down from the parapet of the bridge, sprang back again in the midst of his descent—before touching the ground—to avoid a sweeping blow from his adversary's spear.

6. Bringing Tosabō, Yoritomo's emissary, by force before Yoshitsuné, whose life he had been hired to destroy.

7. Writing a notice, by order of Yoshitsuné, to protect from injury by wayfarers an ancient plum-tree at Amagasaki in Settsu, that had been the subject of a famous poem by the Emperor Nintoku (313-319 A.D.).

8. Travelling with Yoshitsuné and his party, all attired as Yamabushi, or wandering priests.

9. Reading a supposed authority from the noted Bishop of Hōkōji to collect alms for the building of a new church, in order to lull the suspicions of the guard at the gate of San-no-kuchi. This expedient, aided by a buffet to Yoshitsuné, who was by his side in similar disguise, enabled the little band to escape arrest. The story is told in the 'Mikado's Empire,' p. 206.

10. His death. He died pierced by numberless arrows, but "his form remained erect after his soul had fled."

YAMATO-TOSA SCHOOL.

201, 2, and 3. A set of three Kakémonos, on paper, painted in monochrome. Size, $28\frac{1}{4} \times 10\frac{7}{8}$.

1. Fukurokuju. (See p. 30.)

The usual figure, but with the attributes of the fan and stag commonly assigned to Jurōjin.

2. Bird and waterfall.

3. Mandarin ducks, and lotuses.

Painted by SUMI-YOSHI HIRO-MICHI. Seal. Certificate by Sumiyoshi Hiroyuki, dated Kwansei, the 4th year (1792). Seventeenth century.

204. Kakémono, on silk, painted in colours. Size, $37\frac{7}{8} \times 15\frac{1}{2}$.

Saigiō Hōshi at Kita Shirakawa.

Saigiō, in the dress of a travelling priest, with a staff and a very large hat, stands in a listening attitude at the gate of a mansion. The perspective exposes the interior of a room, on the floor of which is seen a musical instrument (*biwa*). An inscription in grass characters appears at the upper part of the picture.

Painted by To-sa MITSU-NARI. Signed To-sa SHO-ROKU NO GÉ SAKU-YÉ SHOGEN FUJI-WABA NO MITSU-NARI. Seal. Seventeenth century.

Satō Hiroyé Norikiyo—better known as Saigiō Hōshi—was the seventh in descent from the famous Tawara Toda Hidésato, the slayer of the great Centipede. He held office in the Court of the Emperor Toba, but in the third year of Hōyen (1137) he abruptly abandoned his home, leaving his wife and daughter, and became a priest. Under the names of Eni and Saigiō he travelled through various parts of Japan for self-discipline until scarcely a place remained that he had not explored. He is celebrated as a poet, the most familiar of his compositions being a verse upon the Peerless Mountain (see *É-hon Koji dan*, vol. i.). He died in 1198 at the age of 73.

He is generally drawn in the guise of a travelling priest, with a large hat and a long staff; and school-boys are fond of sketching "Saigiō mi Fuji," or Saigiō gazing at Fuji, by means of two lines meeting at an angle above, to represent the outline of the Peerless Mountain; a circle for Saigiō's hat, which conceals the rest of the figure; and a line projecting above it

to stand for the end of the pilgrim's staff—a comprehensive simplicity of design equalled only by that of Hogarth's picture of a soldier and a dog passing through a doorway.

205. Kakémono, on silk, painted in colours. Size, 12 $\frac{3}{8}$ × 8.

Ono no Komachi.

Attributed to IWA-SA MATA-HEI. No signature or seal.
Sixteenth century.

Ono no Komachi, one of the noted characters in early Japanese story, is supposed to have lived in the ninth century, during the halcyon days of the court of Kioto. It has been said that she was the daughter of a man of noble rank named Déwa no Kami Yoshizané, but much doubt exists both as to her parentage and her birthplace, and there is even some reason to believe that she was rather an embodiment of a principle than an actual entity. Accepting, however, her story as we find it, we may be grateful for a curious page of romance. A graceful form moving amidst the high cultivation of the Imperial Court, "fair as the Princess Yang and Li Fujên, with a face lovely as a lotus flower, eyebrows like the slender willow branches of spring," and a mind illumined by poetic fire and sparkling wit—but frail as she was beautiful and gifted, and on occasions cruel as profligate. She is shown in her days of pride and luxury drawing rain down upon the parched earth by the numbers of her magic verse, bringing to shame the rival who sought to fasten upon her the stigma of plagiarism and falsehood; courted by the noblest of the brilliant band that surrounded the throne—and again, without a step of transition, old, enfeebled, clad in unclean rags, begging her way from door to door until she died, rotted, and became the food of dogs on the highway—a moral illustration of the Buddhistic text, "All is vanity," that the artist never tires of repeating, and sometimes elaborates with sickening detail.

She is enumerated as one of the six great poets, and many verses attributed to her were included in the *Kokinshû* by Ki no Tsurayuki, who says that her compositions are like those of Soto Ori Himé, and compares them to "a beautiful woman in sickness." In pictures she appears under several aspects:

1. As a model of feminine beauty.
 2. As one of the Six or Thirty-six Poets. (See No. 343 *et seq.*)
 3. Reciting her poem in a time of threatened famine from long drought. Her lines are said to have attracted the storm-cloud so rapidly that her recitation was not completed before it was necessary to shield her from the rain. The event is recorded as having taken place in 866 A.D. (See No. 2855.)
 4. Washing the book of old poems in which her rival Kuronushi had inscribed one of her verses to make it believed that the composition was a plagiarism. The water removed the newly-applied ink from the page, leaving the old writing intact, and thus vindicated her honesty and talent. (See No. 210.)
 5. Old and ragged, seated by the wayside begging, or chased by street boys.
 6. Illustrating all the stages of decomposition of the body after death.
- A large number of curious references to Ono no Komachi have recently been collected and translated by Mr. Satow, and will probably be placed before the public.

- 205a. Kakémono, on silk, painted in colours. Size (oval), $7\frac{1}{2} \times 10\frac{3}{4}$.
Ono no Komachi and Isé (P).

Two ladies in court dress—fan mounts.

Attributed to To-sa MITSU-ŌKI. No signature or seal.
Seventeenth century.

Isé is included amongst the thirty-six famous poets, but little is to be discovered as to her history.

206. Kakémono, on silk, painted in colours. Size, $19\frac{1}{2} \times 25\frac{1}{2}$.
Shichifukujin. (See p. 27.)

The Seven Gods of Good Fortune, drawn with some approach to Buddhistic formality of treatment. Bishamon, as in the older temple carvings, is represented as trampling upon a prostrate demon. Benten bears the attributes of the *Torii* (Shintō gateway) and white serpent. Jurōjin is attended by two boys, one of whom holds his staff and rolls, the other a branch of coral and the fungi emblematic of longevity. Fukurokuju is accompanied by the crane and stag. Hotei, seated, plays with a boy who holds a Buddhist wand (*nio-i*). Lastly, Ébisu with his *tai* and fishing-rod, and Daikoku, with the rice bags and mallet, are drawn as in later pictures.

This painting, which dates from about the end of the seventeenth century, is one of the earliest in which the seven ancient divinities known as the Shichi-fuku-jin are grouped together. It is probable that the constitution of the little company fluctuated for some time, as we find variations in the *Butsu sō dzu-i*, *Buzen Shichifukujin kō*, and other books published near the same period; but the personages here represented are identical with those drawn upon the modern porcelain of the exporting fabriques, although free from the modern familiarity of treatment.

Painted by To-sa MITSU-SUKÉ. Seal. Seventeenth century.

207. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 16\frac{1}{2}$.
Kugé and Lady. Scene from the '*Genji Monogatari*' (?).

Two formal personages in court dress seated in a room bordering a garden, and looking with imbecile stolidity at a cherry-tree laden with blossoms that, like the figures, have been conventionalised out of all vitality and truth to nature.

Painted by To-sa MITSU-YOSHI. Signed TOSA SHO-GO-I-GÉ.
DANJO SHO-CHIN FUJI-WABA NO MITSU-YOSHI. Seal. Eighteenth century.

This picture, which is probably an illustration to some passage in the '*Genji Monogatari*,' exemplifies the manner in which the

artists of the Yamato-Tosa school often succeeded in reducing representations of living beings to mere receptive surfaces for colour.

208. Kakémono, on silk, painted in colours. Size, $11\frac{1}{2} \times 17\frac{3}{8}$.

Flowers.

Copied by TOSA MITSU-ATSU from a picture by MITSU-ŌKI. Signed GWA-SHO ADZUKARI JIU-SHI-I-GÉ TOSA NO KAMI FUJI-WARA NO MITSU-ATSU. Eighteenth century.

209. Kakémono, on silk, painted in colours. Size, $22\frac{1}{2} \times 39\frac{1}{2}$.

1. Court Procession.

The fore part of the procession is veiled by decorative mists in order to convey the strongest impression of its length.

Painted by TOSA MITSU-ATSU. Signed GWASHO ADZUKARI JI-SHI-NO-GÉ TOSA NO KAMI FUJI-WARA NO MITSU-ATSU. Eighteenth century.

210 and 211. A pair of Kakémonos, on silk, painted in colours. Size, $36\frac{1}{2} \times 14\frac{1}{2}$.

1. Ono no Komachi washing the book.

At one of the poetical competitions (*Uta no Awase*) in the Imperial palace Ono no Komachi was to contend for the palm against Ōtomo no Kuronushi. Kuronushi seeking to gain the prize by stratagem, listened at the back of her house, till he heard her repeat to herself the verse that she was to recite in the contest, and then secretly wrote down the lines in the midst of a collection of poems called the *Man-yō-shū*. When the day of competition arrived the composition of Komachi was greatly admired by the Emperor and was pronounced unequalled; but her rival bringing forth the *Man-yō-shū* proclaimed that the verse was stolen, and the assembled nobles all believed that Komachi had deceived them. The poetess, seeing through the device, called for water and washed the page upon which the forgery was inscribed. The new ink disappeared leaving the old writing unchanged, and Kuronushi was put to shame.

The poetry of Komachi is compared to a beautiful woman in sickness; while that of Kuronushi has been likened to a woodman reposing amidst the flowers.

2. "Musashi no dzu." The Musashi picture. A court noble (Narihira?) and lady seated amidst the long grass.

Painted by ISHI-YAMA MORO-KA or SAMMEL. Signed MŌ-BŌKA. Seal. End of seventeenth century.

Ariwara no Narihira was a famous poet and courtier in the ninth century. He was the Antinous, as was his apocryphal contemporary,

Ono no Komachi, the Phryne of the Japanese Court, and is generally referred to with Genji, the hero of the *Genji Monogatari*, as a type of masculine beauty ("As handsome as Narihira or Genji"). He received the poetic crown in 841 A.D., and died at the age of fifty-six, in 880. It is supposed that he was the hero of the *Isé Monogatari* (see p. 114).

He is most commonly represented in pictures as follows:—

1. As one of the Six or Thirty-six famous Poets.
2. Forging the Tamagawa ("Tamagawa no Dzu"). See No. 2102.
3. Travelling upon the Tōkaidō and gazing at Mount Fuji, by which he was inspired with a celebrated poem.
4. Seated with Komachi (?) in the long grass ("Musashi no Dzu").

212. Kakémono, on silk, painted in colours. Size, $28\frac{1}{2} \times 36\frac{3}{8}$.

The house of a Court noble.

The interior of the building is exposed by the curious artistic licence of removing the roof, a plan which has also the advantage of displaying a greater amount of the scenery beyond. The dresses, the simplicity of furniture, the gorgeous decorative effects produced by screens and panels, are all deserving of notice, as forming a part of the real "high life" in Japan. The so-called "pictures of high life" referred to in foreign writings are usually scenes in houses of ill-fame.

Copied from an old picture by SUMI-YOSHI HIRO-CHIKA.
(Fifteenth century.)

213. Kakémono, on silk, painted in colours. Size, $37\frac{3}{4} \times 14\frac{3}{8}$.

Birds and Flowers.

Painted by SUMI-YOSHI HIRO-YUKI. Signed. Seal. End of eighteenth century.

214. Kakémono, on silk, painted in colours. Size, $42\frac{1}{2} \times 15\frac{1}{4}$.

Scene of Court life, from the 'Genji Monogatari' P

A lady in Court dress, seated in a room that opens into a garden, is playing upon a *bīwa*; three other ladies of inferior rank are sitting upon the verandah.

Painted by SUMI-YOSHI HIRO-SADA. Signed SUMI-YOSHI NAI-KI HIRO-SADA. Seal. Nineteenth century.

215. Kakémono, on silk, painted in colours. Size, $36\frac{7}{8} \times 20\frac{3}{8}$.

Yū the Great.

The Emperor, in robes of ceremony, holds a sceptre of peculiar form, and grasps the right thumb with the left hand.

The outer garment is decorated with emblematic figures of dragons, a pheasant, a rock, and the sun, moon, and stars. The

position of the hands is probably traditional, as it is frequently repeated in portraiture of the monarch. See No. 732.

Painted by HIRO-SADA. Signed SUMI-YOSHI NAIKI HIRO-SADA. Seal. Nineteenth century.

Yü the Great was the successor of the Emperor Shun, and the reputed descendant of the Emperor Hwang Ti. After observing the usual ceremony of mourning for three years subsequent to the death of his predecessor, he commenced to reign in 2205 B.C. His great work was controlling the waters of the flood that covered the territories of the empire, a task to which he devoted nine years, without care for food or raiment, and even regardless of the natural affections, for it is said that he never interrupted his labours by entering the doors of his house, though thrice passing so close that the wailings of his infant son reached his ear. (See Mayers' 'Chinese Reader's Manual,' No. 931.)

216 and 217. A pair of Kakémonos, on silk, painted in colours. Size, $38\frac{3}{8} \times 14\frac{3}{8}$.

Amusements of Court life. Spring and Autumn, scenes.

Courtiers and ladies enjoying boating and music.

Painted by HIRO-SADA. Signed SUMI-YOSHI NAIKI HIRO-SADA. Seal. Nineteenth century.

218. Kakémono, on silk, painted in colours. Size, $44 \times 29\frac{1}{2}$.

Kwan Yü.

A martial figure with long black beard and dragon crest. A large spear rests by his side.

Painted by KEI-I HIRO-NAGA. Signed. Seal. Nineteenth century.

Kwan Yü, the Chinese God of War, is a very familiar figure in Japanese works of art.

Once a vendor of bean-curd at Kai Chow, in Shan-si, he elevated himself to the position of the greatest military commander of his country. He first rose into notice in 184 A.D., when he joined in a solemn confederacy or brotherhood with Liu Pei and Chang Fei (Jap. Gentoku and Chôhi), the former of whom he aided largely in securing possession of the throne of Shuh. Mayers relates, in illustration of his fidelity, that when the Regent Ts'ao Ts'ao wished to turn him from his fealty towards Liu Pei, he shut him at night in the same apartment with the two wives of his friend, but the hero preserved his reputation and honour by mounting guard in an ante-chamber until morning, with a lighted lantern in his hand. He was deified as God of War in 1594, and his worship has been firmly established since the accession of the Manchow Dynasty (see Mayers' 'Manual,' Part i., No. 297).

The Japanese representations of Kwan Yü are derived from Chinese pictures, which show him as a man of robust proportions and stern aspect,

distinguished especially by a large black beard descending to his waist (whence one of his names, "The Lord of the Splendid Beard"). He usually carries an enormous spear, and is attended by a ferocious-looking retainer.

219. **Kakémono**, on silk, painted in colours. Size, 38 × 14.

Yoriyoshi striking the rock.

A good study of Japanese armour.

Painted by **KEI-I HIRO-NAGA**. Signed **FUJI-WARA NO HIRO-NAGA**. Seal. Nineteenth century.

During the rebellion of Abé no Yoritoki, in the sixth month of the year 1052, the rainfall ceased for many days, and the army led by Minamoto no Yoriyoshi against the rebel suffered greatly from thirst, but no water could be found. Yoriyoshi, moved by their distress, prayed earnestly to the gods, and then struck a rock with his bow, when by the favour of heaven a clear stream immediately gushed forth (see *Sha-hō bukuro*, vol. ii.).

The same phenomenon is said to have occurred when Yoshi-iyé, the son of Yoriyoshi, was leading an army against the Ainos, and the stream which flowed in answer to his prayer became the source of the great Kita Gami river (see Rein's 'Japan,' vol. i.); and in the *Jiki shihō*, Li Kwang-li, a general of the Emperor Wu Ti, is made the hero of a similar episode during his expedition against the kingdom of Ta Yüan in 104 B.C.

220. **Kakémono**, on silk, painted in colours. Size, 18½ × 28.

Scene of Court life.

Kugé and lady looking at paintings.

Painted by **KŌ-JIU** (or **HIRO-HISA**). Signed. Seal. Nineteenth century.

221. **Kakémono**, on silk, painted in colours. Size, 52½ × 26½.

The Mikado's visit to Sumiyoshi.

The Imperial car, drawn up by the sea-shore, is surrounded by Court nobles, but the Emperor himself is not visible.

Painted by **KEI-I HIRO-NAGA**. Signed **SUMI-YOSHI HIRO-NAGA**. Seal. Nineteenth century.

The Temple of Sumiyoshi, situated on the borders of the province of Settsu, consists of four shrines dedicated to the Empress Jingō and the three gods whose spirits accompanied her to Korea. See 'Handbook for Japan,' p. 193.

222. **Kakémono**, on silk, painted in colours. Size, 37½ × 13½.

Scenes of Court life.

Kugé and ladies.

Interior of room exposed by removal of roof.

Painted by HIRO-TOMI. Signed SUMI-YOSHI NAIKI HIRO-TOMI. Nineteenth century.

223 and 224. A pair of kakémonos, on silk, painted in colours. Size, $36\frac{1}{2} \times 13\frac{1}{2}$.

Birds and Flowers. Summer and Autumn Scenes.

(Compare with No. 213.)

Painted by ITA-YA KEI-SHIU (HIRO-MASA). Signed KEI-SHIU. Seal. Eighteenth century.

225. Kakémono, on silk, painted in colours. Size, $41\frac{1}{2} \times 17\frac{1}{2}$.

Shichifukujin. (See p. 27.)

This may be compared with the earlier and more formal rendering of the same subject in No. 206. Benten, in a kind of undress costume, is playing the *biwa*, while Jurōjin, Hotei, Daikoku, and Ebisu are watching the approach of Fukurokuju, who is sailing through the air upon a crane. Bishamon alone retains his Buddhist dignity.

Painted by ITA-YA KEI-SHIU. Signed KEI-SHIU. Seal. Eighteenth century.

226 and 227. A pair of Kakémonos, on silk, painted in colours. Size, $41 \times 15\frac{1}{2}$.

Six Copies of pictures by celebrated masters.

1. Rats and Sweet Melon. After SHUN-KŪ (Jap. SHUN-KIŌ), a Chinese painter of the Ming dynasty.
2. Ōno no Komachi, after NOBU-ZANÉ. (Yamato school. Thirteenth century.)
3. Carp, after TOSA HIRO-MICHI. (Tosa school. Seventeenth century.)
4. Birds and flowers. After AWADA-GUCHI HŌGEN or TOSA TAKAMITSU. (Yamato school. Fourteenth century.)
5. Chinese landscape. After KANO MASA-NOBU. (Kano school. Fifteenth century.)
6. "No" dancer. After KASUGA YUKI-HIDÉ. (Tosa school. Fifteenth century.)

Painted by ITA-YA KEI-SHIU. Signed KEI-SHIU HIROMASA. Seal. Eighteenth century.

228 and 229. A pair of Kakémonos, on silk, painted in colours. Size, $47\frac{1}{2} \times 17\frac{1}{2}$.

Falcons.

The vigorous and life-like drawings of these birds is curiously at variance with the laborious and conventional execution of the

historical and semi-historical pictures by which the Tosa artists are best known.

Painted by KEI-SHIU, at the age of sixty-one. Signed SUMI-YOSHI KEI-SHIU FUJI-WARA NO HIRO-MASA. Seal (HIRO-MASA). Eighteenth century.

230. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 17\frac{3}{8}$.

Landscape. Spring view.

Conventional cherry-tree in foreground. Decorative clouds in blue and gold.

Painted by MASA-HIRA "for amusement." Signed. No seal. Eighteenth century.

231. Kakémono, on silk, painted in colours. Size, $33 \times 13\frac{1}{4}$.

Snow.

Coolies covering with white plaster the outlines of a gigantic Chinese character, signifying "Snow."

Painted by SUKÉ-HIDÉ. Signed Jō-SAI. Seal. Poetical inscription by Denkian. Nineteenth century.

232. Kakémono, on silk, painted in colours. Size, $22 \times 11\frac{1}{4}$.

Japanese Shichifukujin. (NIPPON SHOJIKI JIZAI SHICHI FUKU FUGU JA FUKU. The seven honest and free gods of wealth, who reject unjustly-acquired riches.)

1. Inari Dai Miō-jin, or Miké-mochi no Mikoto.
2. Kurishima Dai Miō-jin, or Suku-na-hiko-na Mikoto.
3. Kasuga Dai Miō-jin, or Koyané no Mikoto.
4. Itsukushima Dai Miō-jin, or Ichikishima Himé.
5. Tsubaki Dai Miō-jin, or Saruda-hiko no Ōmikami.
6. Ōkuni Nushi no Kami, or Ona-muchi no Mikoto.
7. Ébisu Dai Jingu, or Koto-shiro-nushi no Mikoto.

Painted by ISSUI-SAI ADZUCHI Hō-SEN. Signed. Seal. Nineteenth century.

233. Kakémono, on silk, painted in colours. Size, $35\frac{5}{8} \times 13$.

Hawk's Nest.

Hawk and young in a nest built upon the branches of a pine-tree, behind the column of a waterfall.

Painted by FUJI-WARA NO KORÉ-DZUMI. Signed. Seal. Nineteenth century.

234. Kakémono, on silk, painted in colours. Size, $17\frac{1}{2} \times 28\frac{1}{2}$.
The Shintō shrines at Isé.
 Painted by MATSU-I SHUN-SHŌ. Signed ASA-HI MATSU-I SHUN-SHŌ. Seal. Nineteenth century.
 For an account of the origin and peculiarities of Shintō architecture, see Satow and Hawes' 'Handbook for Japan,' 2nd edition, page [64].
235. Kakémono, on silk, painted in colours. Size, $45 \times 20\frac{1}{4}$.
Hawk and pine-tree.
 Painted by Yō-gō. Signed. Seal. Nineteenth century.
236. Kakémono, on silk, painted in colours. Size, $23\frac{1}{2} \times 34\frac{1}{4}$.
Court nobles at the entrance of the Imperial palace at Klotō on a day of reception.
 The style of drawing resembles that of the Shijō school.
 Painted by HAYASHI RAN-GA. Signed. Seal. Nineteenth century.
237. Kakémono, on silk, painted in colours. Size, $36\frac{1}{4} \times 16\frac{1}{2}$.
The Emperor She Hwang-ti. (Jap. SHIKO TEI, or SHIN NO SHIKO), sheltered by the pine-tree.
 Painted by KA-NO TOKI-NOBU at the age of eighty. Signed FUJI-WARA NO TOKI-NOBU. Seal. Seventeenth century. (Kano School.)
 The Emperor She Hwang-ti or Chêng (259-210 B.C.) was the great sovereign who founded a new and homogeneous empire from the ruins of the Chinese feudal system (Mayers). The episode illustrated in the kakémono is taken from a well-known poem relating how the monarch, being overtaken by a shower when hawking, sought shelter beneath an aged pine, and was preserved from the rain by a miraculous thickening of the foliage above his head. The Emperor, in commemoration of the circumstance, conferred upon the tree the rank of *Tai-yu*.
 Mr. Dickins explains, in a note to his translation of the *Chiushingura*, that the word *Tai-yu* means not only a rank, but also "great rain;" a quip that would tell forcibly amongst such inveterate punsters as the Japanese.
 The story is related, with some slight differences of detail, in the *Yokioku gwashi*, and is there illustrated by TACHIBANA NO MORIKUNI.
238. Kakémono, on silk, painted in colours. Size, $37\frac{3}{4} \times 13\frac{1}{2}$.
Cranes (*Grus viridirostris*).
 Painted by TO-SA MITSU-SADA. Signed Ē-DOKORO ADZUKARI SHO-GO-I-GĒ TO-SA NO KAMI FUJI-WARA NO MITSU-SADA. Dated second year of Bunkwa (1805).

Two kinds of crane are represented by Japanese artists, one, the *Grus Leucauchen* (Temm.) or white-naped crane, with ashy grey and black plumage, relieved by a crown and nape of pure white; the other, the *G. viridirostris* (Veillot), or Manchurian crane, characterized by a plumage of white and black, and by a bare crimson patch upon the forehead and crown. It is the latter that appears in the works of Chinese artists and of the Japanese painters of the older schools, and is regarded as especially emblematic of longevity. The white-naped crane, which is rarely depicted except by the modern popular artists, is the national crane of Japan, and was formerly reserved as noble sport for the falcons of the Daimios. Three other varieties are known in Japan, the *G. leucogeranus*, *G. communis*, and *G. monachus*, but are seldom introduced into paintings. (See 'Monograph on the Natural History of the Cranes,' by the late Mr. Edward Blyth, enlarged by Mr. Tegetmeier, and recently reprinted.)

These birds must not be confounded with the egrets, which owe whatever good repute they possess to their utility as worm-destroyers in the paddy fields.

The crane is familiarly known in Japan as the Tsuru—or with the honorifics, "O Tsuru Sama," and lends its name to many places (e.g. Tsuru-mi, or "Crane view," near Yokohama). Its status in popular estimation, at the end of the 17th century, may be judged from the following quotation from Kämpfer's 'History of Japan,' book i. :—"The Tsuru, or crane, is the chief of the wild birds of that country, and hath this particular imperial privilege, that nobody may shoot him without an express order from the Emperor, and only for the Emperor's own pleasure or use. In Saikokf, however, and other provinces remote from Court, a less strict regard is had to the like Imperial commands. The cranes and tortoises are reckoned very happy animals in themselves, and thought to portend good luck to others, and this by reason of their pretended long and fabulous life, of which there are several remarkable instances in their historical writings. For this reason the Imperial apartments, walls of temples, and other happy places, are commonly adorned with figures of them, as also with figures of firs and bamboos, for the like reason. I never heard country people and carriers call this bird otherwise than *Ō Tsuru sama*, that is, 'my great lord crane.' There are two different kinds, one white as snow, the other ash-coloured."

In Chinese mythical zoology four varieties of crane are enumerated—the black, the yellow, the white, and the blue—and of these the black is supposed to attain the greatest number of years. The bird is supposed to become superior to the necessity for other sustenance than water after completing six hundred years.

In pictures it is nearly always associated, as an emblem of longevity, with the conventional vermilion sun, or with the bamboo, and in a well-known composition, represented in Nos. 690 and 700, appears swimming upon the waves near to a rock upon which grows a fruit-laden peach-tree. In paired kakémonos it is a companion to the tortoise, and is there depicted in multitudes upon the pine-clad shore of the Mount of the Immortals. As an accessory it is met with as the attribute of Fukurokujiu and occasionally of Jurōjin, as the aerial steed of Wang Tsz' Kiao, as the associate of the poet Lin Hwa-ching, and in various other connections where the artist wishes to introduce an allegory of the blessings of long life.

239. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 16\frac{1}{2}$.

Hawking.

Painted by SU-WA SHŌ-YEI. Signed. Seal. Nineteenth century.

In former days hawking was a favourite amusement of the aristocracy of Japan, and was jealously guarded as a privilege of rank. It is still occasionally followed.

An admirable series of pictorial illustrations of the sport will be found in the *E-hon Taka Kagami*, by KIŌSAI.

240. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 15\frac{1}{2}$.

Portrait of Uyésugi Kenshin.

A warrior in complete armour, the helmet replaced by a priest's cap. He is seated upon a camp-stool, and behind him stands a war banner, on which is inscribed the character "Pi" (probably the first character of Bishamon, or the second character of Kompira).

Painted by MINAMOTO NO KIYO-YOSHI. Signed DEN-PAN SHŌFU MINAMOTO KIYO-YOSHI. Two Seals. Nineteenth century.

Uyésugi Kenshin, a celebrated chieftain of Echigo, was the rival of Takéda Shingen, the ruler of Kōshū, with whom he fought desperate battles on the plain of Kawanakajima, near Niigata. He died in 1578.

241. Kakémono, on silk, painted in colours. Size, 22×32 .

The Imperial Orchestra.

The Emperor and Empress are seated upon a raised mat, while the musicians, five in number, with their faces turned away from the royal audience, perform upon their several instruments, the great drum (*taiko*), the small drum (*kakko*), the pipes (*shō*), the flute (*otéki*), and the fife (*fuyé*).

Painted by MA-GAWA I-ITSU. Signed. Seal. Nineteenth century.

The ordinary Japanese orchestra generally includes nine performers, two drummers, two fife-players, two flageolet players, a triangle-man (*Kané-gata*), and two singers or reciters (*Utai-gata*). This number may be reduced to five by omission of the duplicate musicians. See appendix to translation of the *Chiushingura*, by Mr. F. V. Dickins.

242. Kakémono, on silk, painted in colours. Size, $19\frac{1}{2} \times 24\frac{1}{2}$.

Japanese Shichifukujin.

In place of the usual seven divinities of mingled origin, the number is made up by Japanese personages. Ébisu and Daikoku

are preserved, although the latter is probably Brahmanic in origin, and the number is completed by Saruda-hiko Daijin, recognisable by his red face and long nose; Miké-mochi no Mikoto (Inari), as an old man carrying sheaves of grain; Koyané no Mikoto and Sukuna-hiko-na Daijin, two figures clad in white, one holding a sword, the other a golden ball; and lastly Ichikishima Himé, a female in Court dress playing upon a stringed instrument (*gekkin*). See also No. 620.

Painted by TO-SA MASA-KUNI. Signed FUKU-YAMA É-DOKORO Ō-MI. Seal. Nineteenth century.

243. Kakémono, on paper, painted in colours. Size, 55 × 32.

Birds and Spring Flowers.

Painted by ISHI-YAMA MORO-KA. No signature. Two seals. Eighteenth century.

244. Kakémono, on silk, painted in colours. Size, 39½ × 14½.

Také-no-uchi no Sukuné, with the child of the Empress Jingō.

Painted by AI-MI MINAMOTO NO TAKÉ-KUNI. Signed. Seal. Nineteenth century.

Také-no-uchi no Sukuné, the most venerable of veterans, attained the ripe age of two hundred and fifty years in the service of six successive emperors. He was the faithful associate of the Empress Jingō in her Korean expedition, and the guardian of her child.

He is generally represented in company with the Empress, holding in his arms the infant prince, afterwards the Emperor Ōjin, or grasping the tide-ruling gems which had been presented to the Empress by the servants of the Dragon King. (See note, p. 141.)

245. Kakémono, on silk, painted in colours. Size, 30½ × 13½.

Jizō.

K'shitegar'bha, distinguished by his attributes the Precious Gem and Ringed Staff, is descending upon a cloud. In the foreground of the rocky scenery is a deer, and floating across the lower part of the picture are iridescent clouds.

This picture is an adaptation of the style of the Tosa school to a Buddhist subject.

Artist unknown. No name or seal. Nineteenth century.

246. Kakémono, on silk, painted in colours. Size, 37½ × 19½.
(From the Franks Collection.)

Dead Crane.

A dead crane suspended by means of cords and pieces of bamboo

to a bar. The bird is probably a trophy of the prowess of a favourite falcon.

Painted by KI YEI-SAL Signed. Seal. Nineteenth century.

247. Kakémono, on paper, painted in colours. Size, $31\frac{3}{8} \times 9\frac{7}{8}$.

Samurai and Wakashi.

This picture is said to be a copy of a work originally painted in the thirteenth century. Execution very indifferent.

Artist unknown. Seventeenth century.

248. Kakémono, on silk, painted in colours. Size, $43 \times 15\frac{7}{8}$.

Hawk and pine-tree.

No signature. Two seals. The lower seal contains the famous Chinese line, "The peach and plum blossoms are silent, yet is a path worn to the place where they grow."

Painted by MORI-YOSHI. Seal. Nineteenth century.

249. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 16\frac{1}{2}$.

Falcon.

Painted in the style of KEISHŪ (see No. 228). Artist unknown. No signature. Seal half obliterated. Nineteenth century.

250. Kakémono, on silk, painted in colours. Size, $41 \times 13\frac{1}{4}$.

Iyéyasu, Hidétada, and five celebrated generals.

The portraits are supposed to be historically correct. The figures are arranged in the following order.

| | |
|--------------------|-------------|
| Iyéyasu, | Hidétada, |
| Sakai, | Sakakibara, |
| Ii, | Honda, |
| Ōkubo Hikozaýemon. | |

Painter unknown. No signature or seal. Nineteenth century.

Portraits of personages of high rank seldom bear the name or seal of the artist.

Iyéyasu was the great founder of the Tokugawa line of Shōguns, and is held in reverence to the present day as a profound statesman and temperate ruler. He is known to Europeans as the patron of the English pilot, Will Adams. The main features of his career are sketched by Mr. Griffis in the 'Mikado's Empire.' He died in 1616, at the age of seventy-three.

251, 252 and 253. A set of three *Kakémonos*, on silk, painted in colours. Size, $52 \times 30\frac{1}{2}$.

Scenes from the life of Hōnen-Shōnin.

The picture is subdivided by means of conventional clouds into a number of compartments, in which the different episodes of the story are represented.

Painter unknown. No signature or seal. Sixteenth century (?)

Hōnen Shōnin, known also as Enko Daishi, was born in 1133 in the province of Mimasaka, his advent into the world being accompanied by various portents. At the age of fourteen he was sent to the great monastery of Hiyeizan, where he made rapid progress in study, and developed a special doctrine of salvation which became the creed of a new sect called the Jōdō-shū. In 1207 he settled at Kiōto, and five years later died there at the age of seventy-nine. (See Satow and Hawes' 'Handbook for Japan,' p. 373.)

254 and 255. A pair of *Kakémonos*, on silk, painted in colours. Size, $56\frac{1}{2} \times 32\frac{1}{2}$.

Scenes from the life of Shōtoku Taishi.

The illustrations of the different episodes are separated by means of conventionalized blue clouds, an artistic substitute for a more mathematical subdivision.

The colouring is heavy but decorative, in the style of the Tosa school.

Painter unknown. No signature or seal. Seventeenth century (?).

Shōtoku Taishi was the eldest son of the Emperor Yōmei. The following semi-legendary details of history are extracted from the *Butsu sō dzu-i*. "He was born on the first day of the first month of the second year (first year according to some authorities) of the reign of the Emperor Bitatsu (573 A.D.), and owing to the circumstance that his mother was unexpectedly delivered near the Imperial stables, he received the name of Umayado no Ōji (Prince of the Stables). His advent was announced by a brilliant light that came from the West (India) and illuminated the palace. When he was only six years of age, Nichira, a Korean sage, came to Japan and paid homage to him, and during their converse their bodies suddenly became luminous. It was at this time that the sacred books of Buddhism were first introduced into Japan.

"On the third year of the reign of the Empress Suiko (595 A.D.) a learned man named Ōji came from Korea and became the teacher of the prince. Twelve years later the Taishi entered the sleeping palace, and closing the doors was not seen for seven days and seven nights: on the morning of the eighth day he appeared, and there lay upon the table a sacred volume, to which he pointed, saying: 'This is the holy book that

refers to my previous state of existence, and has been brought by my disembodied spirit from the Empire of China.'

"When he was preaching from the *Shomon Kiyō* (a Buddhist Sūtra) flowers of two or three feet wide fell down from heaven.

"At the age of sixteen he quelled the rebellion of Mono-nobé no Moriya.

"He died at the age of forty-nine, and his consort died with him.

"He had six names, Umayado, Jogu, Seitoku, Yatsumimi (eight ears), Toyotoshi, and Niso, and he built nine temples."

A more detailed account of his life will be found in Satow and Hawes' 'Handbook for Japan,' p. 344.

256. Kakémono, on silk, painted in colours. Size, $26\frac{3}{8} \times 11\frac{1}{8}$.

Quail and millet ("SHIGI TO AWA").

Artist unknown, no signature. Two seals in upper left-hand corner. Sixteenth century (?).

The quail in the Japanese picture is always represented together with the millet, an association of ideas comparable with that which connects the swallow with the willow-tree, and the peacock with the peony. It is probable that nearly all of these groupings have their origin in famous poetical compositions. A list of the most familiar associations is given in the 'Budget of Japanese Notes,' by Mr. Pfundes.

257. Kakémono, on paper, painted in colours. Size, $11 \times 20\frac{1}{2}$.

Flowers.

Artist unknown. Two seals. Inscription, "Nippon no ko-gwa hana-no-ki dzu." (Ancient Japanese picture of a flower tree).

Artist unknown. Seal. Eighteenth century.

258. Kakémono, on paper, painted in colours. Size, $36\frac{1}{8} \times 16\frac{1}{4}$.

Portrait of Shōtoku Taishi. (See No. 254.)

Probably copied from an older picture. Artist unknown. No signature or seal.

259. Kakémono, on silk, painted in colours. Size, $35 \times 12\frac{1}{2}$.

Iyéyasu and his seventeen famous retainers. (See No. 250.)

The names appended to the portraits are as follows :—

1. Sakai Sayémon-no-jō Tadatsugu
2. Matsudaira Jintarō Yoshiharu
3. Ji-hiōbu no Shōyū Naomasa
4. Honda Nakatsukasa no Taiyu Tadakatsu
5. Sakakibara Shikibu no Taiyu Yasumasa
6. Ōkubo Hikozyémon Tadanori

7. Ōkubo Shichizayémon Tadamasu
8. Torii Hikoza'yémon Mototada
9. Makumazo Tadamasu
10. Hachiya Han-no-jō Sadaharu
11. Ōkubo Jiyémon Motohiro
12. Watanabé Hanzō Moritsuna
13. Naitō Shiroza'yémon Masanari
14. Sukanuma Shinhachiro Sadamitsu
15. Hattori Hanzō Masanari
16. Yonékidzu Niudō Jōshin
17. Takagi Mondo Yoshitoshi.

Artist unknown. Nineteenth century.

260. Makimono, on silk, painted in colours. Size, $48 \times 19\frac{3}{4}$.
Presentation of Korean ambassadors at the Court of the Mikado.

Artist unknown. No name or seal. Eighteenth century.

261. Makimono, on paper, painted in colours. Size, $83 \times 15\frac{3}{4}$.
The Battle of Ōgaki.

Painted by MOBO-ZO-NI. Signed. Seal. Nineteenth century.

The battle of Ōgaki was fought in 1600 between Iyēyasu and Hidēyori, resulting in the defeat of the latter and the re-establishment of Iyēyasu in the Shogunate. The engagement appears to have been very sanguinary, and it is said that forty thousand heads were cut off. Japanese figures, however, are purely romantic where relating to public or historical events.

262. Makimono, on silk, painted in colours. Size, $402 \times 13\frac{3}{4}$.

"Hiak'ki no Yako," The Nocturnal march of the hundred demons.

A wild and irregular procession of demons of the most grotesque aspect, for whose figures almost every familiar object, animate and inanimate, from tigers to gravestones, has been laid under contribution. The strange creatures are seen lightening the tedium of their journey by all the tricks and mockery that malice and invention could devise in travesty of the busy ceremonials of man, till we reach the van of the troop, who are recoiling and fleeing in confusion from the dazzling glare of the rising sun, which disperses the weird forms of the night-clouds and sheds its rays on all around.

The picture is copied from an ancient makimono by an unknown artist of the Tosa school, probably anterior to the fifteenth century. An engraving of a similar roll will be found in the *Kiyō gwa yen*.

Painted by SUMI-YOSHI HIBO-NAGA. Signed FUJI-WARA NO HIBONAGA. Seal. Nineteenth century.

263. Makimono, on silk, painted in colours. Size, 227 × 9 $\frac{3}{4}$.

Horses and oxen.

Carefully but very incorrectly drawn representatives of the different native breeds. The series is preceded by a picture of Ma She Hwang healing the sick Dragon. Artist unknown. Nineteenth century.

Ma She Hwang (Jap. Bashiko) is described in the *Hessen-zen den* as a skilful physician for horses, who lived in the reign of Hwang Ti (2697–2597 B.C.). "He was learned in the secret of the pulses, and could foretell whether a sick horse would die or recover, in the latter case swiftly curing the disease. Once a dragon appeared to him, and She Hwang perceiving by its falling ears and drooping jaw that it was ill, performed acupuncture upon its lip and administered a potion of liquorice: the sickness was at once relieved, and the dragon, restored to health, flew away into the clouds." According to some versions of the story, the grateful monster bore the adept upon its back to the home of the Immortals.

- 264, 265, 266. A set of three makimonos, on paper, painted in colours, with descriptive text. Size, 495 × 12 $\frac{3}{4}$.

The Sumiyoshi Monogatari (see p. 115).

Illustrations in the style of those of the *Gengi* and *Isé Monogatari*. Probably copies of older rolls. Artist unknown. No signature or seal. Eighteenth century.

267. Makimono, on paper, painted in colours, with descriptive text. Size, 718 × 12 $\frac{3}{4}$.

"A journey Eastwards." Scenes of travel.

Painted by FUJI-WARA NO TAMÉ-TSUNA. Eighteenth century.

268. Makimono, on silk, painted in colours. Size, 211 × 11 $\frac{3}{8}$.

Eight scenes from the *Gengi Monogatari* (see p. 113).

Painted by TOSA MITSU-YOSHI. Signed SHO-ROKU I-NO-GÉ SAKON-YÉ NO SHŌ-GEN FUJI-WARA NO MITSU-YOSHI. Seal. Eighteenth century.

- 269, 270, 271. A set of three makimonos, on paper, painted in colours, with descriptive text. Sizes, 330 × 12 $\frac{1}{4}$ and 356 × 12 $\frac{1}{4}$.

The story of the Young Shiuten Dōji. (See p. 111.)

Tracing his career from his infancy, and showing how the early manifestations of cruelty, with a taste for intoxicating liquids and

the flesh of animals, led to the gradual development of the demon-robber, virgin-stealer, and cannibal, whose destruction by Raikō and his associates is recorded in Nos. 383 to 416.

Artist unknown. Eighteenth century. The pictures are probably copied from earlier rolls.

- 272.** Makimono, on paper, painted in colours. Size, 456 × 14.

Scenes of Yashiki life.

The roll is apparently intended to depict the reception and entertainment of guests.

Artist unknown. No signature or seal. Eighteenth century.

- 273.** Makimono, paper, painted in colours. Size, 420 × 16½.

The sacred dances at Nikkō.

Showing instruments, costumes, &c., "properties" of "Nō" actors.

Painted by HAN-RIN-SAI MINAMOTO NO MOTO-YOSHI. Signed. Seal. Dated twelfth year of Bunkwa (1815).

- 274.** Makimono, on paper, painted in colours. Size, 582 × 14½.

The Hundred Demons ("HIAKU INGIO NO DZU").

The gruesome company, introduced by a triple-headed King of Hell (Yemma Ō), comprises about thirty individuals, of an aspect too hideously grotesque to be comical. Each is distinguished by a special name. The series is closed by a picture of the rising sun dispersing the clouds, and with them the spirits of evil; and as a kind of postscript is added a sketch of the Inexhaustible Wallet, the Rain Coat of Good Fortune, and the Hat of Invisibility, three of the ten objects grouped together under the name of 'Takara-mono.'

Coarsely and unskilfully drawn.

It bears the following inscription: "Taken from a picture in the possession of Nanzo Etsuzen." Copied in Nikkō in the second year of Bunsei (1819) by GŌ-GAKU SHUN-SEN. Re-copied in the seventh year of Kayei (1854) by MINAMOTO NO CHIU-BETSU.

- 275.** Makimono, paper, painted in colours. Size, 126 × 10½.

Pictures of the Dresses of actors in "NŌ" performances.

Painted by SHIU YOSHI-NOBU. Signed. Seal. Dated tenth year of Hōreki (1760).

276. Makimono, paper, painted in colours. Size, $360 \times 10\frac{1}{2}$.

A medical roll ("YAMAI NO SŌSHI").

A series of representations of various morbid conditions, amongst which may be recognised carbuncle, bursal and other tumours, paralysis of the lower extremities, gangrene, acne rosacea, lycanthropy, eye diseases, abdominal dropsy, intestinal fistula, gastric fistula (a man whose mouth is obliterated is introducing food through an aperture in the region of the stomach), and elephantiasis. Descriptive text at end of roll.

Originally painted by To-sa GIŌBU NO TAIYŪ MITSU-NAGA (twelfth century). Copied in the ninth year of Anyei (1780) by IMA-MURA. Re-copied in the eighth year of Temmei (1788) by KUMA-SHIN.

277 to 279. A set of three makimono, on paper, painted in colours. Size (average), $720 \times 12\frac{3}{4}$.

Scenes from the life of S'ākyamuni, with text. A copy from an older manuscript. (See p. 61.)

Artist unknown. Eighteenth century.

279a and 280. A pair of makimono, on paper, painted in colours.

Scenes from ancient Chinese and Japanese History. With text. Sizes, $564 \times 12\frac{3}{4}$ and $602 \times 12\frac{3}{4}$.

1. The battle at Cho-luh between the Chinese Emperor Hwang ti and the "first of the rebels," Ch'ih Yeo (2697 B.C.).
2. The Emperor Ch'eng T'ang attacking the tyrant Kieh (1767 B.C.).
3. Amawaka hiko no Mikoto shooting Nanashi no Kiji ("the Nameless Pheasant").

Amawaka was the third messenger sent by the Sun Goddess Amatérasu to the evil-minded Koto Shironushi no Mikoto to induce him to surrender the beautiful land of Japan. The ambassador fell in love with Shitatéru Himé, a daughter of Earth, and did not return to Heaven. "The Nameless Pheasant" was sent at the end of three years as a fourth envoy, and Amawaka-hiko, fearing lest the truth should be conveyed to the Sun Goddess, shot the bird, which expired as soon as it had regained the heavens. Amatérasu drew out the arrow from the breast of her murdered messenger and cast it back to earth with the wish that it should strike Amawaka-hiko if his heart were rebellious—and the arrow pierced the traitor, and he died.

4. Mikadzuchi no Mikoto and Futsunushi no Mikoto before the demon cave of Shironushi no Mikoto.

The two warriors were the fifth ambassadors dispatched by Amatérasu to Shironushi. Their aspect and their arms and armour (each article of

which was distinguished by a title of formidable length) terrified the usurper into obedience, and he retired with his evil spirits to a distant place, after which Ninigi no Mikoto descended from heaven to the province of Hiuga, accompanied by thirty-two retainers and "three kinds of treasure," and thenceforth Japan became peaceful and its people grew rich.

5. Hikohodémi no Mikoto in the submarine realm of the Dragon God. He is concealed in a tree which overhangs a well, but the daughter of the dragon king perceives his reflection upon the surface of the water.

Hikohodémi was one of the legendary rulers of Japan, the fourth from Amatérasu, and is said to have reigned 580 years. It is related that having accidentally lost a fish-hook belonging to a younger brother, whose jealousy he had excited, he was unable to appease the owner. Wandering sorrowfully hither and thither by the shore, his grief excited the compassion of a marine god, who counselled him to visit the Dragon realm at the bottom of the sea, where he might discover that which he sought. The king descended to the Dragon palace, but seeing two daughters of the Dragon God approaching in the courtyard, concealed himself in a tree, the branches of which spread over a well. The sisters bending over the well saw the reflection of his form, and ran home abashed to tell of the beautiful stranger to their father, who at once hospitably invited him into the palace. Hikohodémi, received with due honour, told the object of his visit, and his courteous host summoned his marine subjects to inquire for the lost hook. All the inhabitants of the deep presented themselves except the Akamé-dai (*Serranus marginalis*?), who was found to have excused himself on the score of a "fish-hook in the mouth." The hook was, of course, the identical one required, and was at once restored to its owner.

The sequel of the story is, that Hikohodémi returned to find the throne seized by his brother, but by means of two tide-compelling sacred gems which had been presented to him by the Dragon God, he drove the usurper to the mountains and re-established himself in his dominions.

6. The fishes appearing before the Dragon God and Hikohodémi.

7. Mono-no-funo Michi On no Mikoto attacking the demon Tsuchigumo (Earth Spider).

In the reign of the Emperor Jimmu (660-585 B.C.) there appeared in the province of Yamato a monster, who was described as having a horned head, fiery red hair, eyes shining like mirrors, teeth like saws, six arms, and two legs. He was able to hurl massive stones, to rend rocks, uproot great trees, and spin out from his body white threads by which he could entangle man or beast. To rid the country of this direful pest the monarch sent his general to attack him, but the invulnerable Spider demon made terrible havoc amongst the troops, slaying many and putting the rest to flight. Then the Emperor adopted the stratagem of covering the monster's den with an iron net to prevent his escape, and heaping up burning fuel at the mouth of the cave, choked in its stronghold the creature that no sword or arrow could pierce. "This," says the text, "was the origin of strategy in warfare."

The Tsuchigumo is probably not altogether a fable, but may have been evolved from traditions of a race of cave-dwellers, of whom traces are still to be found in many parts of Japan.

8. Yamato-daké cutting down the flaming grass.

The prince Yamato-daké, the son of the Emperor Keikō (71-130 A.D.), was dispatched to subdue a rebellion of the people of the Eastern provinces. The "Eastern barbarians" feared him greatly, but thought to ensnare him by deceit. They induced him to go to a large prairie covered with tall grasses, lying at the foot of Mount Fuji, telling him that there he would find abundance of deer, and might enjoy the pleasures of hunting after the fatigue of his travels. Unsuspectingly, he availed himself of the suggestion, and began the chase. The treacherous barbarians then set fire to the long grass, hoping so to destroy him, but the prince drew his sword "Amano Murakumo no hoken" and cleared around him a space in the vegetation. The flames were unable to reach him, but spreading swiftly in the direction of his foes, reduced many of them to ashes. The Murakumo blade, in commemoration of the service, was re-named "Kusanagi no Tsurugi," or the grass-cutting falchion, and became one of the Three Treasures of the Imperial Regalia.

9. The expedition of the Empress Jingō to Korea.

According to Japanese historical records, Jingō, the consort of the Emperor Chiuai (reigned 192-200 A.D.), being favoured by a command from the gods to subjugate Korea, communicated the divine message to her husband, who refused to be convinced, and was consequently struck down by the vengeance of heaven. The Empress boldly undertook the ordained expedition, and with the aid of her general, Také-no-uchi no Sukuné, conquered the invaded country. Returning at the end of three years she gave birth to a son, Ōjin, whose advent had been miraculously delayed during the whole of her absence. She reigned from 201 to 269 A.D., and was succeeded by her son, to whose passive influence the whole credit of the Korean Conquest is commonly assigned.

Ōjin died in 310, and was deified under the name of Hachiman, as the national god of battles.

Jingō is said to have lived 100 years, Ōjin 111 years, and his successor, Nintoku, 122 years; and the Emperor Chiuai, as pointed out by Mr. Chamberlain in his translation of the *Kojiki*, was not born until thirty-six years after the year recorded as that of the death of his father, Yamato-daké. These figures are sufficient to make us think the incredulity of Chiuai not altogether unpardonable, and might even justify a doubt as to the reality of the Korean drama and the existence of the actors who are supposed to have taken part in it. The fact is that Japanese "history" does not cease to be self-contradictory until it reaches the beginning of the fifth century A.D., a period which may be regarded as within a few decades of the earliest use of writing in Japan.

10. The erection of the temple of Hachiman in 1063 in Sagami province by Yoriyoshi to celebrate his victory over Abé no Sadatō and Munétō.

11. Yoritomo at the temple of Hachiman at Tsuruga-oka.

Minamoto no Yoritomo, the half-brother of the Japanese Bayard, Yoshitsuné, was the great representative of the Minamoto (Gen) line, and

utterly destroyed the rival Tairas (Hei), thus putting an end to the *Gempeikassen*, the long struggle between the factions. He became Sei-i-Tai Shogun in 1192, and founded the city of Kamakura as the capital of the Shogunate. He died in 1199, at the age of 52.

281. Makimono, on paper, painted in colours. Size, 370 × 12½.

The Story of Urashima. With text (see p. 105).

1. Urashima capturing the Sacred Tortoise.
2. His descent to the Sea Palace.
3. His interview with the old man after his return to his birth-place.
4. The opening of the casket in which his wife had enclosed the seven hundred years passed in the Kingdom of the Sea.
5. The Emblems of Longevity.

Artist unknown. Nineteenth century. The drawings are probably copied from an older roll.

282 and 283. A pair of Makimonos, on silk, painted in colours. Size, 154 × 12¼.

Scenes from the Genji Monogatari (see p. 113).

A very beautiful specimen of the most decorative manner of the school.

Painted by KANO TŌ-JU in the style of the Yamato school. Signed. Seal. Eighteenth century.

284. Makimono, paper, painted in colours. Size, 120 × 12¾.

The Battle of Yashima.

Artist unknown. Copied from a roll of uncertain date.

The Battle of Yashima in 1185 A.D. was the closing episode of the Japanese "War of the Roses," which had commenced nearly thirty years before. After the death of the all-powerful Taira regent Kiyomori the fortunes of his house began to fail, and at last, in 1184, the adherents of his son were driven by the Minamoto army from their strongholds, the last of which was the Castle of Yashima, and were forced to stake their final hopes upon a sea fight at Dan-no-ura in the Straits of Shimo-no-Séki. The cast of the die was against the unfortunate house of the Tairas. Owing partly to the valour and address of the Minamoto leader Yoshitsuné, and partly to treachery in the ranks of the defeated host, the entire clan, save a few who escaped to Kifushi, were slain or drowned in the crimsoned waters, where it is believed to this day that from time to time their ghosts may still be seen, bathed in phosphorescent light, baling the fatal sea with bottomless ladles.

The account of this bloody battle forms one of the most startling pages of Japanese history. The principal events in connection with it have been related by Mr. Griffis in the 'Mikado's Empire.'

- 285.** Makimono, on paper, painted in colours. Size, 459 × 12.

The Story of Yorimitsu and the Spider.

The adventures of Minamoto no Yorimitsu in his quest of the Demon Spider, terminating with the capture and death of the monster.

Copied by IMA-MURA ZUI-GAKU from an old roll by TOSA NAGA-TAKA (thirteenth century).

An abstract of the text is appended to the Introduction (p. 109).

- 286.** Makimono (roll), on paper, painted in colours. Size, 368 × 11.

Sketches illustrative of poetry.

These drawings, suggestive, graceful, and insubstantial as Japanese poetry itself, may be classed with the amateur works known as 'Bunjin gwa,' or 'Literary man's pictures,' a name originally applied to the pictures of the Southern Chinese school.

Painted by YŪ-CHIKU. Signed. Seal. Eighteenth century.

- 287.** Unmounted drawing, on silk, painted in colours. Size, $7\frac{1}{4} \times 7\frac{3}{8}$.

Okamé (UZUMÉ NO MIKOTO).

A female figure in the dress of a Court lady, with a round, foolish face, holding bells and *go-hei*.

Painted by TSUNÉ-HIRO. Signed. Seal. Nineteenth century.

Okamé, or Amé no Uzumé no Mikoto, one of the primitive Shintō divinities, is regarded as an embodiment of the Spirit of Folly. It was she who danced and sang before the cave to aid her associates in enticing the Sun Goddess to emerge from her retirement (see No. 1905), and who sought to propitiate the long-nosed god Saruda-hiko no Mikoto by a lavish display of her physical attractions, when he appeared likely to oppose the passage of a divine exploring party.

Her face, with its receding forehead, fat cheeks and small eyes, is constantly met with in masks; and her figure, in Court attire, with streaming hair, is a common motive in ceramics, ivory carving and other branches of art.

- 288 to 292.** A set of five drawings on silk, painted in colours. Size, $7\frac{1}{2} \times 6\frac{5}{8}$.

Pictures emblematically illustrating the festivals of the first, third, fifth, seventh and ninth months.

Painted to exhibit in succession at the appropriate times in a Kakémono mount.

Painted by KŌ-ZAN SHŌ-TEL. Signed. Seal. Nineteenth century.

293 to 304. A set of twelve unmounted drawings, on paper, painted in colours. Size, $12\frac{1}{2} \times 17$.

Emblematic pictures of the Twelve Months.

Landscapes, with poetical inscriptions.

Artist unknown. Nineteenth century.

305 to 324. A set of twenty-three unmounted drawings, on paper, painted in colours. Size, $3\frac{1}{2} \times 9\frac{3}{4}$.

Illustrations of Japanese history.

The pictures are painted as fan mounts, and have probably been removed from an old screen.

Artist unknown. Sixteenth century (?).

325. Unmounted drawing, on paper, painted in colours. Size, $8\frac{7}{8} \times 6\frac{3}{8}$.

Scene from the 'Isé Monogatari.' A book illustration.

Artist unknown. Nineteenth century.

326 to 334. A set of nine unmounted drawings, on silk, painted in colours, with nine poetical inscriptions on ornamental paper. Size, $7\frac{3}{4} \times 6\frac{3}{4}$.

Illustrations to poetry.

Good examples of the formal and decorative manner of the school.

Painted by SUMI-YOSHI HOKKIŌ. Signed. Seal. Eighteenth century (?).

335 to 340. A set of six unmounted drawings, on silk, painted in colours. Size, $7 \times 6\frac{3}{8}$.

Portraits of the six celebrated poets. (See No. 343.)

Painted by KA-NO MINÉ-NOBU in the style of the Yamato school. Signed MINÉ-NOBU. Seal. Eighteenth century.

341 and 342. A pair of unmounted drawings, on silk, painted in colours. Size, $8\frac{1}{4} \times 6\frac{5}{8}$.

Portraits of two poets (Hitomaro and Sōjō Henjō).

Artist unknown. Eighteenth century.

343 to 378. A set of thirty-six unmounted drawings, on paper, painted in colours. Size $12\frac{1}{4} \times 8\frac{3}{4}$.

Portraits of the Thirty-six famous Poets.

Artist unknown. Seventeenth century.

The selection of the famous Thirty-six is attributed to Dainagon Kintō, a court noble of the eleventh century. The portraits of the group were first painted by FUJIWARA NO NOBUZANÉ in the period Shōji (about 1200 A.D.). Their names are as follows :

1. Kakinomoto no Hitomaro. Died 724 A.D.
2. Minamoto no Shitago. Died 983, at the age of 72.
3. Chiunagon Atsutada. Died 943.
4. Mibu no Tadami.
5. Fujiwara no Nakabumi.
6. Fujiwara no Okikazé. Flourished 911.
7. Kiyowara no Motosuké. Died 989.
8. Fujiwara no Toshiyuki Ason. Flourished at the end of the ninth century.
9. Saigu Niogo (poetess).
10. Minamoto no Nobuakira Ason.
11. Minamoto no Munénaga Ason.
12. Fujiwara no Kiyomasa.
13. Chiūnagon Tomotada.
14. Isé (poetess). Flourished 886.
15. Minamoto no Shigéyuki. Died 963.
16. Sosei Hōshi (a priest). Son of Sōjō Henjō.
17. Minamoto no Kintada Ason.
18. Ki no Tsurayuki. Born 884, died 946.
19. Onna Kurōdo Sakon.
20. Sakanouyé no Korénori. Died 786.
21. Ōnakatomi Yorimoto Ason.
22. Sōjō Henjō, or Sada-muné (a priest). Died 890.
23. Sarumaru Taiyu. Died 771.
24. Fujiwara no Tadamitsu.
25. Ono no Komachi (poetess). Flourished 866 (?).
26. Ariwara no Narihira Ason. Born 825, died 880.
27. Ki no Tomomori. Flourished 900.
28. Nakatsukasa (poetess).
29. Yamabé no Akahito. Flourished ninth century.
30. Taira no Kanémori. Flourished 949.
31. Fujiwara no Motozané.
32. Ōnakatomi Yoshinobu Ason. Son of Yorimoto.
33. Ōchikōchi no Mitsuné.
34. Chiūnagon Yakamochi. Died 785.
35. Chiūnagon Kanésuké. Died 933.
36. Mibu no Tadaminé. Born 867, died 965.

A list is given in the *Jiki shūho*, but differs in a few details from the above. The dates are in great part extracted from 'Japanese Odes,' by Mr. F. V. Dickins.

379. Unmounted drawing, on silk, painted in colours. Size, $18\frac{3}{4} \times 14\frac{3}{4}$.

Fowls.

Painted by FUJI-WABA NO HIRO-MINÉ. Signed, SAN-KEI FUJI HIRO-MINÉ. Seal. Sixteenth century (?).

- 380 to 382. A set of three unmounted drawings, on paper, painted in colours. Sizes various.

Scenes from the *Genji Monogatari* (see p. 113).

Illuminated in the style of the Tosa school. Originally executed as decorations for small screens.

Painted by KANO OKU-NOBU. Signed. Seal. Eighteenth century (?).

- 383 to 416. A set of thirty-four drawings, on paper, painted in colours. Sizes various.

The Story of Raikō and the Shiuten Dōji.

This tale, which belongs to the same class as those of the 'Seven Champions of Christendom,' is of some antiquity, and has been told and re-told in an infinity of ways by writer and artist during the past six hundred years. It narrates the most exciting episode in the semi-fabulous career of a court noble, named Minamoto no Yorimitsu, better known as Raikō, who earned undying fame as the Slayer of the Demon Spider and of the man-eating Robbers of the Rashōmon, and died at an advanced age in 1021. The date assigned by chronological works to the destruction of the Shiuten Dōji and his band is the year 947, and there is little doubt that the Robber demon is a highly coloured portrait of some powerful outlaw of the time. The imaginative faculty has not been exercised more unscrupulously than in the historical account of the slaughter of the Dragon by Dieudonné de Gozon of Rhodes in the fourteenth century, and in a hundred other grave fictions by the mediæval writers of Europe.

The story is as well known in Japan as that of 'Jack the Giant-Killer' in England. It gave occupation for the pencils of the Tosas as early as the thirteenth century, and a portion of it appeared in print in 1776 in explanation of some woodcuts in the *Sha-hō Bukuro*, by TACHIBANA NO MORIKUNI. An outline in English was given by Mr. C. F. Pfoundes in the 'Japan Mail' a few years since, and the story has also been related by Mr. Griffis in the

'Mikado's Empire,' and more recently by Mr. F. V. Dickins (see p. 111).

The present series bears no signature or seal, but probably belongs to the seventeenth century. They have originally formed the illustrations of a set of makimono, but have been divorced from the text apparently for the reduction of bulk.

A description of the incidents illustrated by the respective drawings may suffice to convey the main elements of the story.

1. News brought to the Mikado (Murakami Tennō) of the continual outrages perpetrated by the demon Shiuten Dōji and his band.

2. Raikō receives the Imperial Commission to destroy the monsters.

3. Orisons at the Buddhist shrine before departure.

4. Visit of purification to the Shintō temple.

5. The ceremony of purification.

The female holding the bells is probably the daughter of the Kannushi or Guardian of the Temple. The contrast may be noted between the plain white wood of the Shinto temple and the gorgeous architectural decorations of the Buddhistic building.

6. Preparations for departure.

Council of Raikō with his six squires. The inferior retainers are sharpening the swords, preparing food for the journey, and feeding the horses.

7. The departure.

The band have adopted the disguise of a peripatetic order of Buddhist priests called Yama-bushi, and are utilising as receptacles for their armour the portable wooden cases which the priests are accustomed to carry upon their backs during their professional excursions.

8. The journey.

The meeting with the Spirit of Sumiyoshi, who appears in the form of an old man of venerable aspect.

9. (A double picture.)

a. The friendly Spirit entertains the party. He is served with marks of profound respect by Raikō himself.

b. He presents Raikō with a close-fitting helmet to wear beneath his own, and a poisonous drug to be used for the purpose of stupefying the monster.

10. The journey continued.

Climbing the mountain pass under the guidance of the Spirit.

11. The same.

Crossing a tree bridge that spans a deep chasm.

12. (A double picture.)

a. The arrival of the band at the borders of a mountain lake.

b. The discovery of a weeping lady washing a bloody garment in a stream. She directs the travellers to the home of the monster.

14. The arrival at the gates of the Ogre's castle.

The heroes receive an ironical welcome from the demon guards.

15. The sensation in the courtyard at the news of the arrival of the supposed priests.

16. The ante-room. The band awaiting the summons to present themselves before the Ogre.

17. The Shiuten Dōji. The monster has the appearance of a huge boy attired in Chinese garb; he is leaning upon two youthful pages and receives the new-comers, while his demon attendants range themselves respectfully on either side.

18. The hospitality of the Ogre's castle.

A newly-severed human leg, apparently that of a female, is set before the guests. Raikō eats with seeming relish while his comrades look on with stolid countenances.

19. The adventurers prepare saké for their host, who is now attended by two richly dressed ladies. It is implied that the liquor has been duly tempered with the medicament received from the Spirit of Sumiyoshi.

20. The Orgie. The Shiuten Dōji is succumbing to the influence of the drink. A demon performs a comic dance which is greatly applauded by his comrades and the heroes.

21. One of the guests volunteers a dance, and by his skill excites great enthusiasm amongst the demons, who meanwhile indulge in copious draughts of saké.

22. The Ogre is carried out helplessly drunk. The heroes continue to ply the demons, most of whom are already in an advanced stage of inebriety, and manifest their condition after the manner of ordinary mortals.

23. The consultation with the captive ladies.

24. The heroes arming for the attack.

Raikō, who is distinguished by the richness of his arms and accoutrements, is conversing with two of the captives.

25. The band, under the guidance of the ladies, are passing the drunken guards to enter the portion of the building in which the Ogre sleeps.

26. The Ogre's chamber.

On the right is seen the exterior of the apartment. The heroes are about to push open the sliding-doors. The Spirit of Sumiyoshi reappears to present them with a coil of rope.

To the left is the interior of the room. The Shiuten Dōji, resuming his true form in sleep, is seen as a hideous flame-coloured demon. He lies supine in a state of drunken stupor, while a number of fair captives are occupied in soothing him to sleep by gently stroking his hairy limbs. Some of the ladies make signs that their deliverers are at hand.

The room is of large size, panelled with sliding-doors in Japanese fashion, and along the walls are ranged spears and other weapons

of formidable aspect. The monster is covered with a richly brocaded quilt.

27. The attack.

The giant, having been tied during his sleep to the wooden pillars of the apartment by means of ropes slipped around his wrists and ankles, has been decapitated by a single stroke of Raikō's sabre. The writhing trunk and members, convulsed by a preternatural energy, have snapped like packthreads all of the bonds save one—presumably the one brought by the Spirit of Sumiyoshi—while the severed head, after springing high into the air, pursued by a spout of blood, has darted down upon Raikō like a beast of prey, seizing the hero's helmet with its demon fangs. Raikō, staggered by the concussion, falls upon one knee, but is protected from the monster's teeth by the under cap of steel, the gift of the friendly Spirit. In the meantime the good knights have been inflicting fearful gashes upon the struggling frame on the floor, while the ladies, who had prepared the way for the retribution, fly in terror from the scene.

The artist, to express the attack upon Raikō, has drawn the demon's head twice, once poised in the air at the summit of its ascent, and again when fastened upon the hero's helmet, the line of flight between the two places being indicated by a bloody streak. The expression of diabolical rage is very forcibly rendered.

28. The combat with the Ogre's guards.

The demon troop, aroused from their drunken sleep, have no chance against the brave knights. Raikō, with a placid smile, has just split the head of one of the most formidable of the crew with a stroke of his blade, while his companions, with cheerful zest, are making havoc amongst the remainder. Raikō's outer helmet, spoiled by the giant's teeth, has disappeared, leaving only the steel cap which has rendered him such good service.

29. Another phase of the conflict.

The sturdy little band have now to encounter a whole horde of the demon soldiery who have suddenly burst upon them through a gateway, but their prowess is irresistible; one devil lies cut in two across the waist, another is cleft to the chin by a mighty *nashi-wari* or "pear splitter," a third has received an equally efficient stroke upon the nape of the neck, and a swish of a sabre has deprived a fourth of two of his limbs: the heroes meanwhile, unwounded and unwearied, await the remainder of their foes.

30. The victorious party have arrived at the demon's shambles, and are capturing two monstrous guardians of the place. In the background the corpses of three women hang from the branches of a dead tree, and the ground is bestrewn with skulls and bones.

31. The charnel house.

The knights, under the guidance of three of the ladies, have reached the penetralia of the temple of murder. A recently

slaughtered victim lies upon the ground surrounded by fragments of human bones, and the caverns hollowed in the rocks around are gorged with dead bodies piled heap upon heap in every stage of decomposition.

32. The execution of the prisoners.

A cærulean demon, bound and forced upon his knees for decapitation, awaits his fate with a scowl, and a second monster, tied to a tree, is turning round to snarl at his executioner, who stands behind him with drawn sword prepared to strike the blow.

32A. Homeward bound.

The band, laden with the heads of the Ogre and his chief followers, are retracing their way through the defiles under the escort of the rescued damsels.

33 and 34. The triumphal procession.

The heroes, in the array of victory, are riding in procession through admiring files of patrician spectators, to lay the trophies of their expedition before the Emperor. Raikō, in the place of honour, is attended by six pages and armour-bearers, and preceded by a troop of coolies carrying the demon heads; the huge scowling face of the Shiuten Dōji, borne by two stalwart varlets, leading the way towards the spot where the Emperor waits to receive his brave subjects. The roll is terminated by a view of the wheels of the sacred ox chariot, the only indication of the royal presence that the artist has ventured to depict.

417 to 428. A set of twelve unmounted drawings, on paper, painted in colours. Size, $48\frac{1}{2} \times 19\frac{3}{4}$.

Horses in their stalls.

Sketched in ink and sparingly tinted with colour. Compare with No. 494.

Attributed to TO-SA MITSU-SHIGÉ. No signature or seal. Sixteenth century.

429. Unmounted drawing, on silk, painted in colours. Size, $21\frac{1}{4} \times 33\frac{1}{4}$.

Falcon and crane.

Painted by TOYO-HISA. (Popular school?) Signed. Seal. Nineteenth century.

430. Unmounted drawing, on silk, painted in colours. Size, $38\frac{3}{4} \times 20\frac{1}{2}$.

Priests and Court noble.

A Buddhist priest of high rank is seated upon a raised mat in the background. In front a Court noble hands a folded paper to a priest of lower grade.

Painted by KAI-UN. Signed. Two seals. Calligraphic inscriptions above the picture. Dated Hare year of Kayei (1850).

431. Unmounted drawing, on paper, painted in colours. Size, $36\frac{1}{2} \times 22$.

Crane and sun.

Decorative design. The stork, with widespread wings, poised in front of the vermilion disc of the sun. An inscription states that the original was brought from a foreign country by Minamoto no Nobu-hidé.

Copied by KI NO TADA-YOSHI. Signed. Seal replaced by a *Kakihan*, or written cypher. Eighteenth century (?).

- 432 and 433. A pair of unmounted drawings, on silk, painted in colours. Size, $37 \times 16\frac{1}{2}$.

Portraits of an old gentleman and lady.

The shaven heads and the rosaries held in their hands indicate that they have ostensibly retired (*Inkiyo*) from active interference in worldly affairs to hold a position with regard to the church and society not unlike that of the abbé in France.

Painted by Ko SŪ-KKI. Signed. Seal. Nineteenth century.

434. Unmounted drawing, on silk, painted in colours. Size, $43\frac{7}{8} \times 16\frac{1}{2}$.

Scene of Court life.

Court nobles in a pleasure-boat upon the ornamental waters of a palace. A portion of the building, tenanted by two ladies, is seen in the distance.

The use of conventionalised blue clouds bordered by a golden mist, may be noted as an important aid to the colour effect of the picture.

Painted by WATANA-BÉ DZU-SHO NAO-TÉBU. Signed. Seal. Nineteenth century.

435. Unmounted drawing, on silk, painted in colours. Size, $19\frac{1}{2} \times 26\frac{1}{2}$.

Yoshitsuné at the battle of Yashima.

The hero is seen on horseback riding into the water to secure a floating bow which a party of the enemy are endeavouring to seize with boat-hooks.

Painted by SUMI-YOSHI NAI-KI HIRO-SADA. Signed. Seal. Nineteenth century.

436. Unmounted drawing, on silk, painted in colours. Size, $50\frac{1}{2}$ × $21\frac{1}{2}$.

The spirits of the pine-trees of Takasago and Sumiyoshi.

An aged man and woman in the dress of the Samurai class, holding a besom and rake. They stand beneath the spreading limbs of an ancient pine.

Painted by SUMI-YOSHI NAI-KI HIRO-SADA. Signed. Seal. Nineteenth century.

The song or poem of Takasago is the first of the hundred *Utai* composed for performers upon the Nō stage. It relates how one Arakida Tomonari, the guardian of a Shintō shrine of the temple Aso in the province of Higo, betook himself to Kioto in obedience to a divine revelation to seek an elevation of rank. His desires being gratified by investiture with the fifth grade of nobility, he proceeds to mark his rejoicing at the prosperous result of his journey by making an offering at the temple of Sumiyoshi.

Two ancient pine-trees that had grown from time immemorial upon the opposite shores of Sumiyoshi in Tsu, and Takasago in Banshitū, were the object of much reverence, and had been tenanted by the poetic fancy of the people with the spirits of a venerable couple, man and wife, who were known as *Ai-oi* (a punning term which has the double meaning of old man and woman, and longevity). Tomonari, arriving at Takasago with two companions, beholds these Japanese Dryads in the form depicted, and holds converse with them. The spirits, after chanting in alternate strains the praise of poetry and long life, embark in a boat in the direction of Sumiyoshi and disappear in the distance. Tomonari and his companions follow them and arrive in time to be spectators of a sacred dance performed by the old man in honour of the gods of the great temple there.

A poetic version of this *Utai* has been given in an appendix to Mr. F. V. Dickens' translation of the *Chiushingura*.

- 437 to 439. A set of three unmounted drawings, on paper, painted in colours. Size, $11\frac{1}{2}$ × 36.

The Twelve Animals (JŪ-NI SHI).

The animals (rat, bull, tiger, hare, dragon, serpent, horse, goat, ape, cock, dog, and boar), representing the signs of the Zodiac, are depicted in the attire and following the occupations of human beings of various ages and social grades.

Artist unknown. Eighteenth century.

440. Unmounted drawing, on silk, painted in colours. Size, $39\frac{1}{2}$ × 14.

Scène of Court life.

A Court noble about to start on a journey is taking leave of two ladies (one of whom holds a child) before entering his ox-chariot.

The picture probably represents an episode in one of the semi-historical novels of old Japan.

Painted by SUMI-YOSHI NAI-KI HIRO-SADA. Signed. Seal.
Nineteenth century.

441. Unmounted drawing, on silk, painted in colours. Size, $33\frac{1}{2} \times 16\frac{1}{2}$.

The Fan Dance.

Five dancers, holding fans with emblematic decorations.

Painted by SUMI-YOSHI NAI-KI HIRO-SADA. Signed. Seal.
Nineteenth century.

- 442 to 447. A set of six unmounted drawings, on silk, painted in colours. Size, $42\frac{1}{2} \times 17\frac{1}{8}$.

Screen pictures.

Vague pictorial suggestions awakened by familiar verses of poetry.

1. The verdure-clad hills.
2. A riverside conversation.
3. The cuckoo.
4. The cascade.
5. The prairie.
6. The blossoming of the cherry-trees.

Painted by TO-SA MITSU-ATSU. Signed, TO-SA NO KAMI FUJI-WARA NO KŌ-FU. Seal. Eighteenth century.

- 448 to 461. A set of fourteen unmounted pictures, on paper, painted in colours. Size, $10\frac{1}{2} \times 12\frac{1}{2}$.

Scenes in Japanese history. Extracted from an illustrated manuscript.

Artist unknown.

- 462 to 485. Twenty-four unmounted pictures, on paper, painted in colours. Size, $9\frac{1}{2} \times 6\frac{1}{2}$.

Scenes from the life of Benkei. (See p. 117.)

These sketches are ordinary examples of the illustrations to the more ambitious manuscript books, for which there was a certain demand amongst the more wealthy Japanese until within the last decade. The drawings, like the present set, were usually copied from works by noted artists of the Yamato school.

Artist unknown. Eighteenth century.

486. Unmounted drawing, on silk, painted in colours. Size, $10\frac{3}{8} \times 14\frac{1}{2}$.

Cranes.

Artist unknown. Sixteenth century.

487. Unmounted drawing, on silk, painted in colours. Size, $64\frac{1}{2} \times 11\frac{1}{2}$.

The custom of "Kiokusui."

Painted by To-CHŌ. Signed. Seal. Seventeenth century (?).

The "Kiokusui" was an annual amusement amongst the Kugé or nobles of the Mikado's Court. The little flat, lacquered wooden cups, known as *sakadzuki*, were partially filled with saké and floated down a stream, to be taken up by those of the party who were stationed at a lower part of the current. This proceeding was accompanied by the composition of verses.

488. Unmounted drawing, on paper, painted in colours. Size, $14\frac{7}{8} \times 31\frac{1}{2}$.

The execution of a detachment of the Forty-seven Rōnins.

The story of the Forty-seven Rōnins who banded themselves together to revenge the death of their lord is graphically told in Mitford's 'Tales of Old Japan,' and Mr. F. V. Dickins has given a translation of the dramatised version of the facts in the *Chiushingura*, or "Loyal League," a work which offers an invaluable picture of the habits of thought of the Japanese in the days of their later chivalry.

The sketch is of especial interest as showing the ceremonials of Harakiri. The suicide was nearly always nominal, death being the result of decapitation by a Samurai, to whom was assigned the duty of executioner, but an abdominal wound of more or less severity may have been self-inflicted by the victim before the stroke fell. For a full account of the complicated formalities appertaining to the act, see Mitford's 'Tales of Old Japan.'

Drawn by TAM-BI. Signed. Seal. Nineteenth century.

489. A set of twelve MS. volumes, with illustrations, painted in colours. Size, $9 \times 6\frac{1}{2}$.

Teikan dzusetsu. The pictorial mirror of Emperors. Stories from Chinese history.

A good specimen of the MS. *Editions de Luxe* of classical works. The brilliantly coloured and gilded illustrations are probably copies from older works.

Artist unknown. Eighteenth century.

490. MS. volume, with illustrations, painted in colours. Size, $11\frac{1}{8} \times 8\frac{3}{4}$.

The life of Bunsho of Hitachi.

Drawings in the style of the Tosa school, richly coloured and gilded.

Artist unknown. Eighteenth century.

491. MS. volume, with illustrations, painted in colours. Size, $9\frac{1}{2} \times 12\frac{1}{8}$.

The story of the Mugé Hō-jiu Gem. (See p. 103.)

Illustrations in the style of the Tosa school, copied from older works.

This legend is frequently seen in manuscript, but the writer has not yet met with a copy in print. As it has been illustrated by many artists of the Tosa school, an abstract of the text is given in the Introduction.

Artist unknown. Eighteenth century.

492. Album containing twelve drawings, on paper, painted in colours. Size, 7×6 .

Verselets with illustrative sketches.

Artist unknown. Eighteenth century.

493. Album containing twenty-eight drawings and calligraphy, executed, in colours, upon silk and thin plates of wood. Size, $10 \times 11\frac{1}{2}$.

Verselets with illustrations.

The artist is unknown, but the calligraphy is the work of members of the Imperial family and household. The names of the contributors are written against the several compositions.

Nineteenth century.

494. Makimono, on paper, painted in colours. Size, $234 \times 14\frac{1}{2}$.

Horses.

An example of the earlier and most vigorous manner of the Tosa school. It is characterised by the simplicity of technique and mastery of touch of the old Chinese painters, and by a power of expressing action and vitality that is the more remarkable in view of the disregard shown for the study of anatomical form. The style is that of MITSUNOSU, to whom the rolls are attributed, but the seals have not been identified. Compare with Nos. 417-28.

Fifteenth century?

TOBA-YÉ.

THE "TOBA pictures" are humorous caricatures which date from the twelfth century, and derive their name from the inventor, KAKU-YŪ, or TOBA SŌJŌ.*

KAKUYŪ, a distinguished scion of the Minamoto family, was an abbot of the Temple of Miidera, in the province of Ōmi, in the reign of the Emperor Rokujō (1166-1168 A.D.). His more familiar appellation, TOBA SŌJŌ (the Toba priest), refers to the monastery Toba no In, where he had at one time resided. He was an accomplished artist in the Chinese style, and appears to have been the first Japanese painter who made a speciality of comic drawing and employed it as a means of attacking official dishonesty. His original works are now extremely rare, but the copies which have reached us show that his burlesque manner has been carefully preserved.

The Toba-yé introduce us to an aspect of Japanese art which owes nothing to China, but, for obvious reasons, its merits lie to a great extent outside the range of the foreigner's comprehension. Even to the European, however, if he be at all acquainted with Japanese life, the works display a spontaneous drollery that proves the existence of a remarkable sense of humour as one of the national characteristics of the people; and although the wit often drifts into Rabelaisian channels, it is seldom lascivious in intention and never ill-natured.

The style did not give rise to a "School," but was taken up by men of any or no academy who desired to give expression to their feelings in broad caricature. Its peculiarities of design as applied to figures consisted merely in exaggerating the size of the head, giving it a frog-like character by widening the mouth and reducing the nose to a couple of nostril dots, and elongating and attenuating

* He is sometimes confused with Ono no Sōjō, an artist-priest of the Mitsu sect who lived in the eleventh century.

the limbs at discretion. There was, however, no attempt at portraiture, and as the draughtsmanship was freed from all academical difficulties, the field was open to artistic and inartistic competitors alike. In some cases, indeed, the sketches gained in comicality by the startling violations of art canons in which their creators indulged, but in others the simplification of the process of production led to floods of mere burlesque scrawls, which could only attract attention by their extravagance of badness.

At the present time it is no longer adequate to the demands of the caricaturist. Japan, amongst its manifold adaptations of European ideas, has elaborated a *Punch*, and the pictorial criticism of public personages and events by the *Maru-maru Chimbun* has evolved a new force, the capabilities of which may hereafter become enormous; but it has destroyed the art of TOBA SÔJÔ.

TOBA-YÉ.

562. Makimono, on paper, painted in colours. Size, 402 × 10 $\frac{7}{8}$.

Burlesque pictures of the Toba school.

The subjects are very numerous. Some, depending upon verbal quips, would be unintelligible to the European, but in others the point is sufficiently obvious. The first sketch shows two furious parties of Samurai indulging in the safe amusement of abusing each other from opposite sides of a wide stream. In the next, a couple of "horny-handed sons of toil" are displaying enormous vigour in the use of a huge saw to divide a soft melon held by a third, while a sympathetic assistant fans their sweating brows. In another a demon is dragging a poor mortal to Hell by a large wen that decorates his face; and farther on a coolie carrying a parcel of umbrellas is getting wet through in the effort to shelter himself with his hat. Many others might be described in illustration of the Oriental sense of humour.

The drawing of the figures with their big heads and long, ungainly legs, is quite characteristic of the school.

Painted by MIYA-GAWA CHŌ-KI. Signed. Seal. Early part of eighteenth century.

563. Album, painted in colours. Size, 12 $\frac{1}{2}$ × 8.

Comic sketches.

Artist unknown. Eighteenth century.

CHINESE SCHOOL.

THE Japanese were undoubtedly indebted to Korean intercourse for their first introduction to the arts and sciences of the neighbouring continent, and many important branches of the arts in Japan received their early development from the labour and example of Korean immigrants, but it was from the Chinese that the painters learned their craft. NANBIŪ, the first pictorial artist in Japan of whom any record is preserved, was a native of China, and the names of the famous masters of the T'ang dynasty, whose works gave direction to the genius of KANAOKA,* are even now as familiar to the educated Japanese as the story of Jingō Kōgō and the Korean conquest. Moreover, although many Korean painters resided in Japan, and many Korean pictures must have been imported before the ninth century, neither the men nor the works appear to have led to the initiation of a definite style or school, while on the other hand there have been but few Japanese painters of note who were not proud to register themselves as followers of one or more of the T'ang, Sung, or Yüen masters of the Middle Kingdom.

The naturalization of the Chinese School may be said to date from the time of KOSÉ NO KANAOKA, and has hence an antiquity of about a thousand years.

The historical evidence and curious fictions current as to the power of KANAOKA in the secular branch of the art, together with the admirable existing specimens of his talent as a painter of Buddhist pictures, lead to the belief that the early productions of the academy were of a very high order, but unfortunately the absence of any example of his work, or that of any of his descendants, in the Chinese style, leaves us wholly to conjecture upon this point. His influence was undoubtedly very great, for long after his death painting

* It has been mentioned that the proficiency of KOSÉ NO KANAOKA, the first Japanese artist, has been attributed to his study of the pictures of WU TAO-TSZ', the celebrated painter in the service of the Chinese Emperor Ming Hwang (685-762 A.D.).

remained a favourite occupation of the courtiers and of many of the sovereigns, and although the demand for Temple pictures secured the best efforts of the leading artists, the production of sketches of native scenery, of illustrations to Chinese and Japanese legends, of representations of Court ceremonials, and other subjects requiring some originality of design, was carried on in Kioto, and found all due appreciation. The style of execution of these works is not well known, but it was probably at first that of the old Chinese painters, and gradually merged into the more conventional and decorative manner of the YAMATO school.

The partial eclipse of the pure Chinese school, which followed so soon upon its rise, was of long duration. Some portion of its light was reflected in the YAMATO style, developed by a pupil of the Kosé line, but from the end of the ninth to the middle of the fourteenth century there were few painters of note who strictly adhered to the rules of the ancient Chinese masters. In the course of the fourteenth century a number of artist monks won a lasting renown by simple monochrome or lightly-coloured drawings after the manner of the old Chinese artists. Amongst these NEN KA-WŌ, who flourished in the early part of the century and is supposed to have introduced the practice of mounting pictures as "kakémonos," stands highest in the estimation of his countrymen. He was especially famous for his rapid ink sketches, which are said to have been indistinguishable from those of the great Sung artist MUH-KI, and is regarded as the leading pioneer of the great Chinese art renaissance afterwards consummated by SESHŪ, SHIŪBUN, SŌTAN, SOGA JASOKU, and KANO MASANOBU.

The early part of the fifteenth century brought powerful aid to the cause of Chinese art through the medium of a priest of Kiōto named JŌ-SETSU, who after a profound study of the pictures of the celebrated artists of the Sung and Yüen dynasties, established at the temple of Sōkokuji, in the Imperial city, a monastic academy for the promulgation of their teachings, and grouped around him a body of pupils destined to initiate a new departure in the art history of their country. Little is known of this painter, and it is even uncertain whether he was of Japanese or Chinese birth, According to some authorities, he came from China and settled in Japan in the period Ōyei (1394 to 1428); while others claim him as a native of the province of Kiushiu. His paintings, moreover, are now

as rare as those of KANAOKA, and the one or two examples still shown as his handiwork* leave his artistic status quite undecided; but as a teacher he had rare success, for amongst the pupils said to have issued from his atelier, are the founders of three out of the four schools which monopolised the attention of the artistic world down to the middle of the last century; SHIŪBUN, SESHŪ, and KANO MASANOBU.

The *Honchō Gwashi* states that he was noted for pictures of landscape, figure, flower and birds. "His style resembled that of BA-YEN, KA-KEI, MOK-KEI, and GIOKKAN of the Sung, and GANKI of the Yüen dynasty. (MA YÜEN, HIA KWEL, MUH-KI, and YUH-KIEN.) The ancient masters of Japan never studied the works of these periods; the first to do so was JÖSETSU, and he became deeply learned in the art."

SHIŪ-BUN, the only one of the three reputed alumni of Sökokuji who is not renowned as the inventor of a school, must be considered as the real leader of the revived Chinese manner. He, like his instructor, was a monk of Sökokuji, and, unlike his fellow-pupil SESHŪ, made no effort to emerge from his priestly seclusion. The following account is extracted from the *Honchō Gwashi*:—"The priest SHIŪBUN held the rank of Tosu in the temple Sökokuji; he also bore the name of SHUN-IKU, and used a seal upon which was engraved 'EKKEI SHIŪBUN,' Ekkei being a place near the temple Eizenji, in the province of Ōmi, where he once lived. His pictures were representations of landscapes, figures, flowers and birds, sketched in ink or lightly coloured, after the rules of BA-KAGAN.† He was perfectly versed in the most profound principles of MOKKEI and GIOKKAN, and had studied under JÖSETSU. He never painted in the Yamato style. In modern times the followers of SESHŪ, OGURI, and KANO used SHIŪBUN as a ladder by means of which they might reach the altitude of the Sung and Yüen dynasties."

A list of his pupils and followers is given on page 182. †

The motives of the revived school were almost wholly derived from Chinese and Buddhistic sources. So thoroughly had the painters become imbued with the Chinese spirit, that they would

* A picture by JÖSETSU has been engraved in the *Gwa-ko sen-ran* (1741).

† An abbreviation of the names of BA-YEN, KA-KEI and GAN-KI (MA YÜEN, HIA KWEL and NGAN-HWUI).

have been at a loss if called upon to make a picture from nature of a Japanese subject, and it is said that when a certain artist was ordered to paint a view in Kioto, he was led by force of habit to people his native streets with Chinese figures. Such an anti-patriotic bias gave to the YAMATO painters, as well as to the apostates of modern times, a strong weapon, and even the later adherents of the school deplored that the beauties of their own land and its belongings should be neglected, in favour of a country from which they had then but little to expect. A similar plaint is poured forth by the popular artist NISHIGAWA SUKÉNOBU of Osaka, in an appendix to the *Yamato Hiji* (1742), in which he deplores at some length the fashion of depicting Chinese scenery and people, and of painting Japanese figures in such a manner that they look like Chinese. He asks pathetically, "Is it not that these persons (the artists) incline towards a foreign country and despise their own?" This feeling was probably shared by many, but the dashing monochromes and lightly-tinted sketches of SHUBUN and his school held their own for over two centuries, and the KANO and SESHU academies during the same period gave powerful support to the same manner, leaving the Tosa school to fight the battle unaided on the Japanese side; but near the end of the seventeenth century the classical school began to show signs of degeneration, and the defection of HANABUSA ITCHŌ and many others from the accepted traditions was a noteworthy sign of the feeling that opened the way for the artisan-artists of the present era.

A few decades later a new element was introduced, which practically divided the "*Kara-yé*" into two classes. The *Goku-zaiishiki*, or highly-coloured paintings, which became popular in China during the Ming period, were for a time little appreciated in Japan, for the pictures of the Ming artists SHUSHIBEN (CHIU CHI-MIEN), RIŌKI (Lü-ki) and others, imported in large numbers about the end of the sixteenth century, were in the older style; but in the period Hōreki (1751-64), a painter named RIU-BI-KIŌ, a native of the province of Yamato, rose into notice as a remarkable colourist in the decorative Ming style, and made the new method popular amongst his countrymen.

The Ming picture depended principally upon its attractions of colour, as did those of the Sung and Yüen period upon their calligraphic beauties of outline, and in that respect bore some resemblance to the

TOSA compositions. The drawing though careful, and often graceful, had little of the force that characterised the work of the Renaissance. It was usually executed with a fine brush, but considerable variety existed in this respect, the extremes of which may be seen in Nos. 610-612, by RIURIKIŌ himself, and No. 683, by a modern artist of the province of Echigo.

The style attracted many workers, although it did not destroy the affection of the connoisseurs for the simpler manner of the early dynasties; and it appears to have produced some effect upon the mode of painting in other schools, for the KANO contemporaries of RIURIKIŌ adopted a heavier colouring than that before practised; and in the last fifty years a few of the school have so closely followed the Ming style that they have lost almost every trace of the teaching of the old masters of their own line.

A little after the middle of the eighteenth century, the Chinese school was strengthened by the arrival of some Chinese immigrants, of whom the best known were I-FU-KIU, CHIN-NAN-PIN, and HŌ-SAI-YEN. Of these I-FU-KIU was the most highly esteemed, on account of his freely-drawn sketches of landscape in the style of the Yüen dynasty. He left several famous pupils, the most noted of whom was TAI-GA-DŌ of Kioto. CHIN-NAN-PIN was a merchant, who appears to have been only a clever copyist, and was surpassed by his pupil, YIU-HI of Nagasaki. HŌ-SAI-YEN was skilled in lightly-sketched pictures of flowers and birds, but has left comparatively few works. It was through some of these men that the "Southern" branch of Chinese art, a style which took its origin near the end of the Sung dynasty (1280 A.D.), gained an undeserved recognition in Japan. The works of the "Southern School" were mostly facile sketches, illustrating poetical ideas, and as resemblance to nature was not a desideratum, the manner became popular amongst amateurs, chiefly of the literary class, who if of sufficient distinction found no want of admiring critics. In its relation to the true Chinese art the fashion was of no more real importance than the Della Crusca school as a phase of English poetry, but for a time the parasite was able to draw some of the strength from the noble stem on which it grew: and is regarded by a recent highly qualified writer in the *Nichi-Nichi Shimbun* as one of the most potent agents in the modern deterioration of Japanese painting.

In the present century the most prominent painters of the Chinese school were Ō-NISHI KEI-SAI, HARU-KI NAM-MEI, SHIU-KI, and SŌ-RIN, who, together with the talented amateur INA-GAKI, appear to have been influenced in their drawings by the example of the SHIJŌ artists. The pheasants by the first (No. 661), the hawk by the second (No. 699), and the "Thousand Carp" by the last (No. 818), will show how closely the old school had approached to the new.

The various styles peculiar to the school are enumerated in the introduction of the Chinese pictures.

Motives.—The artists of the Chinese School adopted not only the style but the motives of the famous masters of the Sung and Yüen dynasties, and drew their historical, legendary and religious inspirations almost entirely from the literature or paintings of the Middle Kingdom.

A vast number of these pictures claim no more ambitious subject material than a slight reminiscence of vegetable life, such as a limb of bamboo or pine, a peony or orchid, or a flowering branch of plum or peach. Spirited and life-like sketches of birds, of which the favourites were the crane, the sparrow, the swallow, the quail, the crow, the hawk, the pheasant, the peacock, the fowl, the cuckoo, and the wood pigeon, were equally common, and in most cases, like the last, conveyed to the Chinese and Japanese a poetical or emblematic meaning, that ensured a lasting popularity for the motive. The examples selected from the mammalia were more limited, being almost confined to the horse, the mule, the dog, the ox, and a long armed-species of monkey. The tortoise and serpent were the principal representatives of the reptiles; and amongst fishes, the carp, as an emblem of perseverance, held the highest place of honour. Insect life, except as an accessory, was rather the property of a few individual painters than of the art.

The Chinese artist was often remarkably felicitous in the renderings of the wilder forms of picturesque beauty in landscape. Silvery cascades, tranquil pools, and winding streams; towering silicic peaks and rugged headlands; gnarled fantastic pines and plum-trees, side by side with the graceful stem and feathery foliage of the bamboo; mansions or pavilions, gorgeous in vermilion and gold, crowning the heights or bordering the expanse of an inland

lake, and rustic cottages with straw-thatched roofs nestling in the cultivated valleys; these were elements that the painter could assort and reconstruct into a thousand pictures of never-failing interest and beauty. The Japanese painters of the classical schools, seduced by the charms of the foreign ideal, were often led to neglect the more familiar attractions of their own scenery, and without having beheld any of the spots depicted by the old landscape masters of China, squandered an infinity of talent and ingenuity in building up new creations of their own with the material borrowed at second hand from their neighbours.

The most frequently repeated studies of the figure were calligraphic portraits of Buddhist divinities, Taoist genii, and historical celebrities in the domains of war, politics or learning; all designed with immense power, but showing little heed for academical truth. On the other hand, portraits from life, which were not rare, were almost always formal, ungraceful, and inexpressive, and stood at great disadvantage amongst the other pictorial works of the Chinese painter and of his Japanese imitator.

Mythical zoology held a very important place in Chinese art motives, evidencing as it did a courage of invention almost unparalleled in the pseudo-science of Oriental races, and would richly repay the investigator who has the knowledge and opportunity required for pursuing it in the Middle Kingdom itself. A brief outline on the subject is given on p. 166.

Among the more elaborate compositions of the brush may be cited those founded upon episodes of history, a large proportion of which belong to the records of the rise and fall of the Han dynasty (206 B.C. to 220 A.D.); anecdotes illustrative of filial piety, of which some will be quoted hereafter; stories of feudal devotion, typified by that of Yu Jang; * anecdotes encouraging perseverance in the acquisition of knowledge, exemplified in the lesson conveyed to Chang Liang by an aged woman whom he found

* Yu Jang (Jap. Yojo) was a retainer of the King of Tsin, who fell in a war with the monarch of a rival state. He sought every means of slaying the destroyer of his lord, but his determination was at length overcome by the repeated generosity of his intended victim, and being unable to accomplish his vendetta or to live beneath the same heaven with his master's foe, begged the latter to cast him his mantle. Seizing the garment, he stabbed it with his sword and then plunged the weapon into his own body. The story has been told by Mr. Dickins in his translation of the Chiushingura (p. 175).

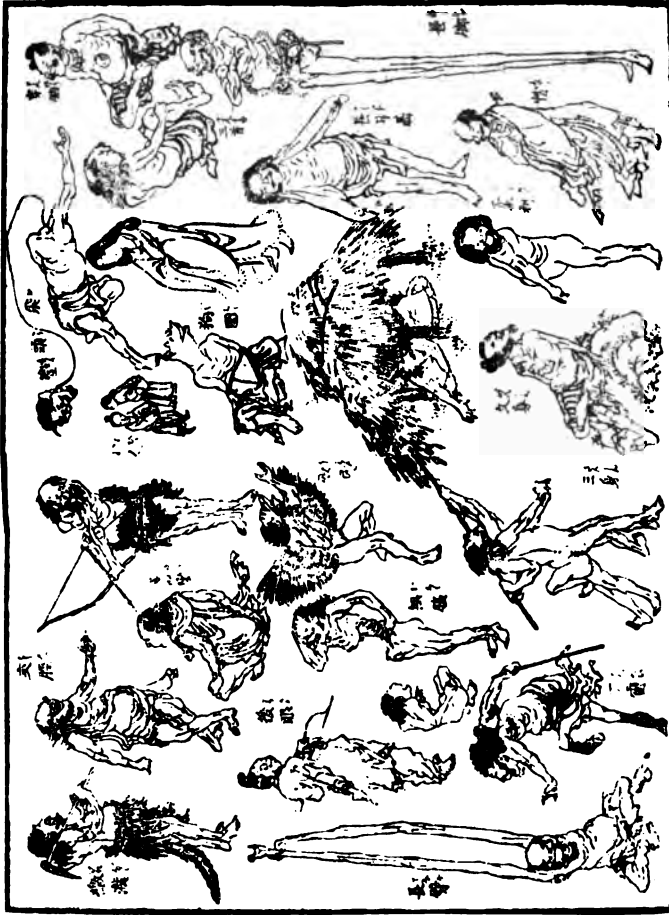
patiently occupied in grinding down a bar of iron to make a needle; stories commemorating readiness of resource, as in that of Szema Kwang (No. 1535) and the Alexander-like act of the Chinese prince who solved the problem of an inextricable knot, which a neighbouring state had sent in challenge, by cutting it with a knife (see *Bokuwo Shin-gwa*); and tales of physical strength, like that of the archer, who, mistaking a distant rock for a tiger, drove an arrow deep into the solid stone.

A hundred similar "stories with a purpose" might be quoted, but the absence of one motive which has afforded so frequent a theme for writer and painter in the West, is a fact worthy of note. The chivalry of masculine love as understood by the mediæval romancers of Europe appears to find no illustration in Chinese story; nor does the literature or art of the celestial kingdom echo the noble examples of female devotion commemorated in the Japanese history of Késa's sacrifice of her own life to save her husband from the murderous hand of a man who wished to replace him in her embraces; of the brave and gentle Shidzuka's worship for her hero Yoshitsuné; or of the self-immolation of the consort of Prince Yamato Daké to appease the angry waves that threatened the frustration of her husband's expedition; but in place of the delicate sentiment that strikes us in the pages of early Japanese literature, there is little in Chinese history relating to the fairer sex but narrations of the disastrous infatuation of monarchs for vile mistresses, and records of the favouritism, cruelty, and vice of women whose beauty had raised them to a power which they held only to abuse.

Mythical zoology has perhaps been developed to a more remarkable extent by the Chinese than by any other nation. Their literature teems with strange conceits, some of which appear to be transcripts of local folk-lore, others appertain to Buddhism or Taoistic legends, and others are accepted as sober facts of natural history. Nearly all have been adopted by the Japanese, who have utilized them as a basis for a rich fund of comic or dramatic essays by author and artist: in fact, almost the whole of the anthropological and zoological curiosities rendered familiar to us through the modern art works of Japan, are of Chinese origin; but although the credit of the invention rests with the Middle Kingdom, almost everything that makes the treatment of the theme amusing or



PLATE 17.



- GÉKIROKU KŪKI Native of (Tailed man), (Crooked leg).
- CHŌHŌ TENGAI KŌBAYASHI (Long arm), (Horse eye), (No belly).
- TEIKI SANSHŪ (Horse leg), (Triple body).
- KOBITO HITOBAN Native of (Figures), (Flying head).
- KUROKO (Dog head and wife, Well Dweller, Native of BUSHIMA).
- SANSHŪ CHŌKI (Triple face), (Perforated chest).
- CHŌMĀKI CHŌTŌ CHŌBI CHŌMIMI CHŌGAMI CHŌHIGE CHŌMEH CHŌJIKA CHŌSHIKI CHŌSHIMO CHŌSHIMO CHŌSHIMO CHŌSHIMO (Long leg), (Long leg), (Long leg), (One arm and one leg).

MYTHICAL "FOREIGNERS." After Hokusai. (Page 169.)

interesting belongs to the younger country. A few Chinese myths associated with Buddhism are of Indian origin, but have been considerably modified in the course of their naturalization, and many others remind us of European traditions, but usually belong to a type of ideas that might arise independently in the minds of any number of men possessed of a common stock of associations. The poverty of imagination displayed in the greater portion of these phantasies would lead the modern thinker to refer their creation to an era in which the human intellect was in its childhood.

The anthropological myths may be arranged into three classes :—

1. Persons born of woman with or without divine agency, who develop magic powers that enable them to assume changes of form, to become invisible at will, to accomplish miracles, and to attain a fabulous longevity. To this class belong the Sien-nung or Rishi (see p. 53).

2. Persons distinguished by physical peculiarities of a fabulous nature, but which do not separate them from the human family; such as Giants, who are supposed to attain a height ranging from thirty feet to any degree permitted by liberality of the story-teller; Dwarfs, whose stature is limited to nine inches, and who dare not travel except in bands lest they should be picked up like worms by their enemies the cranes, but do not imitate the pigmies of Pliny in endeavouring to limit the multiplication of their foes by attacking them *in ovo*; the Perforated men, who dwell eastward of the Tsoi country, whose breasts are traversed by a canal large enough to transmit a pole by means of which the richer individuals of the race may be carried like a sedan chair by hired coolies; the Stomachless men, who dare not laugh "because they have no sides to hold"; the Long-armed and Long-legged natives of the country near the Hung Sheung Tree in the North, who as fishermen rejoice in a beneficial association of labour, Long-arms mounting upon the shoulders of Long-legs, who then wades into deep water while his partner plunges his far-reaching upper limbs to the bottom of the sea and catches the fish; the Tailed men, who are in the habit of digging holes where they sit, to provide a receptacle for the appendage, and protect it from all possibility of injury; the hapless Women of the land where no males are born and whence no masculine visitant has ever returned, who become *enceintes* by gazing upon the reflection of their charms in the mirror of a well,

or, like the mares of Lusitania, by exposing their bodies to an impregnating wind; the Long-necks, whose heads have the power of quitting the trunk, retaining only a filamentous bond of connection; the Three-eyed hermaphrodites, who are able to fly in the direction of the wind; the Long-eared men, who are obliged to support their pendent lobes with their hands while walking; the Half-men, who have each but one arm, one leg, and one eye, and assort themselves in pairs, right and left, for purposes of locomotion; and, lastly, a number of other races distinguished only by a variation from the orthodox provision of eyes, heads, or members. Accounts of these fabulous relatives of ordinary mankind will be found in the *Wa-kan San-zai dzu-yé*, where they are quoted from Chinese authorities as instructive information for investigators into geographical lore; and in various Chinese books.

3. Transitional beings, who combine with human elements parts naturally appertaining to the lower animals; such as the Headless men, with herrings for eyes and a mouth at the navel; the Feathered men, who people the Southern kingdom; the natives of the Fun-tan country, who have men's faces, but possess the wings and beak of a bird (probably the originals of the Japanese Tengu); the Mermen of the land of Tai-yan, who have human heads and arms attached to the body of a fish, and learn the secrets of the deep from the murmuring hollow of the conchifer; and an endless variety of creatures with tiger heads, serpent arms, ox legs, and other substitutions of brutal for human parts.

The section of mythical animals detached altogether from the *genus homo* may be similarly classified: 1. Animals without any remarkable peculiarities of conformation, but gifted with supernatural attributes, as the Tiger (see page 51), the Fox (see No. 1803), the Hare (see No. 1016), the Tortoise (see No. 625), the Crane (see No. 238), &c. 2. Animals differing from their fellows only in size, or in alterations of the due number of parts. To this group belong the great serpents, eight hundred feet in length, who eat elephants; the two-headed snake killed by Szema Kwang; the nine-tailed fox that assumed human form as the Chinese concubine Ta Ki; the four-eared monkey that heralds the deluge; the fish with ten bodies and one head, whose flesh is a sure preventive of boils; the two-headed sow, whose duplicate head occupies the place of its tail, &c., &c. 3. Creatures made up by the amalgamation of parts

of various animals: like the Dragon (see page 48); the K'i-lin (see No. 702); the Fêng Hwang (see No. 867); the Dog-headed fish, with a child's voice, prescribed as an excellent remedy for madness; and a host of others which show even less expenditure of ingenuity in their conception.

Pictorial representations of nearly the whole of these beings will be found in the *Wa-kun San-zai dzu-yé*, and in the volumes of the *Hokusai Mangwa*.

The Japanese have added a few native members to the Chinese company, and have so far naturalized some of the latter that little trace of their origin remains. In the anthropological section may be cited the Vampire bride, a woman fair and graceful as a lily, whose charms lure men to her deadly embraces till she has drained away their life-blood drop by drop (*Hiaku Monogatari*, 1860); the Two-mouthed woman, punished for cruelty to her step-daughter by the development of a second and insatiable maw at the back of her head; and the Faceless maiden, whose undulating form seen from behind tempts the wayfarer to gallantries that only bring upon him the shock of the ghastly discovery. The lower animals are represented by the serpent foe of Jiraiya (see No. 2035); the giant centipede, destroyed by Tawara Toda Hidésato; monster devil-fishes, carp, apes, and other exaggerations of the kind; the Earth spiders, who probably represent the troglodytes of old Japan; the Kamaitachi or Sickle weasel, which from its haunts in rocky solitudes or abandoned buildings, or during its gyrations in the eddies of the whirlwind, employs its knife-like fore-claw with terrible effect upon persons who inadvertently cross its path, the cause of the mischief meanwhile being as invisible as a Boojum, so that the victim only learns that he has run foul of a Kamaitachi by the unaccountable appearance of a gaping wound upon some portion of his person; the Tanuki or racoon-faced dog, who shares in a minor degree the magic powers and mischief-making tendencies of the Fox (see No. 2276); the Nuyé, a compound of monkey, tiger and serpent, shot by Yorimasa (see No. 1770); and the Thunder animal, which assumes the form of a wolf, and is occasionally seen by belated travellers mounted upon the limbs of an aged tree, mingling his deafening peals with the downpour of the storm. (See No. 2134.)

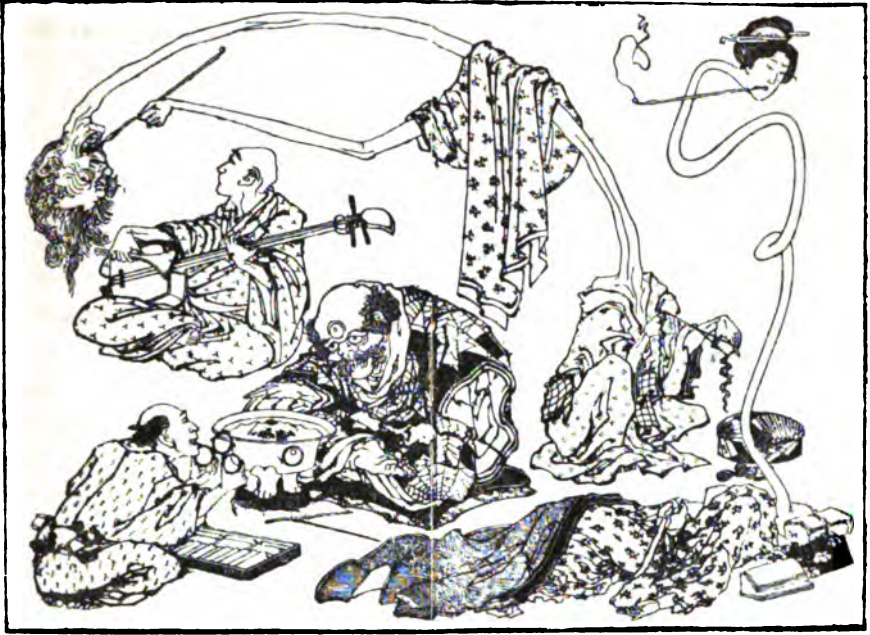
The Shōjō, the Rokurokubi, the Tengu, and the Kappa appear to have Chinese prototypes, but the ideas have been so extensively

developed and so frequently utilized as art motives by the Japanese that they may almost be regarded as new inventions. The Shōjō and the Tengu are referred to in the notes to Nos. 645 and 2125: the Rokurokubi and Kappa, which are depicted in Nos. 2366 and 2038, merit a more extended notice.

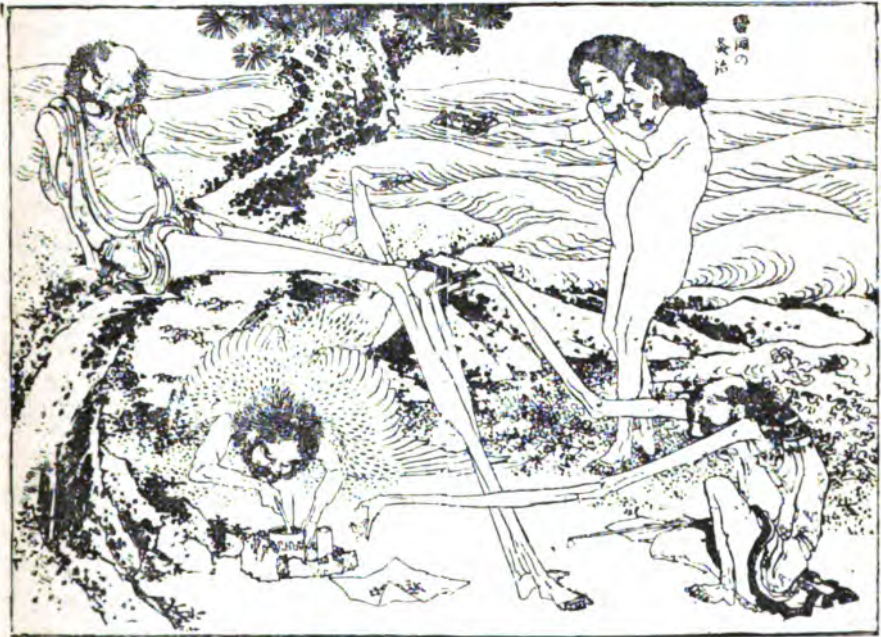
The Rokurokubi or "whirling neck" is a being in human form but gifted with the faculty of elongating the neck in such a manner as to enable the head to appear in places remote from the frame to which it is attached. It is one of the most unpleasant of the many weird objects with which the Japanese little one who is conscious of past misbehaviour, may expect to be confronted in the dim flickering of the midnight lamp; and many a juvenile culprit is fain to hide his head beneath the quilts lest he should see the apparition of a ghastly semi-asphyxiated head at the end of a snaky neck grinning at him over the top of the screens, or gliding through the windows to pick up earthworms in the garden, while the appertaining body lies profoundly reposing in some distant quarter of the room or house. The Rokurokubi itself may perhaps be a commonplace and perfectly harmless individual in waking moments, and may live on in happy ignorance of the grim divagations of his vagabond head, until the secret is accidentally discovered by some terrified eye-witness in his own family, and then his peace of mind departs for ever.

The scanty basis upon which are built the Rokurokubi inventions of the comic draughtsman, will be found in a brief notice from a Chinese work quoted in the *Wa-kan San-zai zu-yé*. We are there told that in a remote portion of the Asiatic continent lies a country whose natives have the power of despatching their hands and head to distant places, the wandering parts retaining only a more or less filamentous connection with the body, as a clue to guide their return when their presence is again required at home. The head flies towards the Southern Sea, the left hand in the direction of the sea in the East, and the right hand betakes itself to the marshes that lie westward. In the morning the head comes back again to the shoulders, but should the hands meet with a strong wind they may be delayed and carried far out to sea.

The Kappa, Kawatarō, or Kawatachi Otoko, is a creature of amphibious habits, infesting ponds, lakes, and rivers in various



ROKUROKUBI AND MITSUMÉ KOZŌ. After Hokusai.



ASHINAGA (LONG LEGS), TÉNAGA (LONG ARMS), IPPŌ (HALF MEN) AND UMIN (FLYING MAN). After Hokusai.



parts of Japan, but with a special preference for the island of Kiūshiū. It is usually figured with a tortoise body; hairy, scaly or batrachian limbs; and a head of a somewhat apish character, the crown hollowed in the centre to form a cup-like receptacle for a fluid in which the power of the creature is supposed to reside. This not very imposing animal is of a malignant and quarrelsome disposition, but polite withal, and is wont to challenge to single combat any wayfarer who may approach his retreat. The man who is unfortunate enough to receive such an invitation, which leaves him no option of refusal, is counselled to preface the conflict with a low obeisance; the well-bred Kappa feels bound to acknowledge the salute, and the inclination of its head causes the strength-bearing fluid in the cranial cup to spill over, leaving the monster feeble as Antæus when raised from his mother earth.

The Kappa is believed to adopt a peculiar mode of attacking unwary bathers, and a method of catching the creature with human bait has been founded upon this tendency (see *Hokusai Mangwa*, vol. xii.). The danger is referred to in a poem written in the ninth century by Suguwara no Michizané, and the verse was long used in Kiūshiū as a protective charm by persons who had reason to enter a stream in which the animal was supposed to dwell.

Drawings of the Kappa, guaranteed from nature, are occasionally met with in natural history manuscripts, and even a sober guide-book like the *Tonégawa meishō dzu-yé* has inserted a story of a certain individual of the species which inhabited the Toné River, and has given its portrait. A scientific roll in the British Museum collection discusses the matter with due gravity, and presents us with a circumstantial account of a Kappa four feet nine inches in height, that was caught in the year 1830 by draining a pond in the grounds of the Daimiō Matsudaira in Yedo. This specimen had the reputation of a propensity for killing and eating human beings.

A portrait of a similar creature, to which is given the name of Suiko or Kawatarō, appears in the *Tōdo Kimmō dzu-i*, a kind of pictorial cyclopædia of Chinese objects, published in Japan in 1802.

The number of Chinese stories in celebration of acts of "Filial Piety" is very great, and has been supplemented extensively by Japanese authors. A well-known collection, comprising one hundred

Chinese compositions of this class, has been studied by M. Thiersant, who has published a translation of twenty-five of the group,* but the "Twenty-four" usually illustrated by Japanese artists, although drawn from the same larger assemblage as the selection just referred to, corresponds to the latter only in six instances.

Many stories bearing upon the same topic are found scattered in educational books both in China and Japan, and of these, one originating in the former country is especially deserving of quotation. It relates how a selfish man, tired of the trouble and expense of maintaining an aged and crippled father, determined to take him to a desert place and there abandon him to starvation. He prepared a rough cart for the removal, and, aided by his child, a little boy, reached the destined spot. Setting down the cart with its helpless burden, he was about to return home when his son begged to be allowed to take back the vehicle. "What will be the use of it?" asked his father. "To bring you here when you are as old as my grandfather," was the reply. And the man, recalled to a sense of shame, wept, and taking back his parent, ever afterwards tended him with kindness.†

The style of diction of the various anecdotes is characterized by a somewhat abrupt simplicity that places the moral at once within the intellectual grasp of the little ones for whose benefit they are intended. The matter, equally free from complexity, is often noble and touching, and though in some cases too suggestive of the nursery to appeal to the adult mind, is, as a whole, well adapted to the end to be attained. It is impossible to over-estimate the influence of such examples, impressed as they are in a hundred ways upon every Japanese infant from its earliest years, until the principles are accepted as axioms that are unquestioned even where they are disregarded. The passive obedience and self-abnegation which the child is so taught to show for all who stand towards him in the relationship of parent or guardian, not only facilitate the control of the household and rob the decrepitude of age of much of its sadness, but in former days prepared the way for the still more exacting code that regulated the bond between the retainer and his feudal lord. The feudal system is now ended, but parental authority has not yet been swept away, and few Englishmen who

* 'La Piété filiale en Chine.' Paris, 1877.

† A very similar story will be found in English collections of moral anecdotes.



SAISHI (10).
GOMŌ (23).
JUNŌ (7).
TEIRAN (4).
NŌŌ (2).
KŌTEIKEN (24).

ENSHI (17).
KŌHAKU.*
RIKUZOKU (20).
KŌKŌ (13).
KIOEHI (9).
ŌEUI (14).

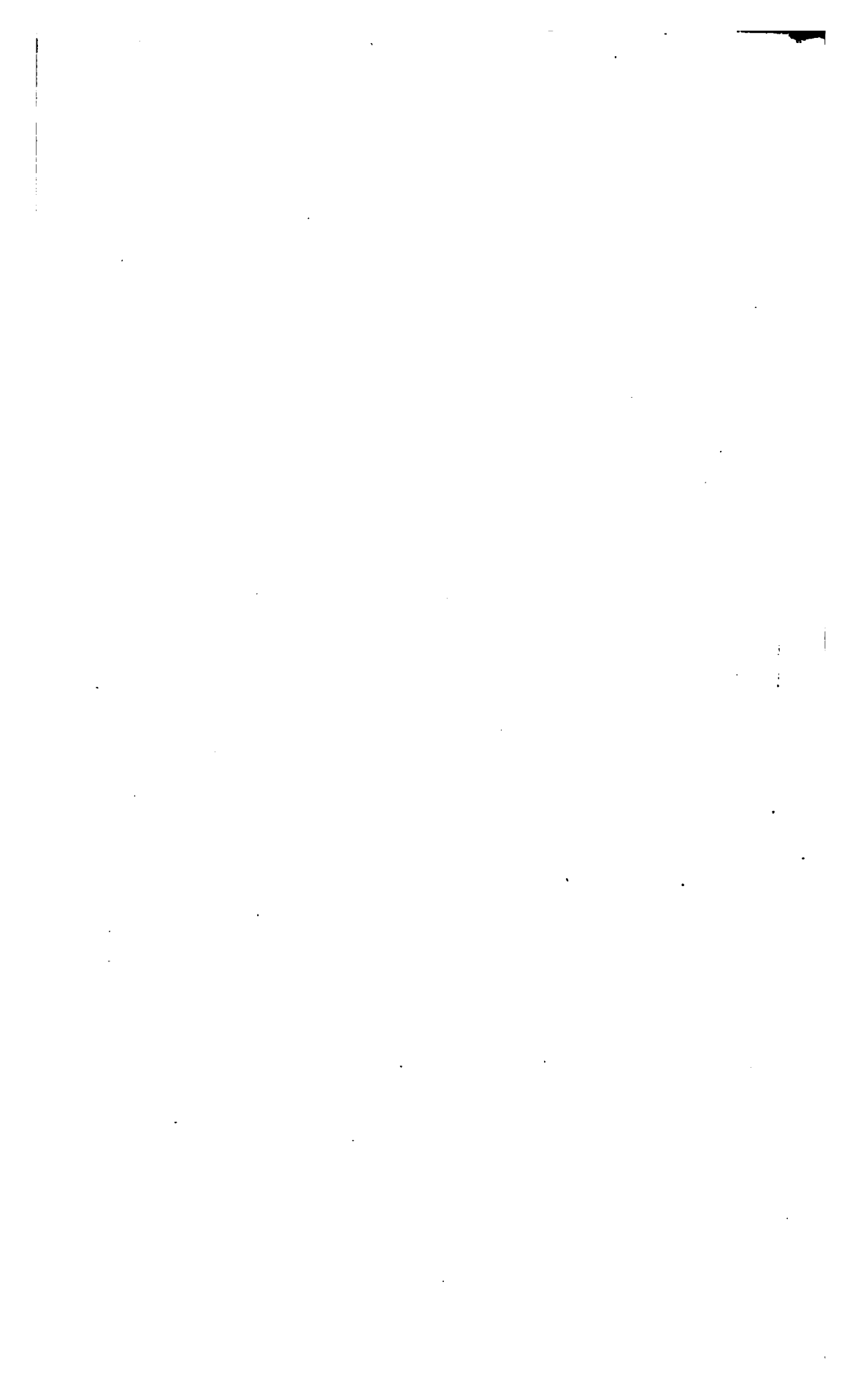
BINSON (5).
CHICHŪ.†
TŌYEI (12).
YUKIMRŌ (19).
BORAIHSHI (8).
SALJUN (18).

TAI SHUN (1).
SŌGAN (6).
BUNTEI (3).
KAKKŌ (15).
YOKŌ (11).
SHUJUSHŌ (16).

THE TWENTY-FOUR PARAGONS OF FILIAL PIETY. (Page 172.) After Hokusai.

* KŌHAKU (Ch. Kiang Keh) appears in place of No. 22. According to Mayers, he was a scholar and public official who lived under the T'ui dynasty (c. A.D. 496), and was distinguished by his learning, uprightness, and filial devotion. "In early youth, during the disturbances of that troublous age, he rescued his mother from a band of brigands by carrying her many miles upon his back."

† CHICHŪ (Ch. Chung Yeo) here replaces No. 21 in the list. He was a famous disciple of Confucius, who flourished in the 5th century B.C. A saying of his is recorded to the effect that, "In the days when I was poor I carried ice upon my back for the support of those who gave me birth."—Mayers.



have seen anything of the inner life of the Japanese can fail to have been struck with the proudly respectful bearing of children of all ages towards their real or adopted fathers and mothers, and the happy resignation with which these accept—or even welcome—the enfeeblement of advancing years, when it is so well compensated by the augmenting consideration of those who are most dear to them. It is this, too, which indemnifies the woman for the comparatively obscure position to which she is relegated by her matrimonial relations, for as a mother she commands a degree of veneration from her children fully equal to that accorded to her husband and master, and in her children's children may claim a multiplied solace.

In the following group it will be observed that the Oriental want of thoroughness in classification is exemplified by the inclusion of Stories No. 21 and No. 22, the first of which refers only to fraternal union, and the second, which, although containing an allusion to filial devotion, turns upon an incident of brotherly self-sacrifice.

No. 1. Shun.

Tai Shun was a son of Ku Sow (the Blind Old Man). Notwithstanding that he was oppressed by the arbitrary disposition of his father, and suffered continually from the turbulence of his stepmother, and the overbearing spirit of his half-brother, his nature inclined him to respect the laws of filial duty. In obedience to the command of his parents he betook himself to the Li Mountains to cultivate the land; but while engaged in his menial task there came to his aid an elephant, who ploughed the ground with his tusks, and birds, who cleared the fields of weeds. At length his submissive piety reached the ears of the Emperor Yao, who bestowed upon him his two daughters in marriage, and chose him as his successor to the throne (2317–2208 B.C.).

2. Mêng Tsung (Jap. Mōsō or Kōbu).

Mêng Tsung was deprived of his father during his boyhood. Once, during the winter months, his old mother fell sick, and in her illness craved exceedingly for a soup made from the young shoots of the bamboo. Mêng Tsung, knowing not how to gratify her desire in that season, betook himself to a grove of bamboos, weeping bitterly while clinging to the yielding stems, when lo! his filial affection moved both heaven and earth, and suddenly the soil burst at his feet, and there sprang forth an abundance of succulent shoots. He carried the miraculous gifts to his home and made them into a

soup for his parent, who, when she had partaken, became restored to health.

According to Mayers, Mêng Tsung was an official of the Tsin Dynasty in the third century, A.D.

3. The Emperor Wen Ti of the Han Dynasty (Jap. Kan no Buntei).

Wen Ti was the third son of Kao Tsu of the Han Dynasty (Kan no Kôso). He always acquitted himself of his filial duties towards his mother with diligence, and during three years while his parent was afflicted with sickness, he neglected sleep and change of raiment to watch over her, and himself tasted her medicines before they were placed before her. The renown of his filial piety extended over the whole earth.

Mayers states that Wen Ti is celebrated in history as a prudent and humane sovereign, whose regard for his people led him to inculcate and practise the strictest economy. He succeeded to the throne 179 B.C., and died 157 B.C.

4. Ting Lan (Jap. Teikan).

Ting Lan lost his father and mother in his early youth, but his recollection of their kindness induced him, when he had arrived at manhood, to carve images in their likeness, and to observe towards these inanimate memorials all the offices of respect due to the parents whom they represented. His wife, however, was devoid of sympathy with his piety, and in jest ventured to prick the finger of one of the effigies. Blood immediately flowed from the wounded part, and Ting Lan, thus apprised of the outrage, wept, and put the woman away from him for ever.

Mayers relates a different version of the story, in which a scoffing neighbour beats the images during the absence of Ting Lan, but an expression of displeasure appeared upon the graven features, and Ting Lan was thus led to divine the insult, which he avenged upon the perpetrator by a thrashing as sound as it was well-deserved.

He flourished under the Han Dynasty.

5. Min Sun (Jap. Binson or Shiken).

Min Sun was left motherless in his childhood, and his father married again. Of the second union two other children were born, and while the stepmother clothed her own offspring warmly in cotton and fur, she was jealous of Min Sun, and provided him only with thin garments made of wild reeds. Once while driving

his father's carriage he became so chilled by reason of his scanty raiment, that the reins fell from his benumbed fingers, and his parent thus led to ascertain the unkindness of his second wife, determined to divorce her. But Min Sun interceded for her, saying, "If my stepmother remain, only one son will be exposed to insufficient warmth, while if she be sent away then will all three of your children shiver with cold." The woman, moved by his generosity, thenceforward reformed her behaviour towards him.

6. Tsêng Shên (Jap. Sōsan or Shio).

Tsêng Shên was observant of his duty to his mother. Once when he had departed to the mountain to gather fuel, his parent received a visit, and, desiring the presence of her son, she called him, but, as he did not come, she bit her finger with vexation. At the same moment, while he was far away, his thoughts were sympathetically drawn to her, and he at once set out for home with his load of firewood. On his arrival he knelt down and asked her whether she had required anything of him, and she replied that a guest had been with her, and she had bitten her finger to let him know of it.

Mayers describes Tsêng Shên as one of the chief amongst the disciples of Confucius, one of his Four Accessors, and the reputed author of a classic entitled 'The Great Learning.' He was born 506 B.C.

7. Wang Siang (Jap. Ōshō or Kiuchō).

Wang Siang, bereaved of his mother in his early years, had a stepmother who cruelly spoke evil of him to his father. Nevertheless, on one occasion, in winter, when his stepmother expressed a longing for raw fish, he took off his clothes and lay down upon the frozen lake, seeking to obtain what she desired. Suddenly the ice was rent beside him, and a pair of carp appeared at the opening. He took the fish and, carrying them home, laid them before his unkind relative.

Mayers states that Wang Siang was a public official under the first sovereign of the Tsin Dynasty, 265 A.D.

8. Lao Lai Tsze (Jap. Rōraishi).

Lao Lai Tsze was replete with filial regard. At the age of seventy years he was wont to dress in clothes of five colours (gay-coloured children's dress), and play like an infant before his venerable father and mother that they might forget their years. On one occasion, when carrying some water into their chamber,

feigning to slip by accident, he threw himself down, and cried in the manner of a child to give pleasure to his parents' hearts.

According to Mayers, he was a legendary character who is said to have flourished under the Chow Dynasty.

9. Kiang She (Jap. Kiōshi) and his wife Chang She (Chōshi).

Kiang She was deeply devoted to his mother, and Chang She also took pleasure in serving her dutifully. The mother having great liking for raw fish, and for water from a certain lake, her daughter-in-law took much pains to gratify her wishes, and with her husband shared with her their daily meals. At length, one day there suddenly burst forth, close to the door of their house, a spring of water resembling that of the lake in taste, and every morning two carp rose to the surface and allowed themselves to be taken for the sustenance of the pious couple and their aged mother.

10. Ts'ui She (Jap. Saishi).

Ts'ui She had a great-grandmother of extreme age, who, having lost the whole of her teeth, was unable to eat rice. Ts'ui She, however, came every day to wash her and dress her hair, and nourished her with milk from her own bosom, so that the venerable woman's health was maintained for many years. At length she was struck down by a severe illness, and before her death she summoned all her relatives, young and old, to tell them of the kindness she had received, saying that she herself could not requite it, but she prayed to the gods that the children of Ts'ui She might hereafter manifest to their parents the same degree of filial piety that their mother had lavished upon her.

11. Yang Hiang (Jap. Yōkō).

Yang Hiang was a daughter of Yang Feng, of the district of Nan-king Hien. Once, when she had accompanied her father to a millet field, a tiger suddenly sprang upon him. Yang Hiang was but fourteen years old, and unarmed, but she clung to the tiger's head and enabled her father to escape from death. Prince Mêng Chao-chi having heard of her deed, inscribed it in front of her house and bestowed upon her a pension of rice.

In the version of the story given by Mayers, Yang Hiang is spoken of as a boy, and it is said that his devotion to his father cost him his life. Temp. Han Dynasty.

12. Tung Yung (Jap. Tōyei).

Tung Yung was very poor, and when his father died he sold

himself as a bond-servant that he might provide money for the burial. Soon afterwards he met a woman in the road, who asked him to accept her as his wife. And he took her with him to the house of his master, and set her to weave silk. In less than a month she completed three hundred pieces, and then, taking leave of her husband, disappeared.

Other and more complete versions of the legend state that the three hundred pieces of silk paid the debt Tsung Yung had incurred, and that the woman on quitting him announced herself as the Star Chih Nü, sent by the gods to reward his piety. He is said to have lived about 200 A.D.

13. Hwang Hiang (Jap. Kōkō or Bunkiō).

Hwang Hiang was but nine years old when his mother died. He cherished her memory fondly, and earned great esteem by his affection. At the same time he ministered to the wants of his father with devotion, and was in every way observant of his duty to him; in the heat of summer sitting near his pillow to fan his face, and in the rigour of winter warming the bed for him with his own body. The Prince Liu Hwoh ordered an inscription to be placed over his entrance gate, celebrating his filial piety.

14. Wang Ngai (Jap. Ōsui or Igen).

Wang Ngai was a dutiful son. After the death of his mother, who in her lifetime had always been greatly alarmed by the sound of thunder, he never failed, when a thunderstorm arose, to betake himself to her tomb, and, kneeling down before it, to cry aloud, "Fear not, mother! Your son is near."

He is said to have lived during the Wei Dynasty.

15. Kwoh Kū (Jap. Kakkio).

Kwoh Kū had a son three years old, and was sorely beset by poverty. His wife, seeing that her mother-in-law deprived herself of food to give to the child, persuaded her husband that, as they were too poor to provide sufficient for all, it was their duty to sacrifice their little one in order that their parent might be saved. They proceeded to dig the grave in which the infant was to be laid, when at the depth of three feet there came to light a vessel filled with gold and bearing an inscription, "The gift of Heaven to Kwoh Kū. Let it not be appropriated by the government nor stolen by the people."

Kwoh Kū is said to have lived in the second century A.D.

16. Chu Show-ch'ang (Jap. Shinjushō).

When Chu Show-ch'ang was only seven years old, his mother, through the jealousy of her mother-in-law, was separated from her husband. During fifty years the son and mother did not meet, and in the meantime the former had attained high rank in the government. At length, during the reign of the Emperor Chên Tsung (Sung Dynasty), he quitted his post and went to the principality of Ts'in, telling his friends that he would never return until he had seen his parent. On reaching the city of Tong Chow he found her whom he sought, her age being at that time threescore and ten.

This story is told in greater detail in Thiersant's *Piétés filiales en Chine*.

17. Yen Tsze (Jap. Enshi).

Yen Tsze had been gifted by nature with true filial piety. When his parents grew old they became afflicted with an eye complaint for which the milk of the deer was the only cure. To obtain the remedy, Yen Tsze covered his body with a stag's hide, and, bethinking himself to a distant mountain where the animals abounded, succeeded by stratagem in gaining what he required. On one of these occasions he was detected by a party of hunters, who threatened to shoot him, but when he explained to them the object of his enterprise, they immediately set him at liberty.

He is said to have lived under the Chow Dynasty.

18. Ts'ai Shun (Jap. Saijun).

While Ts'ai Shun was yet a youth his father died, leaving his mother dependent upon his filial care. A war having broken out with Wang Mêng (25 A.D.) rice became scarce, and he was forced to gather mulberries for food. Once he was captured by a number of the rebels, who demanded what he meant to do with the contents of his basket, and he replied that he was about to give the ripe fruit to his mother, and reserve the unripe portion for himself. His captors upon hearing this not only lauded his piety, but sent him away with a gift of white rice and the leg of an ox.

The stories related in connection with Tsêng Shên (No. 6) and Wang Ngai (No. 14) are also attributed to Ts'ai Shun.

19. Yü K'ien-low (Jap. Yukinrō).

Yü K'ien-low was appointed governor of Chw'en Ling. After he had taken up the duties of his office he was attacked by an uneasy sensation at his heart, associated with profuse sweating, and filled

with forebodings he at once quitted his post to return home. There he found his father dangerously ill, and was told by the physician that if he would know his parent's fate he must taste the sick man's excrement, when, if the savour proved bitter, the disease would pass away. He tasted, and finding with grief in his heart that it was sweet, he prayed that night to the North Star that his life might be accepted in place of his father's.

He is said to have lived about 500 A.D.

20. Luh Sū (Jap. Rikuzoku or Chisho).

Luh Sū, when a child of six years of age, was invited to the house of Yüen Chow, and some oranges were set before him. Instead of eating the fruit, the boy secreted two in his clothes. After a time he rose to take leave, and while he was bowing to his host the hidden oranges fell to the ground. Yüen Chow in surprise asked why his little guest was carrying away that which had been offered him to eat, and Luh Sū, kneeling down, said, that as his mother had a great fondness for oranges, he had intended to give them to her on his return. Yüen Chow, hearing this, applauded his dutiful mind.

21. T'ien Chên, T'ien King, and T'ien Kwang (Jap. Denshin, Denkei and Denkō).

When the three brothers, T'ien Chên, T'ien King, and T'ien Kwang, were dividing their inheritance, they came upon a purple rose-tree which grew in front of the house and flourished luxuriantly. After a discussion they split it into three parts, and soon afterwards it died. Then T'ien Chên grieved, and said, "The tree sprang from a single root, and hence it perished when divided; does not this teach us that we brothers should shun disunion?" Upon this they reunited their portions into a common lot and thenceforth prospered.

This story, which has no connection with filial piety, is often omitted in favour of others of a more appropriate kind.

22. Chang Hiao and Chang Li (Chōkō and Chōrei).

Chang Hiao, with his young brother Chang Li, ministered piously to the necessities of his mother. Once when food was scarce Chang Hiao had procured a cabbage, but was beset by robbers while bringing it to his home. They were about to slay him, but he begged them to permit him to carry the cabbage to his mother, who had eaten nothing that day, promising that he would then return to die. Chang Li, who was near, heard this, and ran forward praying

the thieves to kill him and set his brother free. Their captors, struck with admiration at their behaviour, spared the lives of both.

This story is also very often replaced by another.

23. Wu Mêng (Jap. Gomô).

Wu Mêng when but eight years of age manifested his filial piety. His home was very poor, and in the summer nights, when mosquitoes abounded, he was stung severely owing to the want of curtains, but he refrained from driving the insects away, lest they should attack his parents. Such was the magnitude of his devotion.

Wu Mêng in later life became a famous necromancer, and in 312 A.D. slew a huge serpent that devastated the region of the modern Kiangsi. He is sometimes represented in pictures crossing the water upon a feather fan, or riding upon an aerial car drawn by two stags.

24. Hwang T'ing-kien (Jap. Kôteiken or Sankoku).

In the period Yüen Yew (1086 to 1094), Hwang T'ing-kien attained the rank of Tai-Tsze, but the sense of filial piety was so deeply engrafted, that his lofty station never caused him to omit the attentions due to his mother, and with a true heart he performed a son's duty, even to the washing of her chamber vessels with his own hands.

He is celebrated also as a poet. He died 1105 A.D. at the age of sixty. (Mayers.)

The principal artists from the beginning of the fourteenth century are as follows. The earlier names are principally taken from the *Honchō Gwashi*, the later from the *Gwa-jo yo-riaku* :—

NEN KA-wō, or RIō-ZEN (see p. 160). Flourished in the period Jōwa (1345-50).

KI-dō a pupil of KA-wō.

DON-Hō, or SHIŪ-TOKU. The founder of the temple of Tenriūji. Painted in the style of MUH-KI. Flourished in the latter part of the fourteenth century.

TESSHŪ, or TOKU-SAI. Noted for light sketches, nearly always in monochrome, of landscape, flowers, and birds.

MIYŌ-TAKU, SHIŪ-TAKU, or RIŪ-SHIŪ. Noted for Buddhist portraits in monochrome, in the style of MUH-KI and NGAN HWUI. It is said that after having prayed for divine aid in his art, he saw a paper floating through the air, and seizing it, found it to be a portrait of Fudō (Atchalā). Of this he made a copy daily during twenty years.

SHŪ-I. Noted for portraits of Muso-kokushi, the famous Abbot of Tōji-in (1275-1351), under whom he and the three preceding artists served their novitiate.

JŌ-YĒ, or GU-KEI. A priest in the temple Jufukuji. Painted in the style of MUH-KI.

SHŪ-GŌ. A contemporary of KA-wō.

JŌ-SETSU, or RAN-HŌ-KEN (see p. 160).

15th and 16th Centuries :—

SO-GA SHŪ-BUN. A Chinese artist, contemporary with JŌSETSU, who settled in the province of Hida at the end of the fourteenth century, and was adopted into the So-GA family. He must be distinguished from the SHŪ-BUN previously referred to. 161

BON-HŌ, or GIOKU-YEN-SHI. Noted for monochrome sketches, chiefly of bamboo and orchid, in the style of MUH-KI. Died 1420.

SHŪ-BUN (see p. 161).

O-GURI SŌ-TAN, a pupil of SHŪ-BUN. He became a priest in the temple of Sōkokuji on attaining middle age, and devoted himself to the study of the works of MUH-KI (Mokkei), YUH-KIEN (Gioku-kan), HIA KWEI (Kakei), and MA TAH (Batatsu).

O-GURI SŌ-RITSU. A pupil or son of SŌTAN. His pictures are considered inferior to those of his teacher.

CHŪ-AN, or BON-SHI. Famous for his pictures in monochrome of Fudō and Daikoku in the style of MUH-KI. Lived at the end of the fifteenth century.

YOSHI-MASA. A Shōgun of the Ashikaga line. A great art patron, and noted as a calligraphist and painter. Died 1490.

SO-GA JA-SOKU. A native of Echizen. A pupil of SOGA SHŪ-BUN. His vigorous sketches of landscape are amongst the best works of the fifteenth century. For a good example of his style, see No. 862. Flourished in the period Bummei (1469-87).

SO-GA SO-JŌ. A son and pupil of the last.

SO-GA GEN-SEN. Son of SOJŌ.

SO-GA SO-YO. Son of GEN-SEN.

SO-GA SHŌ-JŌ. Son of SOYO. The line was completed by his son and grandson CHOKU-AN and NI CHOKU-AN, or CHOKU-AN the Second, who lived in the sixteenth century.

IKKIŌ. A famous priest, who studied art under SOGA JASOKU. He is better known, however, as a calligraphist, and for his eccen-

tricities of behaviour than as a painter. He died in 1481, at the age of 87.

TOKI TOMI-KAGÉ. A daimio of Mino province. Noted for pictures of hawks in the style of SHIU-BUN. His descendants for many generations were known as painters of falcons.

WAKU, IKI NO KAMI. A retainer of the Shōgun Yoshimasa (1449–1472). Noted as a painter of horses.

Tsuchi-zō. A Kiōto artist, in the service of the Shōgun Yoshi-nori. Flourished in the period Yeikiō (1429–41).

KEI-A-MI. A contemporary of Tsuchi-zō.

SHI-KEN SAI-DŌ, named also **MATSU-YA RO-JIN.** A priest of Sōkokuji. Painted in the style of MUH-KI.

KO-SAI, named also **RIU-HA,** or **REI-SEN.** A pupil of OGURI SOTAN. Noted for monochrome paintings of Kwanyin. He is sometimes known as **BUN-KEI,** this being the name impressed upon his seal.

KIU-YEN, named also **RIU-TAN,** or **KEI-SAI.** A priestly associate of KO-SAI. Noted for portraits of Kwanyin.

KEI-KETSU. A priest, noted for monochrome sketches of the god Daikoku. He is said to have travelled in China. This and the nine following artists flourished about the end of the fifteenth century.

KAN-FEI, named also **BOKKEI,** or **NARA HŌGEN.** A noted follower of SHIU-BUN. He was a priest of the Ritsu sect, and lived in the temple Shōteiji, in Nara. Famous for lightly-coloured landscapes in the style of SHIU-BUN, and figures after the manner of LIANG CHI, of the Sung dynasty. (See Nos. 1136-7.)

YO-GETSU, or **WA-GIOKU.** A native of Satsuma. A priest of Kasagi temple. He followed both SHIU-BUN and SESHU, and was noted for monochromes in the style of MUH-KI. (See No. 861.)

SHIN-NŌ, or **NO-A-MI.** A retainer at the Court of the Ashikaga Shogun. One of the greatest of the followers of SHIU-BUN, and noted also as a poet and calligraphist.

SHIN-GEI, or **GEI-A-MI.** A son of SHIN-NŌ; painted in the same manner.

SHIN-SŌ, or **SO-A-MI.** A son of the last. He was a great favourite of Yoshimasa, whom he assisted in the development of the Tea-cere-monials (*Cha-no-yu*). His paintings were in monochrome, or lightly coloured in the style of MUH-KI. He is the author of a book called *Kun-tai-kan*, in which is a description of the pictures belonging to the Ashikaga family. (See No. 602.)

ZÉ-AN. A priest of Sôkokuji. Painted in the style of SHIN-sô.

SHIU-KÔ. A pupil of SHIN-NÔ, and a founder of the *Cha-no-yu*.

16th Century :—

TÔ-GEN. A follower of SHIU-BUN. Painted lightly-coloured views and portraits.

TÔ-SHUN. A pupil of SHIU-BUN. It is told that he was originally a horse-leader in the province of Bizen, and that SHIU-BUN, during a visit to Bingo, having noticed that he had some skill in drawing horses, brought him to Kioto and educated him as an artist. He became noted for pictures of landscape, flowers, and birds.

TÔ-YÔ. A priest of the Zen sect. Painted in monochrome, in the style of SHIU-BUN.

KÔ-JIMA RIÔ-AN. A follower of SHIU-BUN. SO-GA CHOKU-AN, son of SO-GA SHÔ-SÔ, noted for drawing of falcons. His son bore the same name.

KAGÉ-TANÉ, or HIÔ-BU. A follower of SHIU-BUN and SESHU.

GEN-SHÔ KO-JI. Noted for portraits of Hotei, in the style of MUH-KI.

GI-YEN-SÔ. A follower of SHIU-BUN and SESHU, who studied also in China. A portrait of Kwanshōjō bearing his name records his age as 114 years. "We know," says the author of the *Honchō Gwashi*, who appears to think this statement demands some comment, "that he lived to a great age and enjoyed very good health."

EI-SHIN-SAI. A follower of SHIU-BUN. Noted for portraits of Hotei and Mandjus'ri, in the style of MUH-KI.

CHI-DEN, or TAN-AN. A priest. Imitated the works of MUH-KI and YUH-KIEN. Originally a follower of SHIU-BUN.

É-RIU. A follower of SHIU-BUN. Noted for figures. His seal bears the characters TOKU-TEI.

GIOKU-DÔ SEI-HA. Said to have imitated CHÔ DENSU, but was not known as a painter of Buddhist pictures. He was chiefly noted for paintings of storks, flowers, and bamboos.

RIÔ-BIN, or KIN-KEI DÔ-JIN. A follower of SHIU-BUN. Painted figures, flowers, and birds, in the style of MUH-KI.

GAKU-WÔ. Painted lightly-coloured landscapes in the style of SHIU-BUN. According to some authorities, GAKU-WÔ is only another name of SHIU-BUN.

YU-KAN-SAI, or KO-YETSU. Noted for flowers and birds in the style of SHIU-BUN.

SEI-AN. Noted for monochrome pictures of S'âkyamuni in the mountains.

RIU-TÔ. A follower of SHIU-BUN and SESSHIU.

SHA-BAKU. A priestly follower of SHIU-BUN. Noted for figures, flowers, and birds, usually in monochrome.

SEN-KA. A follower of SHIU-BUN. Noted for landscapes in monochrome and colours.

KEI-KA. A follower of SHIU-BUN. Noted for pictures of flowers and birds in monochrome.

SHÔ-KEI. Noted for monochrome sketches of Kwanyin.

CHÔ-RIÛ-SAI. Noted for monochrome pictures of Hotei. His style resembled that of Yô-GETSU.

GAN-HAN. A follower of SHIU-BUN. Noted for monochrome sketches of monkeys.

SHO-KI. Noted for coloured drawings of hawks.

NO-NO MIYA. Noted for monochrome sketches of Hotei, in the style of MUH-KI.

TOTSU-AN. A follower of OGURI SÔ-TAN. Noted for rough monochrome pictures of flowers and birds.

SHÔ-SHIU. Noted for swift (running hand) sketches of tigers, bamboos, and rocks.

I-BOKU. Noted for flowers and birds.

JI-TÔ. Noted for monochrome landscape.

RI-SÉKI. A follower of SHIU-BUN. His pictures were usually of large size, and he was especially noted for sketches of Shôki (Chung Kwei).

KAN-ZAN. Noted for sketches of puppies. He was an imitator of MAO YIH, of the Sung dynasty.

RO-SHÔ. Noted for monochrome pictures of the melon and egg-plant.

SÔ-JL. Noted for flowers, birds, and small landscapes painted in monochrome.

NITTO SON-RO. Noted for pictures of horses.

SO-TO. A follower of SHIN-SÔ. Noted for figures in monochrome.

SÔ-SO. A follower of SHIU-BUN. Noted for pictures of Mandjus'ri.

SO-KAN. A follower of SHIU-BUN. Noted for pictures of *daikon* (a kind of turnip with a tap-root).

DÔ-GA. A follower of SHIU-BUN or of SESSHIU. Noted for pictures of female Sennin.

SHIU-SETSU. A follower of SHIU-BUN. Noted for monochrome sketches of Kwanyin.

RIŌ-FU. A follower of SHIU-BUN and SESHU.

JŌ-KEI. A follower of SHIU-BUN. Noted for landscapes.

BOKU-IN. A follower of SHIU-BUN. Noted for portraits.

TŌ-HON. A follower of SHIU-BUN and SESHU. Known chiefly as a fan painter.

SHIN-SŌ. A follower of SHIU-BUN. His style is like that of the SHIN-SŌ or SŌ-A-MI before mentioned.

SHIU-YETSU. Noted for monochrome sketches of Shōki.

GWAN-SHICHI. A priest. Noted for monochrome pictures of monkeys, in the style of MUH-KI.

KI-ON. Noted for monochrome landscape, in the style of YUH KIEN.

GAN-SON. A follower of SHIU-BUN and SESHU.

KA-IN. Noted for monochrome drawings of Kwanyin, in the style of MUH-KI.

SEKI-KOKU. Noted for monochrome figure sketches.

NOBU-HARU. Noted for Buddhist figures, comic sketches, &c. An imitator of MUH-KI. His descendants had the title of Kasuga Yédokoro.

SETSU-BŌ.

BUN-SON.

SHŌ-AN.

SŌ-MAN. This and the three previous artists were followers of SHIU-BUN.

EI-SHIN. Noted for monochrome drawings of plum blossoms.

HOSO-KAWA HISA-YUKI. A Daimio. Noted as a poet and artist. Died 1511.

SES-SŌ. A follower of SHIU-BUN. Noted for monochrome drawings of birds, landscapes, &c.

SAN-RIU. Noted for monochrome sketches of orchids.

RIN-KIŌ. Noted for ink sketches of Hotei, in the style of SHIN-SŌ.

GEN-TAKU. A priest in the temple Bodaisan. His pictures are in the style of SHIN-SŌ.

RIŌ-KI. A follower of SHIN-SŌ. Noted for monochrome sketches of bamboos and sparrows. He must be distinguished from the Chinese RIŌ-KI (Lü-KI).

SŌ-YŌ. Painted in the style of SHIN-SŌ.

SAI-AN. A priest of Sōkokuji. Painted in the style of SHIN-SŌ.

KIYO-TADA. A follower of SHIN-SŌ. Noted for monochrome landscapes.

HA-SEN. A follower of SHIU-BUN. Noted for pictures of Hotei.

YOSHI-MOTO. A follower of SHIU-BUN. Noted for pictures of dragons and tigers, in the style of MUH-KI.

TAKÉ-DA HARU-NOBU, or SHIN-GEN. A famous warrior. Noted also as a poet, and as a painter in the style of SHIN-SŌ. Died 1573.

17th Century :—

SHIN-YETSU, KŌ-TO, or TŌ-SAI. A Chinese priest who settled in the province of Mito in the period Kwanyei (1624–44). Noted for sketches in “light ink.” Died 1695, at the age of 56.

MOKU-AN, or SEI-TŌ. A Chinese who lived in the temple of Ōbakusan in Uji, and was one of the first adherents of the style of the Southern Chinese school in Japan. Died 1684, aged 73. His pictures and calligraphy are greatly valued. See No. 86, Chinese.

TAI-BŌ SEI-KON, or SHŌ-WŌ. A Chinese noted for drawings of bamboos.

SEI-YU.

CHIKU-AN, or JŌ-IN. This artist and the last-named were Chinese who became priests in the temple of Ōbakusan in the seventeenth century.

18th Century :—

KI-YEN (YANAGI-SAWA†); named also RŪ-RIKIŌ, or KŌ-MI. A native of Koriyama in Yamato, who became celebrated for his coloured pictures in the decorative style of the Yüen and Ming dynasties, a phase of Chinese art which he brought into favour in Japan. See Nos. 608 to 612. Died 1758, at the age of 55.

I-FU-KŪ. A Chinese immigrant, who lived in Kioto in the period Meiwa (1764–72). He is said to have studied colouring under RŪ-RIKIŌ. His most noted works are landscapes, rapidly sketched and thinly coloured, in the style of the Southern school, but they are too calligraphic to present much resemblance to nature. A collection of his sketches was published under the title of *Ifukū gwa-fū* in 1803. His most celebrated pupil was TAI-GA-DŌ of Kioto.

CHIN-NAN-PIN, named also SEN, and KŌ-SAI.* A Chinese merchant

* The Chinese artists who worked in Japan are little known in China, and their names have hence been included with those of the Japanese artists of the Chinese school.

† The surname of the artist is here and afterwards placed within brackets after the more familiar personal name.

who settled in Nagasaki near the end of the last century. His drawings of bamboo, orchid, plum, and chrysanthemum were very popular amongst the Japanese, but were probably all copies from old Chinese sketch-books. His principal pupil was YŪ-HI of Nagasaki. See Nos. 42 to 47, Chinese.

HŌ-SAI-YEN, named also SAI and KIO-SAI. A Chinese; noted for drawings of flowers and birds. His pictures show more grace and freedom of hand than those of CHIN-NAN-PIN. See No. 63, Chinese.

HI-KAN-YEN. A Chinese; noted for landscape.

SŌ-SHI-GAN. A Chinese; noted for pictures of landscape, flowers, and birds.

TEI-BAI, or KŌ-TEI. A Chinese; noted for paintings of flowers and birds.

SHIU-KŌ (KUMA-SHIRO), named also HAI and KI-TAN. An interpreter in Nagasaki, a favourite pupil of CHIN-NAN-PIN.

SHIŪ-ZAN. The son of SHIŪ-KŌ. He must be distinguished from SAKURAI SHIŪZAN, a female artist.

RAN-SAI (MORI), named also KIU-KŌ. Pupil of SHIU-KŌ. Died 1801.

KAKU-TEI; named also JŌ-KŌ and KAI-GAN. A priest; a pupil of SHIU-KŌ. (See No. 653.)

KAKU-JIU, named also NŌ and TŌ-KOKU. A pupil of KAKU-TEI.

KAKU-WŌ, named also RIŌ and KŌMEI. A pupil of KAKU-TEI. (See No. 2297.)

SŌ-SHI-SÉKI, named also KUN and SEKKEI. A native of Yedo. He was a pupil of SHIU-KŌ, and afterwards of SŌ-SHI-GAN. Noted for flowers, birds, and bamboos. The author of the *Sōshisēki Gwa-fu* (1769-71). Died 1774, at the age of 77.

SHI-ZAN. The son of SŌ-SHI-SÉKI.

TŌ-REI (HIJI-KATA). A pupil of SŌ-SHI-SÉKI, afterwards became an adherent of the Shijō school.

HA-KEI (KAKI-ZAKI), named also SHŌGEN. A pupil of SŌ-SHI-SÉKI. Noted for drawings of birds and flowers.

RIŌ-TAI (TATÉ-BÉ), named also MŌ-KIYŌ and KAN-YŌ-SAI. The author of two well-known books of pictures, the *Wa-kan Zatsū-gwa* (1769), and the *Riō-un Chiku-fū* (1771).

SHŌ-KATSU-KAN, named also SHI-BUN and SEI-SAI. A native of Yedo.

TŌ-KEI (O-GURA). A native of Sanuki. A follower of CHIN-NAN-PIN.

KI-GIOKU (KURO-KAWA), named also JŌ and SHI-HŌ. A native of Yedo. Followed CHIN-NAN-PIN.

MIN-ZAN. A native of Aki. A pupil of Sō-shi-séki.

KWA-TEN (MI-KUMA), named also SHI-KO and KAI-DO, of Kaga. A pupil of GEK-KŌ. Noted for paintings of cherry-blossom.

HAN-KO. A painter of Nagasaki. Noted for ink sketches of birds, flowers, and bamboos.

SEN-SHIN-TŌ, named also TEI or KAN-KEN. A native of Osaka. Studied under CHIN-NAN-PIN.

CHITSU-ZAN, named also MOKU-IN, or JŌRUKO DŌJIN. A priest; noted for monochrome sketches of bamboos.

HIKU-SEN (SU-JŌ), named also SHIN-YEN, HŌ-JIN, and HASSEN-DŌ. Lived in Osaka. Copied the drawings of the Yüen and Ming dynasties. Died 1753, at the age of 55.

NAN-KAI (GI-ON), named also YU or HAKU-GIOKU. A native of Kishiū province. Followed RIŪ-RIKIŌ and TAI-GA-DŌ. Died 1751, aged 74.

BU-SON (SHA), named also CHŌ-KŌ, YEN, and SHUN-SAI. A native of Settsu province, who lived in Osaka, and left many vigorous and highly original landscape drawings in the style of the Yüen and Ming dynasties. Died aged 67, in 1783. His style was followed by many pupils and imitators.*

BAI-TEI, named also KI-BAI-TEI, TOKI-ATSU, or KIN-BŌ. A pupil of BU-SON. Noted for landscape and figure. (See No. 1014.)

GESSEN (written GETSU-SEN). A priest of Jakusoji, in the province of Isé. Noted for drawings of landscape and of Chinese worthies, and for a well-known book of portraits of Taoist Rishis, called *Ressen dzu san*. His style of painting resembles that of BU-SON. Died 1809, aged 88. (See Nos. 631, 632 and 1019.)

NAKAI-ZEN, named also CHIU-ZEN. Lived in Osaka. Painted landscape in the style of the Ming dynasty.

RAN-DEN (WAKA-GI), named also GON and BUN-KI. Lived in Kioto. A pupil of NAKAI-ZEN.

SEKI-SAI, of Mino province. Noted for pictures of plum and bamboo.

TAI-GA-DŌ (IKÉ-NO), of Kioto. A celebrated pupil of RIŪ-RI-KIŌ and I-FU-KIU. He is especially noted as a painter of landscape. Died aged 53, in 1775. His pictures, although so highly reputed in Japan, are rough and conventional, and show little to please the

* M. Gonse relates that BU-SON burned a hole in his roof for the purpose of admiring a moonlight effect, but the fire spreading, a quarter of Kioto was sacrificed to his artistic enthusiasm.

European eye. A collection of his drawings has recently been published under the title of *Taigadō san-sui ju-seki*. See No. 812.

BU-ZEN (SUMI-YÉ), named also DŌ-KAN, SHI-ZAN, and SHIN-GETSU. Died 1810. See Nos. 814 and 815.

JAKU-CHŪ (I-TŌ), named also KIN and KEI-WA. A native of Kioto, and one of the most noted artists of his time. He studied in the Kano and Kōrin schools, and imitated the Chinese paintings of the Yüen and Ming dynasties. Finally he combined the various styles, and is regarded as the inventor of a new manner. It is said that he was especially expert in studies of fowls from life. Died 1800, aged 84.

Ī-MEI, named also TAI-KEI. A priest and a pupil of JAKUCHŪ. Painted in the style of the Yüen and Ming dynasties.

FU-YŌ (Ō-SHIMA), named also Ko or JIU-HI. A seal engraver of Kioto. Noted for landscape. His wife RA-SEI painted birds and flowers in the Chinese style. Died 1784, aged 62.

19th Century:—

GO-GAKU (FUKU-HARA), named also GEN-SO and SHI-JIN. A native of Bingo province, who settled in Osaka, and became one of the most noted followers of the style of TAI-GA-DŌ. He is still living, but is of very advanced age. (See No. 640.)

SHIKU-YA (AŌKI), named also SHUM-MEI, TAI-SHO, and SHUN-TO. A pupil of TAI-GA-DŌ. Noted for landscape.

SHŌ-KAKU. A priest of Kaibe, in the province of Awa. A follower of TAI-GA-DŌ.

KIU-JŌ (YAMA-DA), named also KITSU-GU. A native of Owari. Painted landscapes, flowers, and birds, in the style prevalent in the Ming and Yüen dynasties. Known as a clever copyist of old drawings.

IN-HŌ (MIYA-ZAKI), named also KI, SHI-JŌ, and TSUNÉ-NO-SHIN. Noted for ink drawings of bamboos in the style of the Ming dynasty.

RI-KEI (YAMA-SHINA), named also JUN-PŌ. A physician. Noted for ink drawings of bamboos.

TŌ-NAN (ASA-I), named also CHŌ-KU and I-YEN. Noted for drawings of bamboos.

CHŪ-KAN (MIZO-NO), named also JŌ-IN, YEN-TAN, and TONOMO-NO-SUKÉ. Noted for drawings of bamboos. This and the three preceding artists were familiarly known as the "Four Bamboos of Kioto," in allusion to their skill in painting the tree.

BA-GAN, named also JŌ-SHIN. A native of Osaka, and a priest in the Temple of Ōbaku.

TÉKI (ICHI-KAWA), named also KUN-KEI. A native of the province of Ōmi, who lived in Kioto. Painted in the style of the Yüen and Ming dynasties. It is said that he was guilty of forging the drawings of TAIGA-DŌ, BU-SON, and JAKU-CHIŪ, and so lost his reputation.

GIOKU-WŌ, named also JIN-KU, KIŪ-WŌ, and GAKU-YO. A priest of the Jōdo sect, who lived in Higashiyama. Noted for drawings of bamboos, in the style of the Yüen and Ming dynasties.

GIOKU-RIN. A pupil of GIOKU-WŌ.

SEI-SHIKU (KI-MURA), named also KŌ-KIYO. A native of Osaka. Noted for ink drawings of landscape and flowers.

BŌ-SAI (KAMÉ-DA), named also KŌ, SAI-RIYŌ, and BUN-ZAYÉMON. A native of Yedo. Noted for ink drawings in the Chinese style.

RIŌ-DEN (NAKA-NO), named also KAN and RI-BUN. A native of Owari. Noted for landscape.

BAI-GAN (TŌ-TŌKI), named also YŌ and SHI-YU. Noted for landscape.

HIKO-BEI (OKA-DA), named also BEI SANJIN. A native of Osaka. Noted for landscape. Died 1818, aged 74.

HAN-KŌ (OKA-DA), named also U-ZAYÉMON. A son of BEI SANJIN. Noted for landscapes in the style of the Southern school.

SHI-BŌ (I-NO-UYÉ), named also SHIU-JO-WŌ. A native of Owari. Studied under HANKŌ. Noted for ink drawings of bamboos.

KAN-ZAN (FUKU-SHIMA), named also SHI and CHIŪ. Noted for landscape.

NAN-KEI (NISHI-MURA), named also SEI-KŌ and SAN-KIYŌ. Noted for landscape.

CHIKU-SÉKI (NAGA-MACHI), named also CHŌ and KIŪ-WŌ. A native of Sanuki. Studied under CHIN-NAN-PIN. Noted for landscape and bamboos.

KEN (HAMA-DA), named also KIYŌ-DŌ. A physician of Osaka. Noted for landscape.

RIŪ-NEN (NŌ-BO), named also SHŌ-BEI, TEI-GŌ-RIU, and KAI-SÉKI. Studied under I-FU-KIU and TAI-GA-DŌ. Died 1828, aged 81.

UN-SEN (KU-SHIRŌ), named also SHIŪ and CHIŪ-FU. A native of Hizen. Noted for landscape.

CHIKU-TŌ (NAKA-BAYASHI), named also SEI-SHŌ and HAKU-MEI, a

native of Owari. Lived in Kioto, and became a pupil of KIYŌ. Noted for drawings of landscape, plum, and bamboo in the style of the Yüen dynasty. A collection of his drawings has been published under the title of *Chikutō sansui gwa ko* (1813). An album of Chinese figures, the *Chikutō Sanjin jimbutsu*, published in 1852, is probably from the same hand. Died 1853, aged 77.

RITSU-ZAN (Ō-KURA), named also KOKU-HŌ. A native of Kioto. Studied under CHIKU-TŌ, and became noted for drawings of landscape and flowers. Died 1856, aged 65.

GEN-SHIŪ, named also IMA-ŌJI HŌGEN, and MIN-ZAN. A native of Kioto. Noted for landscape.

TAI-BEI (MA-GATA), named also KAN and GIYŌ. A native of Owari. Studied under CHIKU-TŌ, and became noted for landscape in the style of the Yüen dynasty.

BAI-ITSU (YAMA-MOTO), named also RIYŌ and MEI-KIYŌ. A native of Owari. Noted for drawings of flowers. Died 1857, aged 67.

GIOKU-DŌ (URA-KAMI). Noted for landscape.

SHUN-KIN (URA-KAMI), named also SEN and JUSSEN. Son of GIOKU-DŌ. Noted for landscape and flowers.

KA-ZAN. A priest of the province of Tosa. A pupil of SHUN-KIN. Noted for landscape.

RIŌ (INA-GAKI), named also SHI-FUKU. A native of the province of Etchi. Noted for landscape.

HIYAKU-KOKU (O-TA), named also EI, KIYŌ-KAI, and KAI-SEN. A native of the province of Nagato. He was a pupil of GEKKEI. Noted for drawings of landscape, figure, flower, and birds in the style of the Yüen dynasty.

NAN-KO (HARU-KI), named also KON, SHI-GIŌ, and YU-SEKI. A native of Yedo. Noted "far and wide" for drawings of landscape, flowers, and birds. (See No. 693.)

NAM-MEI (HARU-KI) named also SHIŪ-KI, RI-SHO, and KO-UN-SHO. Son of NANKO. He is still living, and is known as one of the best colorists of the Chinese school. His works are chiefly pictures of landscape, flowers, and birds. (See Nos. 694 to 700.)

SEI-KO (HARU-KI), named also KON-KEI. A younger brother of NANKO. Noted for drawings of landscape and flowers.

UN-ZAN (YAMA-ZAKI), named also YOSHI. A native of the province of Noto. Painted landscape, plum, and bamboo, in the style of TAI-GA-DŌ. Lived in Kioto.

SHI-BUTSU (Ō-KU-BO), named also GIYŌ, TEM-MIN, and SHI-SEI-DŌ. A native of Hitachi. Lived in Kioto. Noted for ink-drawings of bamboos.

JO-TEI (KASHIWA-GI). A native of Yedo. Noted for landscape.

TAI-GAN, named also UN-GÉ. A native of Bungo province. Noted for ink drawings of bamboo, plum, and orchid.

KAKU-ZAN (KAMÉ-DA). A native of the province of Kaga. He first studied in the GANKU school, but afterwards adopted the style of the Ts'ing dynasty of China. Noted for ink drawings of plum-blossoms.

BEI-ZAN (KURA-ISHI), named also JIN-SUKÉ. A native of the province of Échigo. Studied under UNSEN. Noted for landscape.

KEN-ZAN (KURA-ISHI). The son of the last. Greatly noted in the provinces of Echigo and Chikuzen for his drawings of landscape.

CHIKU-DEN (TANO-MURA), named also KEN and GIŌ-zō. A native of the province of Bungo. Noted for drawings of landscape, plum, and bamboo in the style of the Southern school. Died 1835, aged 58.

KAI-OKU (NUKI-NA), named also HIŌ and KIMI-SHIGÉ. A native of Awa. Noted for landscape. Died 1863, aged 85.

KAN-SAI (ISHI-KAWA). A native of the province of Échigo. Noted for ink drawings of landscape and bamboo.

TETSU-WŌ. A priest in the temple of Shuntokuji, in Nagasaki. Noted for landscape.

SAI-SAI (SHIRA-KAMI). A native of Bitchiū. Noted for paintings of landscape, figure, and flowers, in the Chinese style.

YŌ-ZAN (HAMA-OHI), named also KORÉ-SHIGÉ. A native of the province of Isé. Painted in the style of the Yüen dynasty.

BAI-IN (ARI-KAWA). A native of the province of Satsuma. Noted for ink drawings of plum blossoms.

Ō-KIN, named also KŌ-YU and TEN-RIŪ TŌJIN. A native of Shinano province. Noted for ink drawings of the vine.

YŪ-GAKU (OKA). A native of Osaka. Studied under GŌGAKU.

FU-YŌ (SUZU-KI), named also YŌ and BUNKI. A native of Shinano. He was engaged as an artist by the Daimio of Awa, and lived in Yedo. He was noted for landscape and figure drawing. Died 1816, aged 68.

NARU-TO, named also SÉ-KI, son-in-law of FUYŌ. A native of the province of Awa. Noted for landscape and figure drawing. Died 1819.

BAMŌ-KI. Noted for copies of the works of the Chinese artists of the Yüen and Ming dynasties.

KEI-SAI (Ō-NISHI), named also IN and SHUKU-MEI. A native of Yedo, who entered the service of the Daimio Okudaira. He was one of the best artists of the century, and excelled especially in drawings of birds. Some of his works bear traces of the influence of the Shijō school. See Nos. 661 to 666.

GEN-TAI (WATANA-BÉ or UCHI-DA), named also YEI, YEN-KI and RINFU-SŌDŌ. A native of Yedo. Noted for landscape. Died 1822, aged 73. See No. 635.

SEKI-SUI, son of GEN-TAI. Painted in his father's style.

BAI-KEI (KABU-RAKI), named also SÉ-IN and KUN-CHIU. A native of Nagasaki who lived in Yedo. Noted for drawings of flowers and birds, in the style of CHIN-NAN-PIN. See Nos. 615 to 618.

GESSŌ (TANI-GUCHI), named also SÉ-TATSU and MŌ-SEN. Studied under GESSEN, and became noted for drawings of landscape and figure, in the style of his teacher.

KAN-RIN (OKA-DA), named also BU-KŌ, SHI-HŌ, and SUI-GA-WO. A native of Yedo. "Famed throughout the city" for drawings of birds and flowers. A collection of wood-engravings from his sketches was published in 1835, under the title of "*Kanrin gwa fū*." See Nos. 654 to 656.

KIOKU-KA (SHI-MIDSU), named also JUN and SHI-SHO. A native of Yedo. Noted for drawings of flowers and birds.

KIN-SEN (NI-SHINA), named also SEI and SHI-MEI. A native of Yedo. Noted for drawings of flowers and birds.

NAN-BEI (SUZU-KI), named also JUN and SHI-SHEN. A native of Yedo. Studied under Tōyō, and became widely renowned for drawings of figure, flowers, birds, and landscape.

KWA-ZAN (WATANA-BÉ), named also TEI-SEI and SHI-AN. A native of Yedo. Noted both as a painter and a connoisseur of picture books. According to the *Sho-gwa-kai-sui* he was rarely seen, except at artistic reunions in Yedo, and "when he became drunk he drew pictures. He was very tall—about nine feet high." Died 1829, aged 48. (See 670.)

HAKU-YEI (FUKU-CHI). A native of Kioto. Studied under a painter named HACHI-DA KO-SHIU. Noted for landscape.

SŌ-RIN, named also SHI-KO or SŌ-SHI-KO. One of the most renowned of the Yedo artists of the present century. Noted for drawings of birds and landscape. See Nos. 746 to 748, and 865.

YEI-KAI (SA-TAKÉ), named also SHU-SON, AI-SETSU, TEN-SUI-WŌ,

and KIN-SEI-DŌ. A noted Yedo artist still living. See Nos. 952 and 719.

GESSHŌ (CHŌ), named also GIO-TEI and GEN-KEI. A native of Owari province. He was the author of a collection of colour prints called the *Fukkei gwa fū*, published in 1817. See No. 633.

ZAI-CHIU (HARA), named also SHI-JIU and GA-YŪ. A native of Kioto. He became celebrated for his drawings in the style of the Ming dynasty, but subsequently adopted the style of the Shijō school. He died in 1837 at the age of 88. His sons ZAI-SHŌ and ZAI-MEI (see Nos. 2332-3) were also attached to the school of Ōkio. Died 1837, at the age of 87.

SHIU-ZAN, named also SESHU and KEI-GETSU. A daughter of SAKURAI SEKKAN, and probably the granddaughter of HŌGEN SHIŪZAN (p. 187). She was one of the best female artists of modern times. See Nos. 743 and 820.

GIOKU-ON, a female artist; named also TO-YOKO. A native of Bingo province. She studied under HACHIDA KOSHU, and became noted for drawings of landscape, figure, flowers, and birds.

SAI-KŌ (Ē-MA), named also KI-KI. A female artist; a native of Mino. Noted for drawings of bamboos and orchids.

KŌ-RAN. A female artist who studied under CHIKUTŌ and became noted for drawings of flowers and birds.

TŌ-RIN, named also YŌ-SETSU; and ABÉ HAYA-TA-RŌ. A celebrated Yedo painter of flowers and birds, from whose school issued many noted pupils, including SEI-SAI and SEN-AN. See Nos. 760 to 762.

KISU-I (YAMA-ZAKI). Noted for paintings of flowers and birds, in the style of CHINNANPIN.

SUI-AN, or KURI-MOTO GEN-TŌ. A Yedo physician, who learned drawing from KISUI, and became greatly reputed as a painter. "He had always a weakness for wine, and when drunk became very eloquent" (*Sho-gwa-kai-sui*).

KEI-RIN, or SHI-MIDSU HAN-SUKÉ; named also CHŌ-JI, or GEN-PŌ. Pupil of TŌRIN.

KAI-RIŪ, or AMA-NO GEN-NO-JŌ; named also MASA-TSUGU. Pupil of TŌRIN.

CHIN-ZAN (TSUBAKI). Died 1854, aged 53.

SHIŪ-KI (OKA-MOTO). Pupil of ONISHI KEISAI. See Nos. 774-5.

KA-BŌ, or TACHI KEI-ZŌ; named also KON-YŌ. A noted Yedo painter.

BUN-CHŌ (TANI), called in his later years SHA-SAN-BŌ, "the old man who drew mountains," from his numerous sketches of Mount Fuji, was one of the leading painters of the end of the last and beginning of the present century, and is sometimes regarded as the founder of a special school which bears his name. He received his first lessons in art from the Kanos, but a later study of the drawings of the masterpieces of the Sung and Yüen dynasties converted him to the parent school.

He was a versatile artist, and although he adhered so closely to the Chinese rules that his pictures, especially his landscapes, are often difficult to distinguish from those of the painters of the Middle Kingdom, few of his countrymen have displayed as much *verve* and originality of design, or a keener appreciation for the wilder forms of picturesque beauty. His drawings of birds and other animals occasionally showed a trace of Shijō influence that enhanced their value, but his most characteristic works are those depicting the mountain scenery of his own country. Many of his drawings have been published in the *Nippon Meizan dzu-yé*, pictures of the celebrated Mountains of Japan (3 vols. 1810), and in the *Tani Bun-chō gwa fū* (2 vols. 1862). He has also illustrated other volumes. (See Nos. 821 to 836.)

He died in 1840 at the age of 77.

The members of his family known as painters were:—

BUN-JI. Son.

BUN-ITSU. Son-in-law. Died 1818, aged 31.

SHIŪ-KŌ, known also as SHUN-KEI and SHŌ-KO. Sister. Noted for landscape.

RAN-KŌ. Sister.

KITSU-JI. Daughter.

BUN-NI, named also BUN-CHIU. Grandson. Still living. See No. 838.

His chief pupils were as follows:—

UN-TAN, named also SHO and SAN-KITSU. Noted for landscape.

BU-SEI (KI-TA).

BUN-YŌ, or BUN-WŌ (TŌ-SAKA). See Nos. 844 to 847.

BUN-KI (TANA-BÉ), named also SEI-KA-KEN.

BUN-KAI, named also KIN-DŌ. A priest.

BUN-zō (AWA-DZU), named also SHU-CHŌ-DŌ.

BUN-SHIN, or MĒ-GATA SHO-HEI. See Nos. 840 to 843.

GEN-NAI (SA-TŌ), named also SHI-KAN.

SHUN-SAI, or KURI-BARA KU-zō ; named also JUN-YEI and SHU-KU-KWA.

HŌ-ZEN. Noted for landscape.

BUN-SAI, or YA-BÉ KO-GO-RO ; named also SADA-KUNI.

BUN-SON, or MA-DA SA-KICHI.

The Catalogue includes paintings by many other artists of ability, whose names do not appear in any of the published lists.

CHINESE SCHOOL.

601. Kakémono, on paper, painted in monochrome. Size, 26½ × 14½.

Chinese landscape.

This is a typical example of the idealized Chinese scenery which impressed so strongly the imaginations of the Japanese masters of the fifteenth and sixteenth centuries. Such works were amongst the most daringly "composed" of landscape paintings, and seem intended rather to note the vague conceptions and reminiscences of the poetic minds of the artists than to hand down the true features of any particular locality; yet they suggested distance, atmosphere, and even chiaroscuro with so much picturesque force that it would be ungrateful to assault with naturalistic dicta such striking creations of the brush.

The painting is in monochrome, sketched upon a yellowish bibulous Chinese paper, once of smooth uniform surface, but now cracked and discoloured by age. It is vigorously outlined with a free brush, and the effects of aerial perspective are secured by broad, delicately softened washes of dilute ink. The elements of the scene are few and simple. The foreground on the right shows the edge of a rugged cliff, crowned with giant cryptomerias and channelled by a torrent that sweeps over its craggy sides in a multitude of slender cataracts, to plunge with graceful curve into the foaming basin beneath. A winding stream, spanned by a quaintly-fashioned bridge, descends through the valley to open into a broad, rapid river above the falls; and two mountain heights rear their fantastic peaks into the clear sky high above the mists that veil their feet. The prospect is overlooked by the gabled roof and curling eaves of a summer palace; and a philosopher, bent with years, is seen lingering on his path near the cascade to catch the music of the hurtling waters.

The same spirit of composition is noticeable in No. 1251 by KANO MASANOBU.

Painted by SHIŪ-BUN. Seal. End of fifteenth century.

602. Kakémono, on paper, painted in monochrome. Size, $24\frac{1}{2} \times 31$.
Landscape. Mountain and lake scenery.

Painted by SŌ-AMI (or KAN-GAKU). Seal. End of fifteenth century.

603. Kakémono, on paper, painted in monochrome. Size, $7\frac{7}{8} \times 20\frac{1}{2}$.
Landscape. Mountain scenery.

The horizontal and vertical planes of the picture are distorted to conform to the curvature and radii of the circular fan-mount upon which the subject is painted.

Painted by RŪ-KIŌ. Seals. Sixteenth century (?).

- 604 and 605. A pair of kakémonos, on paper, painted in monochrome. Size $43\frac{3}{4} \times 19$.
Tigers and dragons.

The usual conventional tigers represented in association with the bamboo. The dragons are enveloped in a storm-cloud, through which is dimly seen a branch of plum-blossom.

Painted by RŪ-KEI. Two seals. Sixteenth century.

606. Kakémono, on silk, painted in colours. Size, $37\frac{1}{2} \times 16\frac{3}{8}$.
Han Shan and Shih-te (KANZAN and JITOKU).

Two rishi, having the appearance of mischievous boys, are reading a scroll; a besom, the attribute of Jitoku, lies upon the ground at their feet.

Painted by NAO-KAGÉ. Signed HOKKIŌ NAO-KAGÉ. Seal. Sixteenth century.

Han Shan and Shih-te are described as two earnest devotees of Buddhism, who for a time looked after the kitchen fire at the temple of Kuo-Ch'ing-szu, and used to spend the whole day talking in a language which none others could understand. They were called the unstable madmen, and were friendly with no one save the priest, Fêng Kan (Bukan Zenji).

Han Shan was so named from his residence in a mountain cave. His countenance was thin and faded, and his coarse cotton clothes in rags. Sometimes he would walk gently along the temple corridor, at others he would shriek, and, looking up at the sky, utter insulting and abusive language; but if one of the monks tried to drive him off he would suddenly turn and clap his hands and run away. His language was that of a madman, yet not altogether devoid of sense.

After the death of Fêng Kan he was visited in the mountains by Lü Ch'iu, who found him and his associate Shih-te seated by a fire laughing and talking. Lü Ch'iu bowed respectfully, upon which they rated him loudly with one voice, and after this made speeches and behaved like



KANZAN AND JITOKU. (Page 198.) After Matsuda Kiuhan.



madmen, finally retreating into a crevice of the rock crying, "Ye men, be diligent every one of you in practising the law of Buddha" (Satow).

In the *Butsu zō dzu-i*, Han Shan is said to be a transformation of Mandjus'ri.

Shih-te ("picked up") received his name from Fāng Kan, who found him in the mountains. In the *Butsu zō dzu-i* it is said that the priest Bukan Zenji (Fāng Kan) once found a child weeping by the roadside and crying, "I have no home, and am alone." The holy man brought him to his temple and took care for his welfare. Some time after, a letter arrived from a distant temple recommending the foundling, who had been called Jitoku, to the guardianship of Bukan, and announcing that he was a transformation of the Bōdhisattva, Kenshi Inton.

It is further related that the crows having devoured the food set before the guardian divinity of the temple, Shih-te took a stick and beat the image, saying, "If you cannot defend your own victuals, how can you protect the temple?" This sentiment, which indicates a kind of method in the madness attributed to the speaker, has its parallel in an anecdote of a Japanese priest named Tankwa. Tankwa, when on a winter visit to the temple of Œriuji in Kioto, finding a lack of fuel, chopped up a Buddhist idol for firewood, and explained to his host, who was horrified at the sacrilege, that he had done it to obtain the *shari* (cremation relics) of the god. "How can a wooden image give *shari*?" gasped the proprietor. "If your god is but a wooden image, of what wickedness have I been guilty?" rejoined Tankwa. And his host "lost his eyebrows and hair" through the shock of his emotions.

The two rishis are always represented as juvenile figures poorly dressed in boyish attire, their mischievous faces lined with the crow-feet of old age. When in the same picture, they are usually shown in delighted contemplation of a manuscript roll; if painted separately, Shih-te is distinguished by the possession of a besom, and Han Shan holds the scroll.

607. Kakémono, on paper, painted in colours. Size, $49\frac{1}{2} \times 22\frac{3}{4}$.

The Three Sages (S'ĀKYAMUNI, CONFUCIUS, and LAO Tsz') discoursing over the symbol of the *Yang* and *Ying*.

The various emblems of longevity are introduced in different parts of the picture.

Boldly sketched, somewhat after the manner of SHINGETSU, and lightly tinted with colour.

No signature. Seal. End of fifteenth century (?).

This subject forms a very common art-motive. The representatives of the three systems, Buddhism, Taoism, and Confucianism, are engaged in the consideration of the mysterious diagram, a circle subdivided by a sinuous line into two comma-shaped segments, which symbolizes the *Yang* and *Ying*, the active and passive, or masculine and feminine coefficients of nature.

608. Kakémono, on silk, painted in colours. Size, $41\frac{3}{4} \times 12$.

Pigeon.

Painted by RĪŪ-RĪ-KĪŌ. Poetical inscription by Rōshō. Signed, RĪ-KĪŌ. Seal. Eighteenth century.

609. Kakémono, on silk, painted in colours. Size, $68\frac{1}{2} \times 40\frac{1}{2}$.

Flowers and bamboos.

The picture is divided into five portions by four transverse lines. The four upper segments consist of groups of flowers; the lowest, of bamboos painted in gold upon a black ground. The colouring is highly decorative, but appears to have been retouched.

Painted by RIŪ-RI-KIŌ. Signed, RIŪ-RI-KIŌ (1), RI-KIŌ (3), KI-YEN (4), and KŌ-MI (2 and 5). Dated in the spring of the cyclical year Mizu no yé Tora (1722 ?).

- 610 to 612. A set of three kakémonos, on silk, painted in colours. Size, $42\frac{1}{2} \times 20\frac{1}{2}$.

Chinese scenes.

The pictures appear to represent social visits interchanged between men of learning.

The colouring is highly decorative, and offers a characteristic example of the style of the artist.

Painted by RIŪ-RI-KIŌ. Signed, KI-YEN SHIŪ-JIN, "drawn at the house called Kwagioku Shiütoku." *Kwambō* seal (indicating point of commencement of the picture) stamped in left lower corner in 610 and 611, in the right lower corner in 612. Certificated by Tani Bunchō.

613. Kakémono, on paper, painted in monochrome. Size, $26\frac{5}{8} \times 13\frac{3}{8}$.
Mandjus'ri. (See Buddhist School.)

Painted by YO-YA. Signed JŌ-YŌ-SUI HOKKIŌ YO-YA. Seal. Seventeenth century.

614. Kakémono, on silk, painted in colours. Size, $42 \times 18\frac{3}{8}$.
Shen-nung (Jap. SHIN-NŌ).

Represented as an aged man with strongly-marked features, large prominent eyes, flowing beard and hair, and two tuberculated prominences, or rudimentary horns springing from the head. His attire consists of a simple robe edged with leopard skin, and the leafy cape of the Rishi. He is tasting a kind of grass selected from a number of herbs which he holds in his hand.

Painted by MIYA-MOTO MURASHI. Seal. Eighteenth century.

Shen-nung, the Divine Husbandman, one of the primitive (mythical) rulers of China, was the successor of the great Fuh-Hi (Jap. Fukki), 2737 B.C. He was the son of a princess named Ngan-têng, by whom he is said to have been conceived through the influence of a heavenly dragon (see Mayers' 'Chinese Reader's Manual').

According to the *E-hon Kōji Dan* "he was horned like an ox. He cut down trees to make tools for the cultivation of the land; he tasted the herbs of the field and invented the art of medicine; he constructed a harp of five strings and made known the charms of music; and he instructed the people in the laws of commerce."

615 to 617. A set of three kakémonos, on silk, painted in colours.
Size, $36\frac{7}{8} \times 12$.

(1.) T'ung Fang-so (Jap. TŌBŌSAKU).

A merry-looking old man in Chinese dress standing upon the waves, holding in his hands a large peach.

(2) and (3). Birds and flowers.

Painted by BAI-KEI. Signed BAI-KEI TAIRA TSUGI-TANÉ.
Two seals. Nineteenth century.

T'ung Fang-so, the peach-eater, is identical with the historical personage of the same name who is described in Chinese writings as an adviser of the Emperor Wu Ti, and of whose learning and magical powers many extraordinary stories are related (see Mayers' 'Chinese Reader's Manual,' p. 1, No. 689, and *Ressen sen den*). He is usually depicted in Chinese and Japanese paintings as an old man hugging a great peach in his arms and dancing merrily, and in a Chinese book called the *Lieh-sien chuan* (1833) he appears holding two peaches and attended by a deer. The legend upon which the ordinary representation is founded is probably the following:—

"In the first year of the period Yüen Feng in the Han dynasty (110 B.C.) the fairy Si Wang Mu descended from her mountain realm to visit the Emperor Wu Ti, bringing with her seven peaches. She ate two of the number, and upon the Emperor expressing a wish to preserve the seed she told him that the tree from which they came bore only once in three thousand years, but each fruit conferred thirty centuries of life upon the eater. At that moment she perceived Tung Fang-so peeping at her through the window, and pointing to him said, 'That child whom you see yonder has stolen three of my peaches, and is now nine thousand years of age.' A passage in the *Sha-hō Bukuro* adds: 'Tōbōsaku is probably identical with Jurōjin.'"

The Peach-tree (T'ao) is an emblem of marriage and a symbol of longevity. The peach-tree of the gods yields the fruit of immortality, and that which grows near the palace of Si Wang Mu bears fruit that ripens but once in three thousand years, and confers that term of life upon those who are fortunate enough to taste it. The gum of the tree mixed with mulberry ash is used as an *elixir vitae* by the Taoists (see Mayers' 'Chinese Reader's Manual,' p. 1, No. 707). In the *Kojiki* Izanagi is made to repel the Eight Thunder deities and the Warriors of Hell, who pursued him when he sought his wife in the Infernal regions, by casting at them three peaches that were growing at the base of the "Even Pass of Hades" (the representative of the Styx). See Transl. of *Kojiki* by Mr. B. H. Chamberlain. The idea of the mystic power here assigned to the fruit was probably of Chinese origin.

618. Kakémono, on silk, painted in colours. Size, $38\frac{3}{8} \times 13\frac{1}{2}$.
Birds and flowers.
 Painted by BAI-KEI. Signed BAI-KEI TAIRA TSUGI-TANÉ.
 Two seals. Nineteenth century.
619. Kakémono, on silk, painted in colours. Size, $21\frac{1}{4} \times 25\frac{1}{2}$.
Birds and flowers.
 Painted by BAN-KEI. Signed. Seal. Inscription, "Gem house. A picture of prosperity and nobility." Nineteenth century.
620. Kakémono, on silk, painted in colours. Size, $40\frac{1}{4} \times 16\frac{3}{4}$.
"Plum-flower revelry."
 A Chinese landscape. A valley intersected by a winding stream that descends from the mountains in the distance to form a lake on the broad plain below. By the water-side are seen groups of sages feasting and making merry amidst the blossoming plum-trees of early spring. (See also Nos. 22 and 23 Chinese.)
 Painted by BUN-RIN. Signed. Seal. Nineteenth century.
621. Kakémono, on silk, painted in colours. Size, $51 \times 24\frac{1}{2}$.
Flowers.
 Painted by CHIN-ZAN. Signed. Seal. Seal indicating point of commencement at the lower right-hand corner. Nineteenth century.
622. Kakémono, on silk, painted in colours. Size, $39\frac{3}{4} \times 11\frac{1}{4}$.
Peony.
 Painted by CHIN-ZAN. Signed. Seal. "Copied at Takwa Hall on the eighteenth day of mid-autumn in the cyclical year Hinoto-i" (1827).
623. Kakémono, on silk, painted in colours. Size, $32\frac{1}{2} \times 11\frac{1}{4}$.
Birds and flowers.
 Painted by CHIN-ZAN. Signed. Seal. Nineteenth century.
624. Kakémono, on silk, painted in colours. Size, $56 \times 27\frac{3}{8}$.
Birds and flowers.
 Painted by CHIN-ZAN. Signed. Two seals. Seal indicating point of commencement at right lower corner. Nineteenth century.

625. Kakémono, on silk, painted in colours. Size, $41\frac{3}{4} \times 17\frac{1}{4}$.

The Hundred Tortoises.

A multitude of tortoises swimming towards the rocky shore of Mount Hōrai. Some have the golden filamentous caudal appendage, which Chinese fable assigns as an indication of extreme age.

Painted by CHI-HARU. Signed. Seal. Nineteenth century.

The Tortoise (Ch. Kwei; Jap. Ki or Kamé) is enumerated by the Chinese as one of the four supernatural creatures. The first and greatest of the tribe is the Divine Tortoise, which is variously represented as an embodiment of the star Yao Kwang in Ursa Major, or as a descendant of the first dragon. It was this being that displayed to Yü the Great the mystic writing of the River Loh.

Like its sacred associates the Dragon, the Tiger, and the Phoenix, it is supposed to attain a marvellous longevity (sometimes stated at five thousand years), and after reaching a certain age to bear the sign of its patriarchal dignity in the shape of a hairy tail. It is said to conceive by thought alone, whence in China the expression "progeny of the tortoise" is used as an euphemism for bastard. As an emblem of strength it appears in Hindoo legends supporting an elephant, which in turn bears the world; in China it is frequently sculptured on stone as the support of huge monumental tablets (Mayers); and in Japanese pictorial art it appears bearing on its back the mountain abode of the immortals (Mount Hōrai), or a rock upon which repose three Sacred Gems. As an emblem of longevity it constantly appears as the associate of the god Fukurokuju and of the spirits of the pine-trees of Takasago and Banshiu; as a privileged denizen of Mount Hōrai; and as the steed of the Rishis Kōan and Rōkō.

The carapace of the tortoise is an attribute of two mythical creatures, the Kaiba, or sea-horse, and the Kappa, a somewhat monkey-like denizen of the lakes and rivers.

626. Kakémono, on silk, painted in monochrome. Size, 41×12 .

Bamboo. A stout stem with drooping branches.

Painted by CHŌ-RI "on a summer's day in the year of the Snake." Signed. Two seals. Seal indicating point of commencement at the lower left corner. Nineteenth century.

627. Kakémono, on silk, painted in colours. Size, $35\frac{1}{4} \times 27\frac{3}{4}$.

Chinese landscape.

A palace seen through the branches of the pines and other trees which occupy the foreground; in the distance are a lake and mountains.

Painted by KIŌ-RI CHŌ-KŌ. Signed. Seal. Early part of nineteenth century.

628. Kakémono, on silk, painted in monochrome. Size, $45\frac{1}{2} \times 11\frac{1}{2}$.
Landscape with bamboos.

Painted by HIRA-NO DEI-KŌ. Signed DEI-KŌ. Seal.
Early part of nineteenth century.

629. Kakémono, on silk, painted in colours. Size, $42\frac{3}{8} \times 21\frac{3}{8}$.
Confucius and his pupils.

The sage with his disciples stands before a framework on which are supported three bell-shaped cups slung by chains, attached about midway between the brim and bottom. One of the cups, which has been overfilled, has just turned over, and is emptying its contents.

Painted by GAKU-RIN. Signed. Seal. Poetical inscription. Nineteenth century.

It is said that Confucius, when on a visit to the tomb of the Emperor Hwang Kung, saw three vessels suspended in such a manner that they remained erect and steady while moderately filled, but hung loosely and askew when empty, and capsized, losing all their contents, if overfilled. This apparatus he explained to his disciples as a moral emblem of the value of moderation in all things.

630. Kakémono, on silk, painted in monochrome. Size, $17\frac{1}{2} \times 21\frac{1}{2}$.
The Dragon of Mount Fuji ("FUJI-KŌSHI NO RIŌ").

A dragon, enveloped in a cloud of serpentine form, is seen flying through the air towards the summit of the mountain.

Painted by GEN-KEI. Seal. End of eighteenth century.

631. Kakémono, on silk, painted in colours. Size, $45\frac{3}{8} \times 16$.
Portrait of T'ao Yüen-ming (Jap. TŌYEMMEI).

A Chinese sage holding a chrysanthemum. Sketched in ink and lightly coloured.

Painted by GESSEN. Signed. Two seals. End of eighteenth century.

T'ao Yüen-ming, the great-grandson of a famous Chinese statesman named T'ao K'an, was noted no less as a scholar and poet than for his devotion to the wine-cup. He received an appointment as a magistrate, but eighty days afterwards chose to resign his seals in preference to "bending the back" on the arrival of a superior functionary, remarking that it was not worth while to "crook the loins" for the sake of five measures of rice (Mayers). Retiring into private life in 420 A.D., he adopted the name of the "Sage of the Five Willows," in allusion to the trees which he had planted near his house, and ended his days drinking, playing upon the lute, and making verses amidst the chrysanthemums that embellished the garden of his retreat (*Sha-hō bukuro*). He died 427 A.D. at the age of 62.

- 632.** Kakémono, on silk, painted in colours. Size, $41\frac{1}{2} \times 14\frac{1}{2}$.

Ning Chi (Jap. NEISÉKI) reviling the Government.

A Chinese peasant with a mocking expression of countenance, standing by the side of an ox.

Painted by GËSSEN. Signed. Two seals. End of eighteenth century.

Ning Chi was a peasant who was once overheard by the Duke Kwan Kung to sing a song, railing at the government in good set terms, and beating time the while on the horns of his ox. His hearer, struck with the penetration and justice of his opinions, appointed him his chief counsellor, a promotion which Ning Chi justified by discharging a hostile mission against the rival Duke of Sung with so much diplomacy that he obtained a bloodless victory for his master.

- 633.** Kakémono, on silk, painted in colours. Size, $55\frac{1}{8} \times 20\frac{7}{8}$.

Kwan Yü and attendants (see No. 218).

The figure of the hero is chiefly remarkable for its great height, and for the length of the beard, which reaches down to the thighs.

Painted by GËSSÖ. Signed. Two seals. Early part of nineteenth century.

- 634.** Kakémono, on silk, painted in colours. Size, $47\frac{1}{2} \times 17\frac{1}{2}$.

Peacock and peony.

Painted by GËTSU-HÖ. Signed. Two seals. Commencement of nineteenth century.

- 635.** Kakémono, on silk, painted in colours. Size, 39×13 .

Plum-blossoms.

A blossoming branch of plum thrown athwart the face of the moon.

Painted by UCHI-DA GEN-TAI. Signed GEN-TAI SAN-JIN. Seal. Nineteenth century.

The association of the plum-blossom with the moon is common in Japanese pictures. The plum is regarded as a symbol of longevity, in which capacity it is frequently depicted with the pine and bamboo (Sho-chiku-bai). The beauty of its blossom, which appears in late winter while the snow is yet on the ground, has been celebrated in innumerable verses by Chinese and Japanese poets.

- 636.** Kakémono, on silk, painted in colours. Size, $44 \times 16\frac{1}{2}$.

Peacock and peonies.

Painted by GIÖKU-YEI. Signed. Seal. Early part of nineteenth century.

637. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 16\frac{1}{2}$.
Flowers—plum-blossom, chrysanthemums, peonies, &c.
 Painted by CHŌ-AN GEN-KI. Signed. Seal. Nineteenth century.
638. Kakémono, on silk, painted in colours. Size, $34 \times 13\frac{1}{2}$.
Fowls and bamboos.
 Painted by TAI-RIN-SAI GEN-OHI. (Kano School.) Signed. Two seals. Nineteenth century.
639. Kakémono, on silk, painted in colours. Size, $50 \times 16\frac{3}{4}$.
Golden-crested pheasants, with peonies and plum-blossoms.
 Signed GA-BŌ SAN-JIN (a *nom de pinceau*). Seal. End of eighteenth century.
640. Kakémono, on silk, painted in colours. Size, $35\frac{1}{4} \times 12\frac{3}{8}$.
Lü T'ung-pin (Jap. RŌ-TO-HIN).
 A Chinese figure with fan and sword.
 Painted by GO-GAKU. Signed. Seal. Nineteenth century.
 Lü Yen or Lü T'ung-pin was a Taoist Rishi who lived in the eighth century A.D. He was instructed in the secrets of the genii by Chung-li Kuan, and afterwards became the subject of many extravagant tales. In the twelfth century temples were erected to his honour, and were dedicated to his worship under the designation of Chang Yung (see Mayers' 'Chinese Reader's Manual,' No. 467). He is usually represented as a dignified figure armed with a sword, or crossing a river supported by the weapon. In the *Ressen zen den* he appears borne upon a cloud which overhangs the waves.
641. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 13\frac{1}{2}$.
Lao Tsz' (Jap. RŌ-SHI) riding upon an ox.
 The philosopher is represented, in accordance with Chinese pictorial tradition, as a venerable man with lofty brow and flowing beard, seated upon a draught-ox. The exaggerated elevation of the forehead usually represented is here reduced to moderation.
 Painted by GEKKIŌ. Signed. Seal. Early part of nineteenth century.
 Lao Tsz', the founder of the obscure philosophy of the Taoists, which has divided the empire of Chinese ethics and religion with the contemporary evolutions of Confucianism and Buddhism, was born, according to Chinese records, in the second month of the Dragon year of Wu Ting 1324-1265 (B.C.). The *Ressen zen den*, after detailing the various names by which he was known in previous states of existence, says that

at his birth he had a white head, two horns like those of an ox upon his brow, long ear-lobes, and square eyes; moreover, his nose had two bones and there were three apertures in each ear.

He is usually drawn as a venerable man with bald capacious head, long snowy beard, and enlarged ear-lobes,* and is represented either riding upon an ox on his Western journey in 1131 B.C., discoursing upon the symbol of the Yang and Ying with Confucius and Śākyamuni, or as one of the wine-tasters in the picture of the "Three Religions." His reproof of the Emperor, who had sought to awe him by a haughty boast of his power of "bestowing wealth or taking it away," is occasionally the subject of a painting. The sage floating in the air, high above the head of the astonished monarch, is asking proudly from his elevation, "Am I, then, of those people whom you can make rich or poor?"

An account of his life and doctrines will be found in Mayers' 'Chinese Reader's Manual,' p. 1, No. 336. His work, the 'Tao T'eh King,' has been translated into English, French, and German.

* A sign of a divine being. The Buddhist saints and Dēva are represented with large ear-lobes.

642. Kakémono, on silk, painted in colours. Size, $42\frac{1}{2} \times 15$.

Birds.

Painted by GIÖKU-REI. Signed GIÖKU-REI DÖ-JIN SEI-RIÖ.
Seals. Nineteenth century.

643. Kakémono, on silk, painted in colours. Size, $61\frac{1}{2} \times 28$.

Chinese landscape. A storm.

A rural scene. The rain is pouring in sheets from the low, dark clouds, beating down the strong branches of the cryptomerias, and swelling the winding stream into a torrent, while belated wayfarers are seen flying in haste to the shelter of a wayside hut.

Painted by HAN-KÖ. Signed HAN-KÖ FUKKITSU. Two seals. Dated in the cyclical year Kanoto Tora (1801).

644. Kakémono, on silk, painted in colours. Size, $39 \times 13\frac{1}{2}$.

Martin and willow (TSUBAKO TO YANAGI).

Painted by HAYASHI TADA-TÖMI. Signed SÖ-DÖ. Two seals. Seal indicating point of commencement at left lower corner. Commencement of nineteenth century.

The subject is one of the numerous associations of ideas found in Japanese and Chinese pictures. In many cases the connection between the two elements of the composition is by no means obvious, but probably its origin may often be traced to some classical verse or expression.

645. Kakémono, on silk, painted in colours. Size, $23\frac{1}{2} \times 37\frac{1}{2}$.

Shōjō revelry.

A number of boyish figures with long red hair are grouped around a huge earthen pot filled with saké. One of them is posturing merrily upon the rim of the vessel, while two others beat

time to the performance below, and the rest are rolling upon the ground in various stages of intoxication.

Painted by HEI-JŌ SHI-SAN HEI-YEN. Signed. Seal. Eighteenth century.

The Shōjō is a mythical creature supposed to live by the sea-shore. The fishermen are said to take advantage of its weakness for saké to entrap it in order to extract a dye from its long red hair, and its blood is also used as a dye by the 'Western foreigners.' In popular art it appears to be a type of jovial and reckless intemperance.

It is delineated in the *Butsu zō dzu-i* (vol. iv.), which states that "According to the book *Inné*, the Shōjōs are like monkeys, but have human faces, and voices like children; they can talk intelligibly, and are fond of saké."

The original account of the animal is drawn from a Chinese book on natural history, in which its habits and characteristics are fully described.

646. Kakémono, on silk, painted in colours. Size, $50\frac{1}{2} \times 19\frac{1}{4}$.

Fowls.

Painted by HITTŌ SEN-TEL. Signed. Two seals. Nineteenth century.

647. Kakémono, on paper, painted in colours. Size, $36\frac{3}{8} \times 12\frac{1}{8}$.

Kwan Yü (see No. 218).

Painted by KŌ-KWA-SAI. Signed. Two seals. Nineteenth century.

- 648 and 649. A pair of kakémonos, on silk, painted in monochrome. Size, $44\frac{3}{4} \times 22$.

Dragon and Tiger.

The head of the dragon is seen peering from an eddying storm-cloud. The eyes and flaming appendages are heightened by a wash of gold.

The tiger is conventional in treatment.

Painted by INA-GAKI. Signed TŌ-SAI. Seal. Nineteenth century.

650. Kakémono, on silk, painted in colours. Size, $18\frac{1}{2} \times 9\frac{3}{4}$.

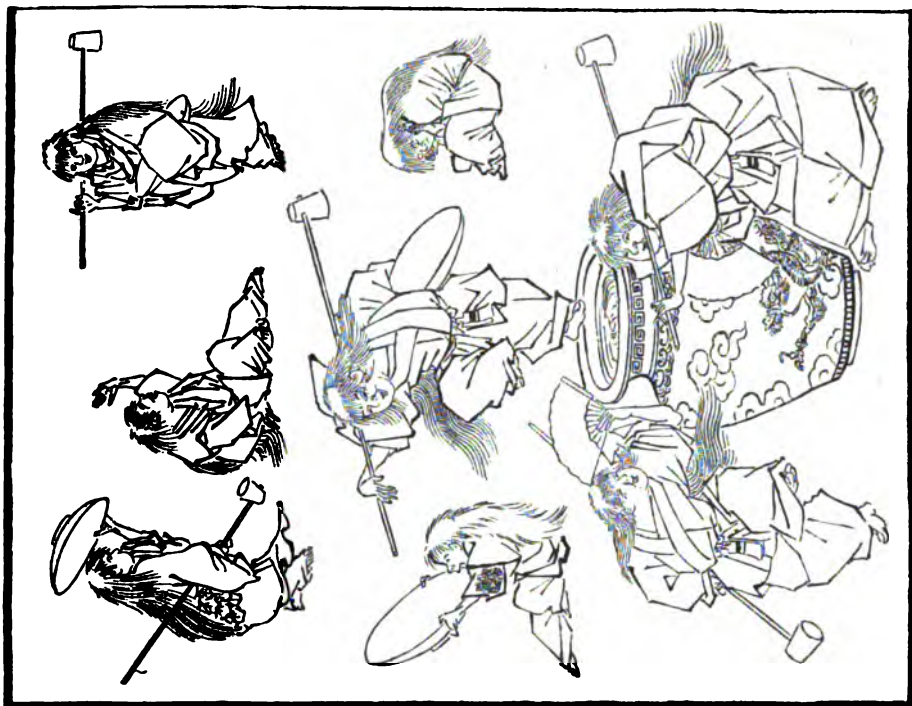
Chinese landscape.

Painted by KAN-SUI. Signed. Seal. Seal indicating point of commencement at right upper corner. Nineteenth century.

651. Kakémono, on silk, painted in colours. Size, $21\frac{1}{2} \times 33$.

Chinese landscape. Spring view.

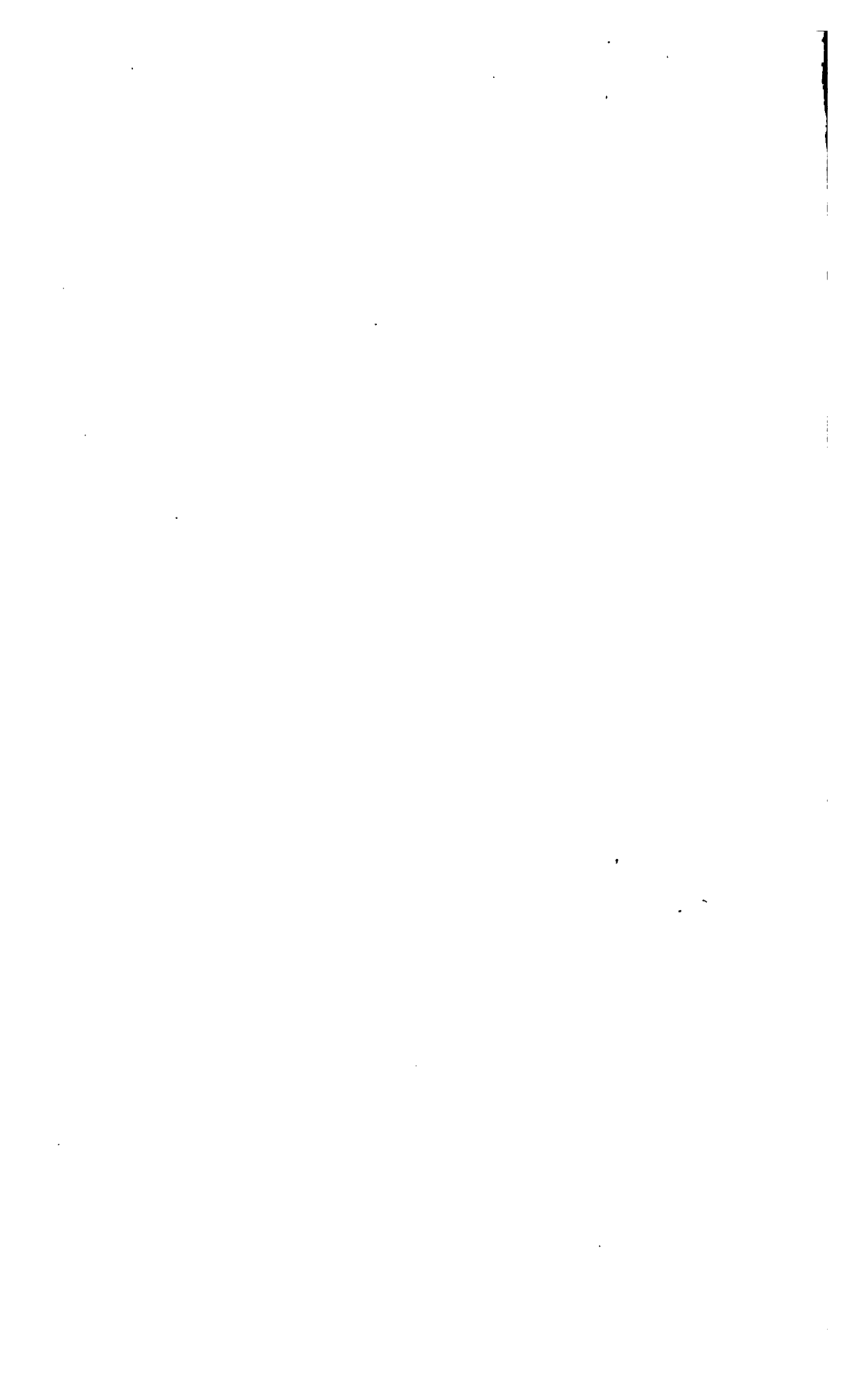
Painted by KATSU-DŌ at the age of seventy-one. Signed. Seal. Eighteenth century.



SHŌJŌ. (Page 208.) After Kitawo Masayoshi.



SHŌKI. (Page 217.) After Kitawo Masayoshi.



652. Kakémono, on silk, painted in colours. Size, $18\frac{7}{8} \times 22\frac{1}{8}$.
 The meeting of the Seven gods of Good Fortune. (See p. 27.)
 Hōtei, Ebisu, Daikoku, and Jurōjin appear in the foreground, while Fukurokujiu upon a stork, Bishamon upon a cloud, and Benten upon a white dragon are seen making their way through the air towards their associates.
 Painted by KARSU-DŌ at the age of seventy-four. Signed. Seal. Eighteenth century.
653. Kakémono, on silk, painted in colours. Size, $38\frac{3}{4} \times 15$.
 Bird and peony.
 Painted by KAKU-TEI. Signed. Seal indicating point of commencement at right lower corner. Poetical inscription. Nineteenth century.
- 654 and 655. A pair of kakémonos, on silk, painted in colours. Size, $38\frac{1}{2} \times 13$.
 Birds and flowers.
 Painted by OKA-DA KAN-RIN. Signed KAN-RIN. Two seals. Nineteenth century.
656. Kakémono, on silk, painted in colours. Size, $45\frac{3}{4} \times 15\frac{3}{4}$.
 Cranes and pine-trees.
 Painted by OKA-DA KAN-RIN. Signed KAN-RIN TŌ-REN. Seal. Nineteenth century.
657. Kakémono, on silk, painted in colours. Size, $42\frac{1}{2} \times 14\frac{5}{8}$.
 Ducks. Snow scene.
 Painted by KAKU-SEN. Signed. Seal. Nineteenth century.
658. Kakémono, on silk, painted in colours. Size, $47\frac{1}{4} \times 16\frac{1}{4}$.
 Female Rishi on Phoenix. (RŌGIKŪ?)
 Coloured in the style of the Ming dynasty.
 Painted by KAKU-DŌ. Signed. Seal. Nineteenth century.
659. Kakémono, on silk, painted in monochrome. Size, $51 \times 22\frac{3}{8}$.
 Hawk. Winter scene.
 Painted by KAI-AN. Signed. Seal. Nineteenth century.

660. Kakémono, on silk, painted in colours. Size, $40\frac{3}{4} \times 13\frac{3}{4}$.

Hawk and plum-tree.

Rapid sketch in ink, lightly coloured.

Painted by KAKU-RŌ-JIN BUN-KWA. Signed. Seal. Nineteenth century.

661 and 661a. A pair of kakémonos, on silk, painted in colours. Size, $50\frac{1}{2} \times 19\frac{3}{4}$.

Pheasants.

Rapidly sketched and lightly tinted with colour.

Painted by Ō-NISHI KEI-SAI. Signed KEI-SAI. Seal. Dated in the third year of Tempō (1832).

662. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 13\frac{1}{4}$.

Cranes.

Painted by Ō-NISHI KEI-SAI. Signed KEI-SAI. Seal. Nineteenth century.

663. Kakémono, on silk, painted in monochrome. Size, $49\frac{1}{4} \times 21\frac{1}{2}$.

Egrets. Rain scene.

Painted by Ō-NISHI KEI-SAI. Signed KEI-SAI. Seal. Nineteenth century.

664 to 666. A set of three kakémonos, on silk, painted in monochrome. Size, $40 \times 14\frac{1}{4}$.

(1.) **Bhadra.**

A semi-nude figure of an aged man seated upon a rock, holding the *futsu-jin* or priestly brush. The head is surrounded by a nimbus. By his side stands a disciple, and a tiger lies crouched at his feet.

(2.) **Panthaka.**

An old man with enormously elongated eyebrows, grasping in one hand the ringed staff, in the other a sphere of crystal. A boy attendant bearing two manuscript rolls, and a demoniacal figure holding up a begging-bowl, stand near by, and a dragon coiled upon the ground is rearing its head towards the sacred jewel.

See Introduction to Buddhist School.

(3.) **Cataract.**

The picture, which is the centre-piece of the set, is at the first glance startling in its apparent nothingness. It shows neither the summit nor the bottom of the fall, and the greater part of the surface is covered by lines indicating the vertical downpour of the

waters, but on one side is seen a craggy prominence against which the edge of the column dashes to form a miniature cataract and then disappears with it into the spray mist below.

Painted by Ō-NISHI KEI-SAI. Nos. 1 and 2 bear the seal of the artist. No. 3 is signed KEI-SAI. Nineteenth century.

667. Kakémono, on silk, painted in colours. Size, $21\frac{5}{8} \times 34$. Drawings and calligraphy by various artists.*

Chinese Sage. Moonlight scene.

Painted by FUGI-HO (?)

Chinese landscape, with flight of cranes.

Painted by NAN-KWA SŌ-ITSU.

Bamboos.

Painted by KWAN-SAI.

Peony.

Painted by KWAN-SAI. Signed. Seals. Nineteenth century.

* The production of a kakémono or album, by the joint contribution of the various members of a little coterie of artists and calligraphists, is very common. Several examples are included in the collection.

668. Kakémono, on silk, painted in colours. Size, $45\frac{1}{2} \times 17\frac{3}{4}$.

Yang Kwei-fei (Jap. YŌKIHI).

The princess is playing upon a stringed instrument somewhat resembling the *koto*. As usual the drawing of the face is insipid and incorrect, notwithstanding the evident desire of the artist to represent the highest type of female beauty.

The colouring is rich and harmonious, in the style of the Ming dynasty.

The blossoming plum-tree introduced into the picture indicates the season as early spring.

Painted by KEI-ZAN. Signed KEI-ZAN CHIN-JIN. Two seals. Poetical inscription in upper part of picture. Nineteenth century.

The Emperor Ming Hwang, of the T'ang dynasty (r. 713-762 A.D.) reigned for twenty years with the wisdom of Solomon, but on reaching mid-age he imitated Solomon in his decline and gave himself up to sensual indulgences. At this time the reports of the extraordinary beauty of a neighbouring princess named Yang Kwei Fei reached his ears and led him to abduct her by force. In her arms he forgot the welfare of his kingdom,

he oppressed his people, disgraced his old and faithful retainers, and heaped honours upon his new mistress and upon her unworthy relatives. At length his weakness and the greed and brutality of his favourites bred rebellion, and the men who rallied round the falling throne compelled the besotted monarch to decree the execution of those who had been the prime cause of his misfortunes. The Princess Yang Kwei Fei was beheaded, after her brother had suffered a like punishment, and Ming Hwang, restored to his kingdom, wasted his remaining years in weeping her loss.

669. Kakémono, on silk, painted in colours. Size, 45 × 17.

Mountain scenery, with Hū Yeo (Jap. KĪŌYŪ) and Ch'ao Fu (Jap. SŌFU).

Hū Yeo, seated by the side of a cascade, washes his ear, while Ch'ao Fu leads his ox away from the stream into which the water is falling.

Painted by KEI-RĪŪ. Signed KEI-RĪŪ GWAI-SHL. Seal. Nineteenth century.

Hū Yeo, the counsellor of the legendary Emperor Yao (2357 B.C.), was a Chinese Diogenes, who carried to its highest pitch the philosophy of contempt for worldly ambition and sensual gratification. Like the Grecian cynic, he endeavoured to rid himself of all superfluities; and it is related, that when a gourd, which he was accustomed to use as a drinking vessel, chanced one day, while hanging from the branch of a tree, to make sweet music with the breeze, its owner resented its appeal to his aesthetic instincts, and, casting it away, would thenceforth avail himself of no other cup than the hollow of his palm.

Ch'ao Fu, the "Nest father," his chosen associate, was a hermit of congenial views and practices.

The Emperor having heard of the profound wisdom of Hū Yeo, sent to beg him to accept the direction of the government of the empire. The sage, after listening to the invitation, washed his ear in a little cascade to remove the taint it had contracted by the admission of sounds provocative of worldly ambition, and his friend Ch'ao Fu, who was at the moment bringing his ox to drink below the spot, led the animal away on hearing the cause of the ablution, and would not permit its thirst to be quenched at the morally-infected stream.

670. Kakémono, on silk, painted in colours. Size, 35½ × 12.

Lin Hwo-ching (Jap. RINNASEI).

A Chinese sage accompanied by two white cranes.

Painted by KIN-TŌ. Signed KIN-TŌ AMA-NO SHIU. Seal. Dated in the period Genji (1864-5).

Lin Hwo-ching (Jap. Rinnasei, or Rin-kwa-sei) was a famous poet of the eleventh century, who never committed his poems to writing, alleging as a reason that he cared not to be known to posterity. He died during

the reign of Jên Tsung, the fourth Emperor of the Sung dynasty (1023-1064 A.D.).

He is always represented in association with a crane.

See *E-hon Ritō-zai*, vol. ix.

671 and 672. A pair of kakémonos, on silk, painted in colours.
Size, $55\frac{1}{4} \times 30\frac{3}{8}$.

Peonies and insects.

This picture illustrates one of the defects of Sinico-Japanese art, the want of chiaroscuro. The bright colours of the flowers and leaves, applied in large masses and unrelieved by shadow, produce a crudeness of effect that the skill displayed in the drawing and grouping is insufficient to correct.

Painted by Kō-SHIN. Signed. Seal. Eighteenth century.

673. Kakémono, on silk, painted in colours. Size, 11×11 .

Japanese monkey and young.

Painted by KWA-ZAN. Signed. Seal. Nineteenth century.

The native monkey drawn by the Shijō artists and occasionally by the pupils of the older schools, is the *Inuus* or *Macacus speciosus*, the only representative of the tribe in Japan. According to Dr. Rein, it is common in Shikoku, Aki, Kūshū, and Higo, and extends northward as far as the 41st parallel of latitude. It is depicted in Siebold's 'Fauna Japonica.'

The long-armed monkey seen in the works of the older painters is copied from Chinese pictures, and is unknown in Japan.

The monkey is said to be the messenger of the Shintō Divinity, Ō-kuni-nushi, who is worshipped as San no Gongen at the temple of Hiyōshi, and is also regarded as a servant of the Divinity of Hiyé; whence its image is placed on each side of the gate of the Shintō Temple of Hiyé in Tokio. In Nos. 2281 and 2114 the wand, decorated with strips of paper (*gohei*), and placed in the hand of the animal, probably marks its religious status.

A common motive in glyptic art is a simian trinity called "Mizaru, Iwazaru, and Kikazaru" (sight, speech, and hearing monkeys). One of the animals is represented with his hands pressed over his eyes, another closing his mouth in a similar manner, and the third shutting his ears; "indicating that they will neither see, say, nor hear anything that is evil." A stone carving of the group is seen near Tokio where the Tōkaidō crosses the Yokota river. (See 'Handbook for Japan.')

674. Kakémono, on silk, painted in colours. Size, $35 \times 13\frac{3}{8}$.

Birds and flowers. Hawk pursuing sparrows.

The head of the hawk is foreshortened in such a manner as to give it the aspect of the face of an owl.

Painted by Kō-GETSU. Signed HOKKIŌ KŌ-GETSU. Two seals. Eighteenth century.

675. Kakémono, on silk, painted in colours. Size, $42\frac{1}{2} \times 16\frac{1}{2}$.

The perils of earthly life.

A man closely pursued by a tiger has suspended himself over the edge of a precipice by a branch of wistaria. The wild beast rages above him, and below, in a seething mass of water, yawns a pitchy gulf encircled by the coils of a ferocious-looking dragon, while the slender support that gives him temporary safety is slowly yielding under the teeth of a rat that gnaws at its root. The artist has done his best to depict the victim's agony of apprehension in the supreme moment when he instinctively draws up his feet away from the monster into whose jaws he must in a few moments be precipitated by the rupture of the few half-rent fibres that form his only link to earth.

Painted by Kō-KEI. Signed. Seal. Nineteenth century.

The subject, which is repeated with some variations in No. 1007, is drawn from a Japanese version of the Life of S'ākyamuni, and is intended to illustrate the perils that beset man during his wretched existence in this world. The passage occurs in the course of a speech made by the Dēva Suddhavaśa when he visits the young S'ākyamuni after the Three Visions, and is thus translated by Mr. Satow:—

“Man is like a wretch who has fallen into a well and strives in anguish to support himself by a tuft of grass which juts out from the side. Below him lies coiled a huge serpent with gaping jaws, a ferocious tiger watches above with open mouth impatient to devour him if he ascends, and an army of rats gnaw the roots of the grass. In such a position neither wife nor child, treasures nor exalted rank, can help him, and if the keen-edged blast of impermanency strikes upon him he is deprived of all in a moment.”

676. Kakémono, on silk, painted in colours. Size, $33\frac{1}{2} \times 12\frac{1}{2}$.

The seven Daikokus.

Seven figures of Daikoku, painted to resemble each other as closely as impressions struck from the same block.

Painted by Kō-GA. Signed. Seal. Nineteenth century.

677. Kakémono, on silk, painted in colours. Size, $14\frac{1}{2} \times 18\frac{3}{4}$.

The Fox Wedding (“KITSUNÉ YOMÉRI”).

A long procession of foxes attired in burlesque imitation of a bridal party. The forepart of the file, winding along the narrow paths between the rice fields, is already lost in the hazy mist of the sun-lit rain-drops and vapours of the summer shower. The style is somewhat like that of the Shijō school.

Painted by Kō-ZAN. Seal. Nineteenth century.

A version of the Japanese story of the Fox Wedding is given in Mitford's ‘Tales of Old Japan.’ After a sketch of the parentage of the vulpine bride-

groom and of the ceremonials preliminary to the engagement, the tale goes on to say that "an auspicious day was chosen for the bride to go to her husband's house, and she was carried off in solemn procession during a shower of rain, the sun shining all the while." The domestic romance then concludes in the usual manner with the loving devotion of the couple and the rearing of periodical litters of dutiful cubs.

678. Kakémono, on silk, painted in colours. Size, $29\frac{1}{2} \times 10\frac{3}{8}$.

Kwan Yü as God of War (P).

A burly figure, clothed in the attire of a personage of high rank, is standing upon a cloud attended by a boy who holds a sword of the ancient Chinese form.

Painted by KŌ-ZAN at the age of seventy. Inscription. Signed. Seal. Dated in the 5th year of Ansei (1858).

679. Kakémono, on silk, painted in colours. Size, $22\frac{3}{4} \times 15\frac{1}{2}$.

Two fan-shaped pictures.

(1.) **The Seven Poets.**

Painted in the style of the Yamato school.

(2.) **View of Mount Fuji.**

The picture shows only the white truncated cone of the peerless mountain, and in the foreground a threadlike stream with a group of rushes.

Painted by KŌ-ZAN. Signed. Seal. Nineteenth century.

680. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 10\frac{3}{8}$.

Flower and sickle.

Painted by KŌ-ZAN. Signed. Seal. Nineteenth century.

The sentiment of the picture, repeated as it is in a thousand ways by the Japanese poet and artist, needs no explanation.

681. Kakémono, on silk, painted in colours. Size, $39\frac{3}{4} \times 11\frac{3}{8}$.

Sparrows and bamboos.

The bamboos in silhouette, the sparrows in colour.

Painted by KŌ-ZAN at the age of eighty-two. Signed HŌ-GEN KŌ-ZAN. Seal. 1870.

682. Kakémono, on silk, painted in colours. Size, $37\frac{3}{4} \times 10\frac{3}{8}$.

Sparrows and flower.

Painted by KŌ-ZAN. Signed. Seal. Nineteenth century.

683. Kakémono, on silk, painted in colours. Size, $50\frac{1}{4} \times 22\frac{5}{8}$.

An Imperial summer palace in China.

The painting embodies forcibly the Oriental conception of an earthly Paradise. The majestic proportions of the palace, the spacious apartments with their gaily-coloured panels, the massive, richly ornamented gable roofs, the stately entrance porches, the broad tessellated verandahs, the trellis-bordered garden terraces, the cool pavilion jutting out over the placid waters, and the great lake that stretches far away in an expanse broken only by verdant islets, combine to form a *tout ensemble* that has no counterpart in European magnificence.

Painted by YASU-DZU-MI NŌ-SA of Echigo. Nineteenth century (present reign).

684. Kakémono, on silk, painted in colours. Size, 40×12 .

Magpie and flowers.

Painted by KIN-ZANÉ. Signed HŌGEN KIN-ZANÉ. Seal. Temp. nineteenth century.

685. Kakémono, on silk, painted in colours. Size, $37\frac{7}{8} \times 10\frac{7}{8}$.

Peony.

Painted by KIŌ-KŌ. Signed. Seal. Nineteenth century.

686. Kakémono, on silk, painted in colours. Size, $47\frac{5}{8} \times 21\frac{1}{2}$.

Kwan Yü on horseback. (See No. 218.)

Painted by a Kano artist in the style of the Ming period. Rich, rather elaborate colouring, with a kind of false chiaroscuro to accentuate the features, the folds of the dress, and the contours of the horse.

Painted by KEI-ZAN MORI-YOSHI (Kano School). Signed. Two seals. Nineteenth century.

687. Kakémono, on silk, painted in colours. Size, $36\frac{7}{8} \times 16\frac{3}{8}$.

The Emperor Ming Hwang (Yüen Tsung, Jap. Gensō) and the two Demon-quellers.

The Emperor, with an attendant, is gazing at the spectacle of Chung Kwei (Jap. Shōki) dashing one evil spirit to the ground and forcing his finger and thumb into the eye-sockets of another; while at a lower stage of the picture are seen a number of unfortunate demons receiving their punishment at the hands of a second Chung Kwei, who differs from the first only in the colour of his garments.

Painted by **MASA-MOCHI**. Two seals. Nineteenth century.

Chung Kwei, the Demon-queller, a favourite myth of the Chinese, was supposed to be a ghostly protector of the Emperor Ming Hwang (713-762 A.D.) from the evil spirits that haunted his palace. His story is thus told in the *É-hon koji-dan*: "The Emperor Gensō was once attacked by ague, and in his sickness dreamed that he saw a small demon in the act of stealing the flute of his mistress Yōkihi (Yang Kwei-fei). At the same moment a stalwart spirit appeared and seized the demon and ate him. The Emperor asked the name of the being, who replied, 'I am Shiushi Shōki of the Shunan mountain. In the reign of the Emperor Kōsō (Kao-tsu) of the period Butoku (Wu-Têh, 618-627 A.D.) I failed to attain the position to which I aspired in the State examination, and, being ashamed, I slew myself; but at my burial I was honoured, by Imperial command, with posthumous rank, and now I desire to requite the favour conferred upon me. To this end I will expel all the devils under heaven.' Gensō awoke and found that his sickness had disappeared. He then ordered Go Dōshi (Wu Tao-tsz') to paint the portrait of the Demon-queller, and distributed copies of it over the whole kingdom."

Chung Kwei is usually drawn as a burly, truculent giant clad in official garb and armed with a two-edged sword. He is sometimes shown riding upon a lion, but more commonly is engaged in punishing or compelling menial service from a band of pigmy demons, who adopt the most comical subterfuges to escape the keen eye of their persecutor. The subject forms one of the most frequent inspirations of the Japanese artist, and appears in numberless specimens of porcelain, ivory carving, and other works. The *netsuké* carver usually treats the theme from a comic aspect, and delights in the invention of ingenious devices by which the little spirit of evil is made to outwit his huge enemy.

688. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 14\frac{3}{8}$.

Birds and peonies.

Painted by **MASA-YUKI**. Signed **HŌKI NO KAMI MASA-YUKI**. Two seals. Early part of nineteenth century.

689. Kakémono, on silk, painted in colours. Size, $17\frac{1}{2} \times 22\frac{1}{2}$.

Ch'ao Yün (Jap. CHŌ-UN) saving the child of Liu-pei (Jap. RIUBI or GENTOKU).

A kneeling warrior clasping an infant in his arms.

Painted by **FU-YŌ MOKU-YŌ**. Signed. Seal. Dated in the monkey year of Bunkwa (1814).

Ch'ao Yün was a famous retainer of Liu-pei and one of the heroes of the Wars of the Three Kingdoms. When Liu-pei was defeated by Ts'ao Ts'ao, in 195 A.D., Ch'ao Yün took charge of his two wives and his infant son, and succeeded in rescuing the latter by tying him to his armour and fighting a way through the enemy. In the course of his escape while he was pursued by one of the rival leaders, a great hole in the ground suddenly yawned before him, but urging his horse to a mighty leap, he cleared the

chasm. At length, after slaying more than fifty generals of the adverse forces, he delivered the child in safety to its father (*É-hon Riō-zai*). Liu-pei was wont to express his admiration of his adherent's courage by exclaiming, "His body is one mass of gall" (courage). He died 228 A.D. (Mayers). See also No. 1376.

690. Kakémono, on silk, painted in colours. Size, $51 \times 21\frac{1}{2}$.

Emblems of longevity. "KAI-KAKU-BAN-TÔ."

A white crane swimming on the sea near a rock upon which is rooted an ancient peach-tree. In the background appears the huge vermilion disc of the setting sun.

Painted by GA-KO MUKU-GA. Signed. Seal. Nineteenth century.

This subject is a very common one in Japanese art and is of great antiquity. The original is said to have been painted by a Chinese artist to embody a dream of the Emperor Ming Hwang of the T'ang dynasty.

691. Kakémono, on silk, painted in colours. Size, $34 \times 15\frac{1}{2}$.

Tigers.

Hair elaborately painted, but drawing conventional.

Painted by MOMO-KAWA. Signed. Seal. Eighteenth century.

692. Kakémono, on silk, painted in colours. Size, $41\frac{1}{2} \times 14\frac{1}{2}$.

Birds and flowers.

Painted by MU-RÛ. Signed. Two seals. Nineteenth century.

693. Kakémono, on silk, painted in colours. Size, $12\frac{1}{2} \times 10\frac{3}{4}$.

Chinese landscape. Night scene.

Mountain scenery: upon the summit of an eminence surmounting the clouds, is seen a large mansion approached by a wooden passage that scales the ascent and bridges over the clefts in the rocks.

The full moon presides over the scene, but does not cast any shadows or affect the character of the light in the picture.

Painted in the style of the Ming period by HARU-KI NAN-KO. Signed NAN-KO. Seal. Early part of nineteenth century.

694. Kakémono, on silk, painted in colours. Size, $21\frac{1}{2} \times 34$.

Peacocks, with pine and roses.

The birds are treated in a decorative manner. One stands facing the spectator and expands its tail in a manner that displays the whole of its glories.

Painted by HARU-KI NAM-MEI. Signed NAM-MEI. Seal. Nineteenth century.

695 and 696. A pair of kakémonos, on silk, painted in colours. Size, $55\frac{1}{2} \times 20\frac{3}{8}$.

Chinese landscape. Moonlight.

The two kakémonos, when placed side by side, are seen to form corresponding halves of a single picture. They represent a lake fed by mountain streams, washing the feet of the precipitous rocks that encircle it or jut out from its bed as islets or peninsulas. The trees are shedding their autumn leaves, the full moon above is reflected on the waters, and two pleasure-boats, occupied by Chinese sages, are drifting over the rippled surface.

The picture is well conceived, but loses immeasurably by the imperfection of the laws that have guided its execution. The still lake mirrors nothing but a circular effigy of the moon; the rocks, with which the geologist might be inclined to quarrel, display some capriciously disposed shading, but no shadows; and although the presence of the moon announces a night scene, the light is that of day.

Painted by HARU-KI NAM-MEI at the age of seventy. Signed. Two seals. Nineteenth century.

697 and 698. A pair of kakémonos, on silk, painted in colours. Size, $49\frac{5}{8} \times 21$.

1. Jigoku Reigan.

A courtesan clad in a silken robe the ample folds of which are covered with a design representing the Tortures of Hell. Her hair is ornamented with large pins.

2. Ikkiū?

An old priest seated in a Buddhist chair.

Painted by NAM-MEI. Signed. Seal. Nineteenth century.

Jigoku (Hell) Reigan was a celebrated hetaira of the fifteenth century, who is said to have received a literary education from the famous priest, painter, and poet, IKKIŪ. She is here shown in the ceremonial or processional attire which gave rise to the grim prefix to her name.

699. Kakémono, on silk, painted in colours. Size, $38 \times 13\frac{3}{8}$.

Hawk.

The bird is resting upon the trunk of a pine-tree, of which a branch projects in front of the vermilion sun.

The drawing is an admirable example of the quicker style of the artist. The sun is probably introduced as a decorative symbol.

Painted by NAM-MEI. Signed. Seal. Nineteenth century.

700. Kakémono, on silk, painted in colours. Size, $64\frac{1}{2} \times 33$.

Crane, sun, rock, and peach-tree.

A slightly different treatment of the subject of No. 690.

Painted by HARU-KI NAM-MEI. Signed. Seal. Nineteenth century.

701. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 12\frac{1}{2}$.

Birds and flowers. Moonlight scene.

Painted by NAN-BO after GETSU-BI-TEI. Signed NAN-BO. Seal. Nineteenth century.

702. Kakémono, on silk, painted in colours. Size, $32 \times 31\frac{1}{2}$.

K'i-lin (Jap. KIRIN).

A deer-like animal with one horn. The head is somewhat like that of a dragon; the greater part of the body is blue, diversified with whorls of golden hair, and the throat and abdomen are red and hairless; the hoofs are like those of a deer; the mane and tail resemble those of the conventional lion; and the shoulders are adorned with the flame-like attributes of supernatural animals.

Painted by NAN-KEI. Three seals.

The K'i-lin, one of the four Supernatural Creatures, is a composite animal having the body of a deer, the tail of an ox, and a single horn. In drawings, the tail is usually curled and bushy, like that of the "Chinese Lion," the hair is of azure tint, and the shoulders bear flame-like appendages significant of the divine nature of the being.

It is described as the noblest form of the animal creation and an emblem of perfect good. Its appearance, like that of the Phoenix (Fêng Hwang) and Red Hare, is generally a happy omen. As a Buddhistic animal it is said to tread so lightly as to leave no footprints, and so cautiously as to crush no living creature.

The appellation K'i-Lin is compounded of K'i, the male, and Lin, the female animal.

703. Kakémono, on silk, painted in colours. Size, $37 \times 15\frac{1}{2}$.

Gama Sennin.

A wild-looking being in Chinese dress, holding in his hand a peach and a flowering branch of the tree. A large three-legged white toad sits upon his shoulder.

Painted by NAN-GEN, at the age of seventy-eight, after a picture by EKI-KEI. Signed. Two seals. Dated in the 4th year of Bunkwa (1807).

Gama Sennin is the Japanese appellation of a Taoist Rishi, of whom little can be discovered beyond a statement that he lived in the mountains and had as a companion, a frog or toad (whence the name "Gama"). In

the *Ressen zen den* he is identified with a mysterious drug-seller with a somewhat batrachian countenance, who was once seen to assume the form of a frog while bathing.

He is generally represented as a poorly-clad man with flat, commonplace features. His companion sometimes assumes the form of a frog, sometimes that of a toad, and is generally distinguished from the rest of its kind by a white skin and the substitution of the two hind legs by a single limb. It is occasionally depicted exhaling a vapour in which appears a mirage of a walled city.

704. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 13$.

Ducks and chrysanthemums.

Painted by NAN-ZAN. Signed. Seal. Nineteenth century.

705. Kakémono, on silk, painted in colours. Size, $37\frac{7}{8} \times 13\frac{3}{4}$.

Two pictures.

(1.) Si Wang Mu (Jap. SEI-ō-Bō) and the Emperor Wu Ti (Jap. BU-TEN).

The goddess is gazing lovingly upon the Emperor, who holds a branch of the peach-tree of immortality.

Painted by NAN-KWA SHō-SHL. Signed. Seal.

(2.) Chrysanthemums, &c.

Painted by SETTEI Sō-ITSU. Signed. Seal. Nineteenth century.

Si Wang Mu, the Royal Mother of the West or Queen of the Genii, is a legendary being, whose dwelling was a mountain palace in Central Asia, where she held court with her fairy legions and received the great Taoist Rishis and certain favoured mortals. Her amours with the Han Emperor Wu Ti (died 87 B.C.) have given much occupation for both author and artist.

In paintings she is usually depicted as a beautiful female in the attire of a Chinese princess, attended by two young girls, one of whom holds a large fan, the other a basket of the peaches of longevity. The assemblage of the Rishis at Kw'ên Lun, her mountain home, is one of the common art-motives of the older Chinese and Japanese artists.

706. Kakémono, on silk, painted in colours. Size, $51\frac{1}{2} \times 16\frac{3}{4}$.

Cranes, &c.

Artist unknown. Two seals. Seal indicating point of commencement, at right lower corner. Nineteenth century.

707. Kakémono, on silk, painted in colours. Size, $55 \times 29\frac{3}{4}$.

Birds and flowers.

Painted by Ō-Kō. Signed RIYO-UN SAN-JIN Ō-Kō. Two seals. Nineteenth century.

708. Kakémono, on silk, painted in colours. Size, $37\frac{1}{2} \times 13\frac{1}{2}$.
 "Kai-kaku-ban-to." (See No. 690.)
 Painted by REN-SHIŪ. Signed. Seal. Nineteenth century.
709. Kakémono, on silk, painted in colours. Size, $22\frac{1}{8} \times 32\frac{1}{8}$.
 Chinese girls playing upon various instruments of music.
 Coloured in the style of the Ming period.
 Painted by REN-ZAN. Signed REN-ZAN Jo-SHI (female artist). Dated in the cyclical year Tsuchi no yé Inu (1838.)
710. Kakémono, on silk, painted in colours. Size, $37 \times 13\frac{3}{8}$.
 Qualls and lespedezas.
 Style somewhat like that of Shijō school.
 Painted by RIN-SHIN. Signed. Seal. Nineteenth century.
711. Kakémono, on silk, painted in colours. Size, $42\frac{1}{2} \times 14\frac{1}{2}$.
 Golden-crested pheasant and mate.
 Painted by RIN-SAI. Signed. Two seals. Nineteenth century.
712. Kakémono, on silk, painted in colours. Size, $14\frac{1}{2} \times 16\frac{1}{2}$.
 Leopard.
 Very conventional in drawing.
 "Painted from life" by RIN-SEI. Signed. Seal. Nineteenth century.
713. Hiouen Thsang (Jap. SANZŌ HŌSHI). Size, $44\frac{1}{8} \times 16\frac{3}{8}$.
 The Buddhist pilgrim in priestly robes, his brow stamped with the *Urna* of the Bôdhisattva, is mounted upon a white horse and travels through the clouds with his fabulous escort, a monkey, a boar, and a demon.
 Painted by KIŌ-SHIŪ KON. Signed. Two seals. Nineteenth century.
 Hiouen Thsang, or Yüan Chwan, the famous Chinese priest who spent seventeen years in India in the seventh century collecting Buddhist relics and scriptures. The record of his travels, as translated by M. Stanislas Julien (1853), is well known, and gives many particulars of great interest to students of the religion; but the narration is so interwoven with Buddhist "romance" that it is often difficult to separate truth from fiction.

714. Kakémono, on silk, painted in colours. Size, $45\frac{1}{2} \times 19\frac{1}{2}$.
Chinese landscape.
 Painted by RITZU-ZAN. Signed. Two seals. Poetical inscription. Nineteenth century.
715. Kakémono, on silk, painted in colours. Size, $43 \times 17\frac{3}{8}$.
Flock of wild geese.
 Painted by RŪ-GŌ-KA. Signed. Two seals. Dated in the cyclical year Hinoto I. (1827?).
716. Kakémono, on silk, painted in colours. Size, $38\frac{3}{8} \times 13\frac{7}{8}$.
Fowls and plum-tree.
 Painted by RŪ-KOKU-DEN SHIGÉ-AKI. Signed. Two seals. Early part of nineteenth century.
717. Kakémono, on silk, painted in colours. Size, $44\frac{1}{2} \times 17\frac{3}{8}$.
The Merry Genii (WAGO-JIN).
 Two laughing figures in Chinese dress, and having the long straight hair commonly attributed to supernatural beings. One bears a lotus; his companion holds a Buddhistic sceptre and a salver filled with corals, precious stones, &c., and tramples beneath his feet other objects symbolical of good fortune.
 Painted by SAN-KEI. Signed. Seal. Inscription in seal characters signed by Heirin. Eighteenth century.
718. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 13\frac{1}{2}$.
Chinese landscape.
 A sage's summer retreat overhanging a mountain torrent. Some boys are carrying books up the path leading to the building.
 Painted by SAI-KEI. Signed SAI-KEI SAN-JIN. Seal. Dated in the period of Bunsei (1818-1830).
719. Kakémono, on silk, painted in colours. Size, $42\frac{3}{8} \times 15$.
The Hundred Cranes.
 A number of cranes have alighted upon the branches of two ancient pines growing upon the shore of Hōrai. (P'êng Lai Shan.) A troop of their companions are seen winging their way through the sky across the lurid face of the sun, while Sacred Tortoises emerge in crowds from the sea to join the group awaiting them upon the Holy Mount.
 Painted by SA-TAKÉ YEI-KAI. Signed. Seal. Nineteenth century.

Mount Hōrai is the P'êng Lai Shan of the Chinese, one of the Three Isles of the Genii, which were believed to lie in the Eastern sea opposite to the coast of China. The happy group was the paradise of the Genii, who there maintained a sempiternal vigour by quaffing the waters of the Fountain of Life which flowed for them in a perpetual stream. The pine, the plum, the peach-tree, and the sacred fungus (ling-che) grow for ever upon its shores; the hairy-tailed tortoise swims in the waters that wash its rocky shores; and the ancient crane builds its nest upon the giant limbs of its never-dying pine.

The Emperor She Hwang-ti is said to have despatched a body of young men and maidens, in the third century B.C., to seek this home of Eternal Life, and it has been suggested, very daringly, that the members of this expedition were the ancestors of the present Japanese.

A miniature of Mount Hōrai with its accessories forms a part of the paraphernalia of the wedding ceremonial in Japan.

720 and 721. A pair of kakémonos, on silk, painted in colours. Size, 38 × 14.

Carp.

In the one picture the fish is leaping from the wave, in the other it skims the surface of the water.

Painted by Jō-YEN SADA-TORA. Signed SADA-TORA. Seal. Eighteenth century.

The carp (*Cyprinus Carpio*) in Japan serves as an emblem of vigour and perseverance. It is frequently drawn in the act of leaping the cataract, success in the ascent being fabled to win its promotion to dragonhood. This belief is evidently derived from the Chinese legend, that the sturgeon of the Yellow River makes an ascent of the stream in the third moon of each year, and if successful in passing above the rapids of the Lung Mên becomes transformed into a dragon.

722. Kakémono, on silk, painted in colours. Size, 62 $\frac{7}{8}$ × 24 $\frac{3}{8}$.

Pien Ts'iao (Jap. HENJAKU) and Ch'ang Sang Kung (CHŌSŌ KUN or UNTO SENSEI).

Pien Ts'iao, in the dress of a Chinese scholar, is reading a manuscript roll, and listening respectfully to the explanations of a wild-looking being clothed in leopard-skins.

Painted by SON-SAI. Signed. Seal. Nineteenth century.

Pien Ts'iao was a famous Chinese physician of the sixth century B.C. who is said to have dissected the human body, and to be the "discoverer" of the fanciful channels of the vital spirits, as well as the inventor of the complex pseudo-physiology and pathology which even in the present day can number more believers than all the science of the West. His supernatural powers in the art of healing are attributed to the instruction of the rishi Ch'ang Sang Kung.

- 723.** Kakémono, on silk, painted in colours. Size, $32\frac{3}{4} \times 20$.
Carp.
 Painted by SASA-YAMA. Signed Yō-i FUJI-WARA I-DEN.
 Two seals. Eighteenth century.
- 724.** Kakémono, on silk, painted in colours. Size, 30×12 .
Cherry blossoms. Ornamental bordering.
 The cherry-branch and flowers which form the subject of the picture are painted in silhouette. The bordering is painted with a flower design in colours upon the same piece of silk.
 Painted by Ō-sō SAN-SETSU. Signed. Seal. Dated in the second year of Ansei (1855).
- 725.** Kakémono, on silk, painted in colours. Size, $37\frac{1}{4} \times 16\frac{1}{4}$.
Autumn leaves and flowers.
 Painted by SEN-SHŪ. Signed. Two seals. Nineteenth century.
- 726 and 727.** A pair of kakémonos, on silk, painted in colours. Size, $37\frac{1}{2} \times 13\frac{1}{2}$.
Insects and climbing plants.
 Great delicacy of execution.
 Painted by SAI-ZAN. Signed. Seal. Nineteenth century.
- 727a.** Kakémono, on silk, painted in colours. Size, $35\frac{1}{4} \times 11\frac{3}{4}$.
Fowls.
 Painted by SEI-MIN. Signed. Seal. Nineteenth century.
- 728.** Kakémono, on silk, painted in colours. Size, $48\frac{1}{2} \times 21\frac{7}{8}$.
Peacock, pine, and peony.
 Style of painting resembles that of Shijō school.
 Painted by SEPPŌ. Signed. Two seals. Nineteenth century.
- 729.** Kakémono, on silk, painted in colours. Size, $36 \times 13\frac{1}{2}$.
Pea-hen and peony.
 Painted by SEPPŌ. Signed. Seal. Nineteenth century.
- 730.** Kakémono, on silk, painted in colours. Size, $51\frac{5}{8} \times 21$.
Taikō Hidéyoshi and Daté Masamuné looking down upon the castle of Odawara.
 The portrait of the formidable Taikō is said to be historically correct.

Painted by **SETTAN** (**SETSU-AN**) "after an ancient picture."
Signed. Seal. Nineteenth century.

The siege of Odawara, which took place in 1590, resulted in the overthrow of the later Hōjō clan. The attack was conducted by Iyēyasu, and at this time, Hidéyoshi is said to have suggested to the future Shōgun that Yedo would be the best site for the capital of the Kwanto (see Griffis' 'Mikado's Empire').

Hidéyoshi is better known to foreigners by his title as an ex-regent, Taikō Sama or Taico.

731 and 732. A pair of kakémonos, on silk, painted in colours.
Size, $41\frac{1}{4} \times 16$.

Peacock and hen, with flowers.

Painted by **SETTAN**. Signed. Seal. Nineteenth century.

733. Kakémono, on silk, painted in colours. Size, $51\frac{7}{8} \times 21\frac{1}{4}$.

Chinese landscape.

A good example of the composition of the Chinese landscape. In the foreground lies a deep, peaceful valley, intersected by a winding stream that is fed by a neighbouring cascade; upon a hilly slope within sound of the roar of the waterfall, appears a pavilion of the ancient Chinese form; lofty hills clad with vegetation rise in the mid-distance; and the scene is closed in behind by bluish angular silicic peaks. The effect is highly picturesque, and presents little resemblance to the more modern pictures of the willow-pattern type, which in Europe are considered to represent the true spirit of Chinese art.

Painted by **SETTAN** "in imitation of the pencil of the Sung artists." Signed. Two seals. Dated in the cyclical year of Kinoto I. (1815).

734. Kakémono, on silk, painted in colours. Size, $43 \times 17\frac{1}{2}$.

Birds and flowers.

Painted by **TÉ-KI SANGEN** "in the style of the pencil of Jo-so-shū." Signed. Two seals. Nineteenth century.

735. Kakémono, on silk, painted in colours. Size, $50\frac{1}{2} \times 13\frac{3}{8}$.

Birds and flowers.

Artist unknown. Seal (Shimbo?) Inscription. Nineteenth century.

736. Kakémono, on silk, painted in colours. Size, $50\frac{1}{8} \times 21\frac{1}{2}$.

Hawk.

Freely outlined in ink, and lightly washed with colour.

Painted by YAMA-GUCHI SEKKEI. Two seals. Eighteenth century.

737. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 12\frac{5}{8}$.

Bishamon (VĀIS'RAMANA). See page 39.

Painted in black and gold.

Painted by SEI-ITSU. Signed TAN-SEI GIŌ-JA SEI-ITSU. Seal. Nineteenth century.

- 738 and 739. A pair of kakémonos, on silk, painted in monochrome. Size, $37\frac{3}{4} \times 11\frac{3}{8}$.

Chinese landscapes.

Mountain scenery. No. 739 shows a winter view of a mountain lake.

Painted by HASÉ-GAWA SETTEI (an artist of the Ukiyo-yé school) at the age of eighty. Signed SET-TEI. Seal. Nineteenth century.

740. Kakémono, on silk, painted in colours. Size, $41\frac{3}{8} \times 17\frac{3}{8}$.

Birds and flowers.

Painted by SEKI-SUI YEN-KO. Signed. Seal. Dated in the cyclical year Kinoto Tori (1825).

741. Kakémono, on silk, painted in colours. Size, $49\frac{1}{2} \times 18$.

Bird and flowers.

Painted by KIU-SHUN SEI-TOKU. Signed. Two seals. Dated in the cyclical year Hinoyé M'ma (1846).

742. Kakémono, on silk, painted in monochrome. Size, $36\frac{1}{2} \times 15\frac{7}{8}$.

Wild geese.

Painted by ISHI-MURA SHI-BUN. Signed. Two seals. Nineteenth century.

Seal indicating point of commencement at right lower corner.

743. Kakémono, on silk, painted in colours. Size, $18\frac{3}{4} \times 35\frac{3}{8}$.

Peacocks and roses.

Painted by SAKU-RAI SHIŪ-ZAN (a female artist). Signed SHIŪ-ZAN JO-SHI. Early part of nineteenth century.

- 744 and 745. A pair of kakémonos, on silk, painted in colours. Size, $43 \times 16\frac{3}{8}$.

(1.) The Hundred Crows.

(2.) The Hundred Egrets.

Painted by SHIŪ-KI. Signed. Seal. Nineteenth century.

The first of the pair is signed SHIŪ-KI RŌ-JIN, or the ancient SHIŪ-KI; the second bears only the characters SHIŪ-KI.

746. Kakémono, on silk, painted in colours. Size, $54\frac{1}{4} \times 27\frac{1}{4}$.

Peacock and hen, with the pine and peony.

The painting of the tree is far less conventional than in the works of the Kano school.

Painted by SHI-KO SŌ-RIN. Signed: Two seals. Early part of nineteenth century.

747. Kakémono, on silk, painted in monochrome. Size, $42 \times 18\frac{1}{4}$.

Squirrels and vine. Moonlight.

This is a reproduction, but of original composition, of an old Chinese motive. The first picture of 'The Squirrel and Vine' appears to have been painted by MING YÜEN CHANG, a famous artist of the Sung dynasty, and has been repeated by innumerable copies in Japan. The original has been engraved in the *Wa-kan mei-gwa yen*.

Painted by SHI-KO SŌ-RIN. Signed. Two seals. Early part of nineteenth century.

748. Kakémono, on silk, painted in colours. Size, $40\frac{1}{4} \times 12\frac{3}{8}$.

Sparrows quarrelling.

Painted by SHI-KO SŌ-RIN. Signed. Two seals. Early part of nineteenth century.

749. Kakémono, on silk, painted in colours. Size, $39\frac{1}{4} \times 16\frac{1}{4}$.

Peony.

Painted by SŌ-SHŌ. Signed. Seal. Nineteenth century.

750. Kakémono, on silk, painted in colours. Size, $37\frac{1}{8} \times 13\frac{7}{8}$.

Chinese landscape. Snow scene.

Painted chiefly in ink, water and buildings lightly washed with colour.

Painted by SHŌ-TŌ. Signed. Seal. Nineteenth century.

751. Kakémono, on silk, painted in colours. Size, $17\frac{3}{4} \times 28\frac{1}{8}$.

Mandarin ducks.

The ducks are swimming in a lake, which is overhung by a snowy branch of plum in full blossom. The water is lightly tinted with blue, and its transparency is indicated by the outline of the immersed portions of the birds, but there is no attempt to show the effects of refraction.

Painted by MURA-TA SŌ-HAKU. Signed. Two seals. Dated in the cyclical year of Tsuchi no yé Inu. Seal indicating point of commencement at right lower corner. Seventeenth century.

The Mandarin duck and drake are regarded both in China and Japan as emblems of conjugal affection.

752. Kakémono, on silk, painted in colours. Size, $36\frac{1}{2} \times 13$.

Birds. Quails, woodpecker, sparrow, &c.

Artist unknown. Two seals. Nineteenth century.

753. Kakémono, on silk, painted in colours. Size, $29 \times 26\frac{3}{4}$.

Han-sin (Jap. KANSHIN) creeping beneath the legs of the Coolie.

Painted by TAI-SAN TEN-SEI-ITSU at "Kō-kwai Shō-ken" (name of a house). Signed. Two seals. Nineteenth century.

Han-sin was a powerful adherent of Liu Pang (see No. 1297), and one of the "Three Heroes" of the Han dynasty. He was of noble origin, but was reduced by family reverses to such poverty that he was compelled to obtain sustenance by angling for fish in the moat of his ancestral stronghold.

The subject of the picture is the oft-quoted display of moral courage which characterized the outset of his career, when he patiently submitted to the insults of a common labourer in the market-place, and even humiliated himself by consenting to crawl beneath the fellow's legs rather than compromise the great future to which he felt himself destined, by engaging in an unworthy brawl with such an antagonist. He eventually became a famous general, and in 203 B.C. was created prince of the territory which embraced his ancestral domain. After his elevation he sought out the man before whom he had degraded himself in the market-place and took him into his service.

He was executed under a false accusation of treason 196 B.C. (see Mayers' 'Chinese Reader's Manual,' p. 1, No. 156).

754. Kakémono, on paper, painted in colours. Size, $45 \times 16\frac{5}{8}$.

Fowls and chrysanthemums.

Painted by TAI-KIO-MŌ. Signed. Two seals. Nineteenth century.

- 755 and 756. A pair of kakémonos, on silk, painted in colours. Size $36\frac{7}{8} \times 14\frac{3}{8}$.

(1.) Daikoku riding upon an ox.

(2.) Ebisu on horseback.

Painted by KAKU-ROKU-SÉKI TŌ-ZAN. Signed. Two seals. Dated in the second year of Ansei (1855).

757. **Kakémono**, on silk, painted in colours. Size, $37\frac{1}{2} \times 15\frac{3}{8}$.
Festival ceremony of "Go-han" at Nikkō.
 A ceremonial held at Nikkō, in the tenth year of Kwan-sei (1798) to celebrate the building of a temple.
 Painted by TSUTSUMI TŌ-SHIU. Signed. Seal. End of eighteenth century.
758. **Kakémono**, on silk, painted in monochrome. Size, $37\frac{1}{8} \times 13\frac{3}{8}$.
Cranes.
 Rapid sketches, on silk of Chinese manufacture.
 Painted by TŌ-KWA-SAI. Signed. Seal. Nineteenth century.
759. **Kakémono**, on silk, painted in colours. Size, $29\frac{1}{2} \times 11\frac{3}{4}$.
Chung Kwei sharpening his sword upon a rock. (See No. 687.)
 Painted by TŌ-KWA-SAI REI-YO. Signed. Seal. Nineteenth century.
- 760 and 761. A pair of **kakémonos**, on silk, painted in colours.
 Size, $42 \times 20\frac{1}{8}$.
Flowers. Peonies, cherry blossoms, &c.
 Painted by TŌ-RIN. Signed. Seal. Early part of nineteenth century.
762. **Kakémono**, on silk, painted in colours. Size, $16 \times 22\frac{1}{8}$.
A basket of flowers, peonies, chrysanthemums, &c.
 Painted by TŌ-RIN. Signed. Seal. Dated in the cyclical year of Hinoto Tori (1837).
763. **Kakémono**, on silk, painted in colours. Size, $36 \times 15\frac{1}{4}$.
Kwan Yu. (See No. 218.)
 The hero is seated in a red lacquered arm-chair, and holds a large roll in his hand.
 Painted by TŌ-SAI. Signed. Two seals. Poetical inscription above picture. Nineteenth century.
764. **Kakémono**, on silk, painted in colours. Size, $42\frac{1}{2} \times 16\frac{1}{8}$.
Wild ducks flying.
 Snow scene. Moonlight. The artist has tinted the moon with shadow, to give the necessary prominence to the snow-laden leaves of a tree.
 Painted by TŌ-YEN. Signed. Two seals. Dated in the cyclical year of Kinoto Hitsuji (1835).

765. Kakémono, on silk, painted in colours. Size, $42\frac{3}{4} \times 17\frac{3}{8}$.

The Seven Worthies of the Bamboo Grove.

Seven sages, occupied with music, reading, and conversation. The bad drawing of the upturned and profile faces is an example of the carelessness or want of skill always displayed in rendering the features in these aspects.

Painted by TŌ-SEN. Signed. Seal. Early part of nineteenth century.

The Seven Worthies of the Bamboo Grove (Chikurin Shichi Kenjin; or Chuh Lin Ts'i Hien) were a famous club of learned men in the third century, whose meetings were held in a grove of bamboos. Ki-K'ang (died 262 A.D.), Shan-tao (died circa 285), and Yüan Ts'i (died 263 A.D.) were the most celebrated of the number.

According to Thornton ('History of China,' vol. i. p. 416) these men effected much evil in China by their pernicious tenets and example. "They disregarded and decried all laws and ceremonies, and professed a base kind of Epicureanism, pretending that human happiness consisted in a complete emancipation from all cares and distractions of life and in unrestrained indulgence in wine."

There are few subjects more frequently represented than this by the painters of the older schools.

766. Kakémono, on silk, painted in colours. Size, $42\frac{1}{2} \times 12\frac{1}{4}$.

Crows.

A clever example of rapid but expressive manipulation. The work is almost a monochrome, but is completed by a few sparing touches of colour.

Painted by TŌ-SŌ. Signed. Seal. Seal indicating point of commencement at left upper corner. Dated in the cyclical year of Hinoto ushi (1757).

767. Kakémono, on silk, painted in colours. Size, $39\frac{3}{4} \times 19$.

Crows, with willow and plum-trees.

Sketched in the rapid style, and bears considerable resemblance to Chinese work.

Painted by SHU TŌ-HAKU. Signed. Two seals. Eighteenth century.

768. Kakémono, on silk, painted in colours. Size, $36\frac{1}{2} \times 12\frac{3}{8}$.

Bird and plum blossom.

Rapidly sketched.

Painted by TŌ-GEN. Signed. Seal. Nineteenth century.

769. Kakémono, on silk, painted in colours. Size, $32\frac{1}{8} \times 15\frac{5}{8}$.

Shan-kien (Jap. SANKAN).

A Chinese sage riding upon a mule, with his face turned towards the tail.

Painted by Tō-Hō. Signed. Two seals. Poetical inscription above the picture. Seventeenth century.

Shan-kien was one of the Seven Wise Men of the Eastern Tsin dynasty, and a governor-general of a southern province in the time of the Emperor Muh-ti (345-362 A.D.). It is said that he was so enraptured with the scenery of a certain lake where he was in the habit of regaling himself with wine in his intervals of leisure, that on riding home from the place he always sat with his face to the tail of the horse that he might behold the view till distance removed it from his sight (see *Ē-hon riozai*, vol. iii.).

770. Kakémono, on silk, painted in monochrome. Size, $13\frac{1}{4} \times 17$.

Bamboos.

Rapidly sketched.

Painted by the Governor of TSU-YAMA Seal. Seal indicating point of commencement at left lower corner. Eighteenth century.

771. Kakémono, on silk, painted in colours. Size, $39\frac{1}{8} \times 14\frac{1}{4}$.

Cranes.

A variation of the well-known subject in which the sun, the sea, a rock with pine and peach-trees, are combined as emblems of longevity. (See No. 690.)

Painted by TSURU-KAWA. Signed TSURU-KAWA Tō-gi. Two seals. Nineteenth century.

772. Kakémono, on silk, painted in colours. Size, $32\frac{3}{8} \times 10\frac{3}{8}$.

Drake and duck swimming.

The water, as usual, shows neither transparency nor the property of reflection. The wave-lines are so indicated as to convey an impression that the surface of the stream is inclined strongly downwards.

Painted by UN-TEI. Signed. Seal. Nineteenth century.

773 and 774. A pair of kakémonos, on silk, painted in colours. Size, $39 \times 13\frac{1}{8}$.

Egrets.

Painted by UN-TEI. Signed. Seal. Nineteenth century.

775. Kakémono, on silk, painted in colours. Size, $36\frac{3}{8} \times 13$.

Egret and humming-bird.

Painted by UN-YEI (female artist). Signed UN-YEI Jo-shi. Nineteenth century.

776. Kakémono, on paper, painted in colours. Size, $38\frac{3}{4} \times 15$.
Crow.
 Rapid style.
 Painted by YIU-HI. Signed KIŌ SHUN-KEI YIU-HI. Commencing seal at right lower corner. End of eighteenth century.
777. Kakémono, on silk, painted in colours. Size, $37\frac{1}{4} \times 14\frac{1}{4}$.
Hawk on pine-tree.
 Painted by YIU-HI. Signed KIŌ SHUN-KEI YIU-HI. Two seals. End of eighteenth century.
778. Kakémono, on silk, painted in colours. Size, $25\frac{1}{2} \times 39\frac{1}{8}$.
Si Wang Mu (Jap. SEI-Ō-BŌ) and Mao Nü (Jap. MŌ-JŌ).
 (See No. 705.)
 A young girl clad in a deer-skin, and accompanied by a white deer, is standing beneath the peach-tree of the immortals, offering one of the fruit to the Queen of the Genii, who with her attendant fan-bearer is borne upon a cloud above the waves.
 Painted by YIU-HI. Signed KIŌ SHUN-KEI YIU-HI. Eighteenth century.
779. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 13\frac{7}{8}$.
Flowers. Cockscomb, chrysanthemums, and lily.
 Rapidly sketched.
 Painted by YIU-ZAN SEN-SHŌ. Signed. Seal. Seal indicating point of commencement at right lower corner. Nineteenth century.
780. Kakémono, on silk, painted in colours. Size, $45\frac{3}{8} \times 16$.
Birds and flowers.
 Painted by YŌ-GIŌKU. Signed. Two seals. Nineteenth century.
781. Kakémono, on silk, painted in colours. Size, $29\frac{1}{2} \times 11\frac{1}{2}$.
Kensu, the prawn priest.
 Roughly sketched upon a coarse transparent fabric, which is lined and coloured at the margins to represent the mounting.
 Painted by ZŌ-ROKU. Signed. Seal. Nineteenth century.
 Kensu of Keicho-fu was a bonze of the Binsen sect. According to the *É-hon Hōkan* he was an eccentric person of somewhat nomadic proclivities, and wore only one dress, winter and summer. "Every day he caught

prawns and filled his stomach, and at night he slept in the temple called Hakuba-bujo in Mount Tōzan. And the people called him Kensu Ōsho (The Prawn Priest)."

782. Kakémono, on silk, painted in monochrome. Size, $42\frac{3}{8} \times 17\frac{3}{4}$.

Monkeys.

The long-armed species frequently represented in Japanese pictures, but not found in Japan. It is probably a Chinese gibbon.

A white monkey in the picture is brought into prominence by darkening the background immediately around the figure.

The painting bears evidence of amateur origin.

Painted by DATÉ TSUNA-MUNÉ (Daimio of Sendai). Signed. Seal. Seventeenth century.

783. Kakémono, on silk, painted in colours. Size, $39\frac{3}{8} \times 14$.

Birds.

A good example of the vigorous style of colouring characterising the works of one section of the Chinese school.

Painted by UCHI-DA DEN-YEI. Signed. Seal. Nineteenth century.

784. Kakémono, on silk, painted in monochrome and gold. Size, $37 \times 13\frac{1}{2}$.

Mandjus'ri (Jap. MONJU).

An effeminate figure seated upon the conventional lion, and holding a sceptre.

Painted by DAI-CHIN. Signed DAI-CHIN TAIRA. Two seals. Nineteenth century.

785. Kakémono, on silk, painted in colours. Size, $18 \times 25\frac{7}{8}$.

Sleeping cat and peony.

Chiefly of interest as the work of a lady amateur.

Painted by Madame FUKU-I, the wife of the Daimio of Echizen. Eighteenth century.

786. Kakémono, on silk, painted in colours. Size, $51\frac{3}{8} \times 22\frac{1}{8}$.

Birds and flowers.

Painter unknown. No signature or seal. Nineteenth century.

787. Kakémono, on silk, painted in colours. Size, $75 \times 33\frac{3}{8}$.

Chinese landscape.

Sages in a garden. Summer scene.

Painter unknown. Seal. Nineteenth century.

788. Kakémono, on silk, painted in colours. Size, $38\frac{3}{8} \times 13$.

Fukurokuju with emblems of longevity.

Fukurokuju, recognizable by his tall head, is seated upon a rock by the sea-shore, overshadowed by the branches of bamboo and pine; near by are the stork, the white stag, and the sacred tortoise; and a boy presents to him a salver upon which are three of the peaches of longevity, from the fairy gardens of Si Wang Mu.

Painted by GEN-TAKU (?). Signed OKIŌ (forgery). Seals. Eighteenth century.

789. Kakémono, on silk, painted in colours. Size, $13\frac{1}{2} \times 22\frac{3}{4}$.

Landscape. Japanese scenery.

An attempt at perspective is noticeable in the drawing of the boundary ridges of the rice fields, but is not repeated in the outlines of the buildings. The execution is in the style of HARUKI NANKO.

Painted by RO-SAN. Signed. Seal. End of eighteenth century.

790. Kakémono, on silk, painted in colours. Size, $39\frac{7}{8} \times 14\frac{3}{8}$.

Puppies and peony.

Painter unknown. No signature. Two seals. Nineteenth century.

- 791 and 792. A pair of kakémonos, on silk, painted in colours. Size, $33\frac{7}{8} \times 12\frac{1}{2}$.

Birds and flowers. Rapid sketch.

Painter unknown. No signature or seal. Nineteenth century.

793. Kakémono, on silk, painted in monochrome. Size, $22 \times 10\frac{3}{4}$.

The swift-flying demon (BUN-SHO-SEI).

A demoniacal figure, resembling the Buddhist Asura, holds in one hand a box, in the other a brush. He is mounted upon an animal which has the head of a dragon, the body and tail of a fish, and wings formed by an expansion of the pectoral fins.

Painter unknown. No name or seal. Nineteenth century.

The subject is frequently met with in glyptic art. It is probably emblematic of the power and swift dissemination of written thoughts.

794 and 795. A pair of kakémonos, on silk, painted in colours.
Size, $57\frac{3}{4} \times 24\frac{5}{8}$.

(1.) Kin-kao (Jap. KIN-KO SENNIN). The Carp Rishi.

A boyish figure in Chinese dress holding a blue cup. The conventional drawing of the waves, and the use of clouds to indicate ranges of distance may be noted. The usual vermilion sun is replaced by a golden disc.

(2.) Ch'ên Nan (Jap. CHINNAN SENNIN). The Dragon Rishi.

A sage seated upon the head of a dragon, holding up a bowl from which ascend two dragons in a wreath of vapour. The dragons are sketched in the style of KANO TANYU.

Painter unknown. No signature or seal. Eighteenth century.

Kin-kao was a sage who lived in Northern China about the twelfth century. It is said that he wandered over the province of Chih-li for two centuries, and then taking leave of his disciples with a promise to return by a certain day, he plunged into the river. When the appointed time for his reappearance arrived, the pupils with a great multitude assembled upon the bank, and having duly bathed and purified themselves, made offerings to him. At length in the sight of ten thousand persons he sprang from the water riding upon a carp. After tarrying with his friends for a month he again entered the river and was seen no more.

Ch'ên Nan was a rishi who, although possessed of supernatural powers that enabled him to cure the sick with magic pills, transmute silver into gold, travel four or five hundred li a day, and do other wonderful things, nevertheless clothed himself in rags, kept his body covered with dust, lived upon dog's flesh, sometimes passed the whole day in a state of drunkenness, and was content to gain his livelihood by making baskets, sieves, and other humble utensils. Once upon a time, as he passed through a place where the people were praying for rain, he took an iron rod in his hand and stirred a deep pool, wherein he had divined the presence of a dragon, and in a short space of time a thunderstorm broke with such violence that the rivers were instantly flooded.

The most common subject for the artist is the invocation of the dragon. The rishi is sometimes represented also floating upon a stream supported by a large basket-work hat, which he is said to have used as a boat on an occasion when the ferryman would not venture upon the water.

He is supposed to have disappeared in the sea early in the thirteenth century after having passed a life of 1350 years.

796. Kakémono, on silk, painted in colours. Size, $39\frac{3}{4} \times 13\frac{1}{4}$.

Birds and flowers.

Artist unknown. No signature. Two seals. Nineteenth century.

797 and 798. A pair of kakémonos, on paper, painted in colours. Size, $52 \times 21\frac{3}{4}$.

The palace of A-fang Kung (Jap. ABŌKIU).

A view of a great Chinese palace. Outside the walls and in the court-yard are multitudes of visitors of rank. In the upper story on the right is seated the Emperor in a gorgeous apartment of reception, surrounded by his guards and musicians. The rooms of the Empress are shown on the left.

The paintings are very old and much damaged, but there is no clue to either artist or period. The two kakémonos form one picture.

A-fang Kung is the name given to the great palace erected by She-Hwang-ti, B.C. 212, near his ancestral capital Hien-yang. It is said that the central hall was of such dimensions that ten thousand persons could be assembled within it, and banners sixty feet in height could be unfurled below its ceiling (see Mayers' 'Chinese Reader's Manual,' p. 1, No. 1).

799 and 800. A pair of kakémonos, on silk, painted in monochrome. Size, $38\frac{3}{4} \times 13\frac{7}{8}$.

Dragons.

1. The Dragon of the Cataract emerging from the foam and spray of the fall.

2. The Dragon of Mount Fuji (Fuji koshi no Riō) rising from the waves to ascend to the summit of the peerless mountain.

Painter unknown. No signature. Two seals. Nineteenth century.

801. Kakémono, on silk, painted in monochrome. Size, $10\frac{1}{2} \times 22\frac{1}{2}$. Chinese sage.

A sage holding a Ju-i is riding upon a horse, and behind him runs a boy carrying writing materials and a bundle of rolls. A view of a palace is seen in the distance.

Artist unknown. No signature. Two seals. Nineteenth century.

802. Kakémono, on silk, painted in colours. Size, $45 \times 17\frac{3}{4}$.

Jurōjin. (See p. 44.)

A venerable figure in the dress of a Chinese scholar, holding a roll and accompanied by a white stag.

This picture is peculiar in its execution. The outline is sketched in the usual manner, but the dress pattern appears to have been executed by a mechanical process. The mounting border is represented by a stencilled design upon the margins of the piece of silk upon which the figure is drawn.

It is possible that the whole picture is an elaborate manual imitation of the process of Yu-zen.

Artist unknown. No signature or seal. The kakémono is endorsed as a "five-colour picture," a conventional term implying that many colours are used. Early part of nineteenth century.

803. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 13\frac{1}{2}$.

Si Wang Mu. (See No. 705.)

The fairy queen, in royal garments, is attended by a young girl, who holds up a green dish bearing the fruit and flowers of the peach-tree of longevity. Near the figures is seen the magic tree, laden with fruit and blossom.

Cloud strata are introduced between the nearer and more remote branches of the tree, perhaps with the intention of conveying an idea of the gigantic proportions of the elements of the scene. The bordering is represented by a design, apparently stencilled, as in No. 802.

Artist unknown. Nineteenth century.

804. Kakémono, on silk, painted in colours. Size, $56\frac{1}{2} \times 30\frac{1}{2}$.

Cat and flowers.

A spirited specimen of the rapid manner of the Chinese school.

Artist unknown. No signature. Seal. Seventeenth century.

805. Kakémono, on silk, painted in colours. Size, $37 \times 51\frac{1}{2}$.

Basket of flowers.

It is noticeable as a peculiarity of style, that the petals of the flowers are outlined in white.

Artist unknown. Two large seals. Seal indicating point of commencement at right lower corner. Eighteenth century.

806. Kakémono, on silk, painted in colours. Size, $44 \times 17\frac{1}{2}$.

Wild geese.

Painted by WATANA-BÉ GEN-TAL. Signed GEN-TAI DŌ-JIN HEN-YEI. Seal. Early part of nineteenth century.

807. Kakémono, on silk, painted in colours. Size, $42 \times 14\frac{3}{4}$.

Cranes.

Associated with the bird of Fukurokujiu are the pine, bamboo,

and the sacred fungus, all having a similar emblematic reference to longevity.

Painted by KAKU-SEN. Signed KAKU-SEN TŌ-GL. Two seals. Early part of nineteenth century.

808. Kakémono, on silk, painted in colours. Size, $12\frac{1}{2} \times 17$.

Kingfisher.

Painted by KON-ZAN. Signed TAI-IN RIO-SON. Seal. Seal indicating point of commencement at the left lower corner. End of eighteenth century.

809. Kakémono, on silk, painted in colours. Size, $39\frac{3}{8} \times 12\frac{1}{8}$.

Cranes with other emblems of longevity.

Painted by NAN-TEL. Signed. Seal. Early part of nineteenth century.

810. Kakémone, on silk, painted in colours. Size, $47\frac{7}{8} \times 20$.

Crane, small birds, and flowers.

Painted by SAN-SHIN. Signed. Two seals. Nineteenth century.

811. Kakémono, on silk, painted in monochrome. Size, $39\frac{3}{4} \times 12\frac{3}{8}$.

Wild goose flying.

Painted by SHUN-SAI. Signed. Seal. Eighteenth century.

812. Kakémono, on paper, painted in monochrome. Size, $41\frac{3}{8} \times 11\frac{1}{4}$.

Chrysanthemum and peony.

Sketched in the style of the Southern Chinese school.

Painted by IKÉ-NO TAI-GA-DŌ. Signed TAI-GA-DŌ. Seal. Eighteenth century.

813. Kakémono, on silk, painted in colours. Size, $39\frac{1}{4} \times 16\frac{3}{8}$.

Bird and flowers.

Painted by TSURU-KAWA. Signed. Three seals. Nineteenth century.

814. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 17\frac{1}{2}$.

Chinese landscape.

Wild rocky scenery. A drove of mules in the foreground.

Painted by SUMI-YÉ BU-ZEN. Signed BU-ZEN. Seal. End of eighteenth century.

815. Kakémono, on silk, painted in colours. Size, $22\frac{1}{2} \times 34\frac{1}{4}$.
Waterfall with Mount Fuji in the distance.
 Style, intermediate between that of Chinese and Shijō schools.
 Painted by BU-ZEN. Signed. Seal. Eighteenth century.
816. Kakémono, on silk, painted in colours. Size, $49\frac{3}{4} \times 19\frac{3}{4}$.
Peacocks and Pine.
 Painted by TŌ-GAKU. Signed. Seal. Dated 1834.
817. Kakémono, on silk, painted in colours. Size, $34\frac{3}{4} \times 13\frac{7}{8}$.
Peacock and Bamboo.
 Painted by SHI-KO SŌ-RIN. Signed. Seal. Nineteenth century.
- 817a and 817b. A pair of kakémonos, on silk, painted in colours.
 Size, $57\frac{3}{4} \times 18\frac{1}{2}$.
Cranes and tortoises.
 Painted by TŌ-RAN. Signed. Seal. Nineteenth century.
818. Kakémono, on silk, painted in monochrome and gold.
 Size, $33\frac{1}{2} \times 48\frac{1}{2}$.
"The Thousand Carp."
 The spectator is supposed to be looking into the water, as through the glass front of an aquarium, at an approaching shoal of carp, the nearest of which appears to be coming out of the picture, while the most remote are dimly seen in the far perspective of the liquid depth. The painting in many respects contradicts the ordinary practice of Sinico-Japanese Art, in comprising a careful observance of the laws of apparent size in ratio to distance, and an almost scientific conception of high lights and shadow gradations.
 The style of colouring is that of the Chinese school, but the design is more suggestive of Shijō teaching. The use of gold to render the effect of high lights is worthy of remark.
 Painted by INAGAKI. Signed TŌ-SAL. Nineteenth century.
819. Kakémono on silk, painted in colours. Size, 14×22 .
Chinese landscape. Snow scene.
 Painted by SHŌ-ZAN. Signed. Seal. Nineteenth century.
820. Kakémono, on silk, painted in colours. Size, $41\frac{7}{8} \times 15\frac{7}{8}$.
Chinese lady and monkeys.
 Painted in the style of the Shijō school, with a light, graceful

touch, and thinly coloured. The monkeys are worthy of the brush of SOSEN.

Painted by SAKU-RAI SHIŪ-ZAN (a female artist). Signed SHIŪ-ZAN BI-FU (beautiful woman). Seal. Early part of nineteenth century.

821. Kakémono, on silk, painted in colours. Size, $45\frac{1}{4} \times 24$.

Waterfall. Chinese scene.

Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal. End of eighteenth century.

822. Kakémono, on silk, painted in colours. Size, $43\frac{3}{8} \times 23\frac{3}{8}$.

Ancient Chinese Emperor with attendants. (Yü, the Great P)

A youthful but dignified figure, crowned with the imperial dragon-crested diadem, and attired in a long red robe decorated with golden clouds and phœnixes. He is accompanied by two attendants, one of whom bears a large fan-screen, the other a salver of precious stones.

In the style of the Chinese school. Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal. Dated in the eighth year of Kwansei (1796).

823. Kakémono, on a transparent woven fabric, painted in monochrome. Size, $33 \times 11\frac{1}{2}$.

Landscape (roughly sketched).

Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal. Early part of nineteenth century.

824. Kakémono, on silk, painted in colours. Size, $48\frac{1}{2} \times 18\frac{3}{4}$.

Chinese landscape with figures. Su-she (Jap. SŌSHA or TŌBA), at Ch'ih Pi (Jap. SÉKIHÉKI).

Picturesque lake and mountain scenery.

Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal. Early part of nineteenth century.

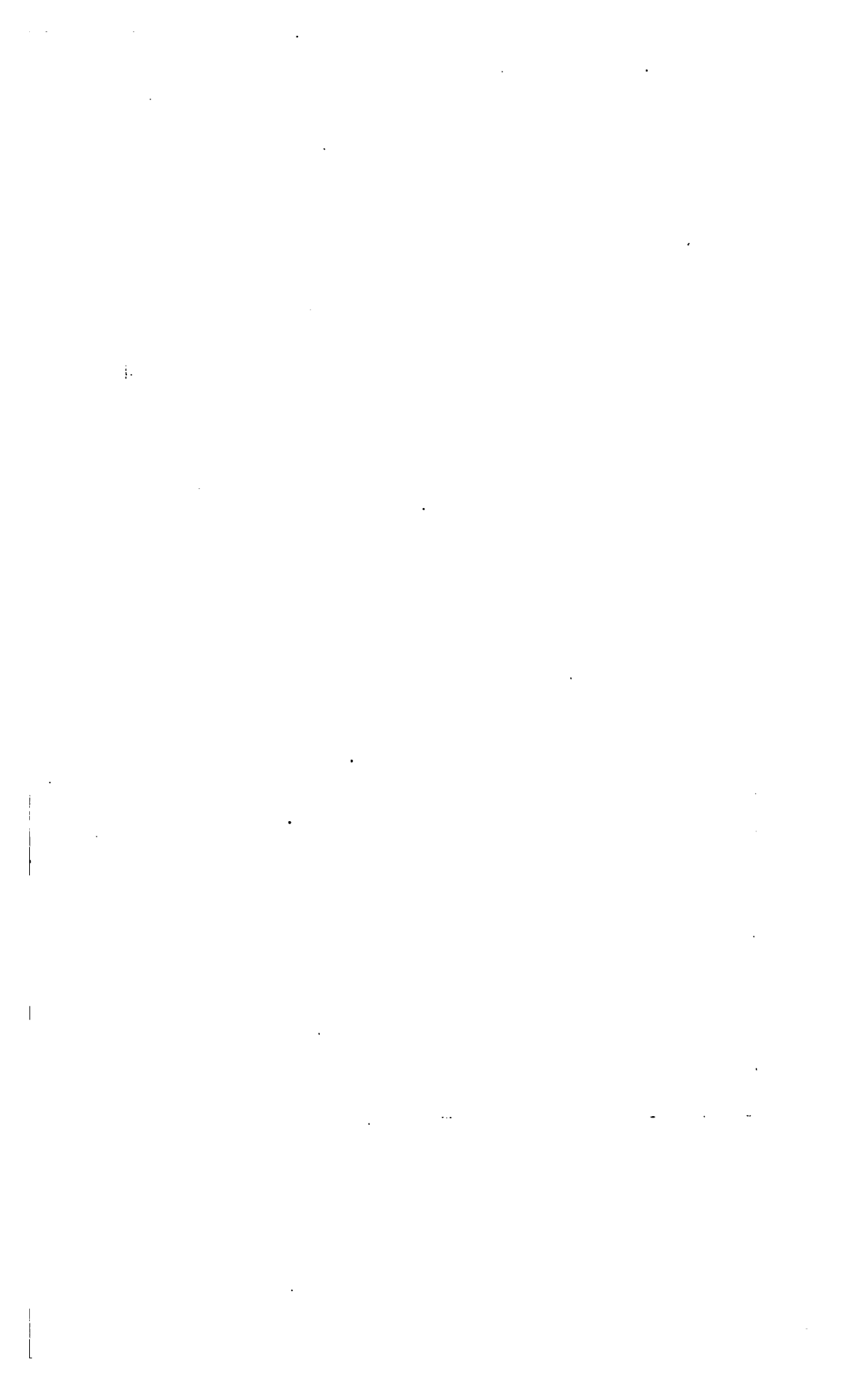
The subject is known as the "Sékihéki no Dzu," or "Picture of Ch'ih Pi." Ch'ih Pi is situated east of the modern Hankow, and is celebrated as the place of a battle between Lu Pei and Ts'ao Ts'ao in 208 A.D. The pleasure excursion of Su-she is said to have taken place in the year 1082, on the 15th day of the 5th month.

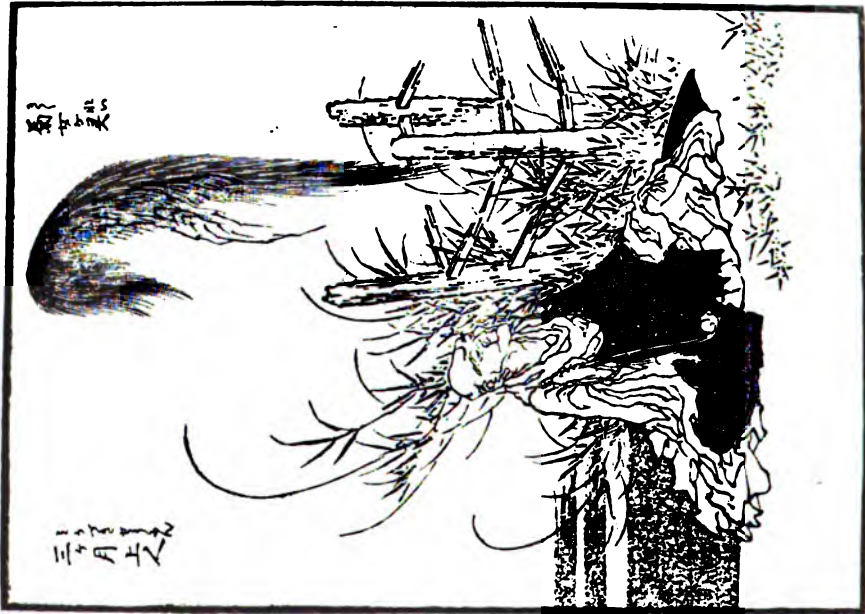
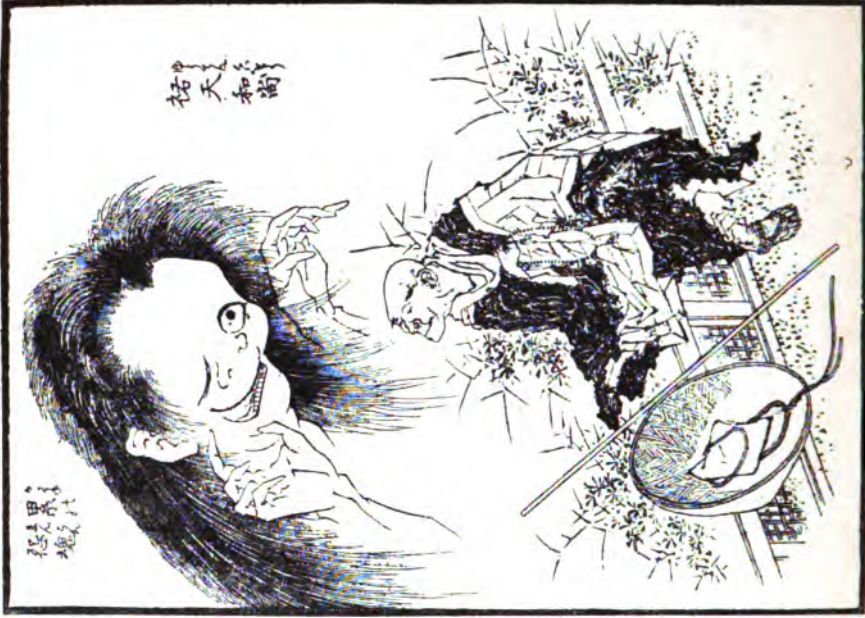
Su-she was a celebrated statesman, poet, and calligraphist of the eleventh century. After the most flattering recognition of his merits at the hands of his sovereign, his enemies succeeded twice in causing his degradation to

offices far below his deserts and capacity, but he always conducted the duties of his administration in such a manner as to exercise the most beneficial influence in the places where his adverse lot was cast. He died at the age of sixty-five, shortly after his return from banishment, in 1107 A.D..

He often appears in Japanese pictures as a sage wearing a hat of enormous width, and riding upon a mule through a snow-clad landscape.

825. Kakémono, on silk, painted in colours. Size, $54\frac{3}{8} \times 23\frac{3}{8}$.
Fowls and peonies.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Early part of nineteenth century.
826. Kakémono, on paper, painted in monochrome. Size, $63\frac{1}{2} \times 32\frac{1}{2}$.
Storm-dragon.
 Boldly sketched with a coarse brush.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Early part of nineteenth century.
827. Kakémono, on silk, painted in colours. Size, $16\frac{3}{4} \times 11\frac{1}{8}$.
Japanese monkey.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Early part of nineteenth century.
828. Kakémono, on silk, painted in colours. Size, $32\frac{3}{8} \times 13\frac{1}{2}$.
Peony.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Early part of nineteenth century.
829. Kakémono, on silk, painted in colours. Size, $28\frac{1}{4} \times 14\frac{1}{2}$.
Chinese Sage.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Dated in the cyclical year of Hinoto no Mi (1797).
830. Kakémono, on silk, painted in colours. Size $48 \times 13\frac{1}{8}$.
Chinese landscape with figures.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal. Dated
 in the second year of Bunkwa (1809).
831. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 13\frac{1}{2}$.
Landscape (mountain scenery).
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Early part of nineteenth century.





THE JAPANESE GHOST (YŪREI) After Hokusai.

832. Kakémono, on silk, painted in colours. Size, $44 \times 21\frac{1}{2}$.
Carp.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Two seals.
 Early part of nineteenth century.
833. Kakémono, on silk, painted in monochrome. Size, $59\frac{1}{2} \times 27\frac{3}{8}$.
Carp and Pipe-fishes.
 Painted by TAN-I BUN-CHŌ. Signed. Seal. Early part
 of nineteenth century.
834. Kakémono, on silk, painted in colours. Size, $56\frac{1}{2} \times 31\frac{1}{8}$.
The baptism of S'âkyamuni by the Nagâ-râdjâ.
 Eight dragon kings enveloped by clouds are pouring forth
 streams of water. The infant S'âkyamuni does not appear in the
 picture.
 Painted by TAN-I BUN-CHŌ. Signed. Seal. Dated in
 the sixth year of Bunsei (1823).
835. Kakémono, on silk, painted in colours. Size, $36\frac{3}{8} \times 13\frac{1}{2}$.
Ghost.
 A ghastly female figure with long dishevelled hair, greenish
 corpse-like complexion, dusky lips, white pupils, and pendent ear-
 lobes. The apparition, enveloped in its winding-sheet, is floating
 through a doorway.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Early part of nineteenth century.
836. Kakémono, on silk, painted in colours. Size, $24\frac{5}{8} \times 14\frac{7}{8}$.
Sparrows and millet.
 Painted by TAN-I BUN-CHŌ. Signed BUN-CHŌ. Seal.
 Nineteenth century.
837. Kakémono, on silk, painted in colours. Size $14\frac{1}{2} \times 23\frac{1}{2}$.
Japanese river scenery (probably the Sumida-gawa).
 Painted by BUN-IRSU. Signed. Seal. Nineteenth century.
838. Kakémono, on silk, painted in colours. Size, $14\frac{7}{8} \times 20\frac{1}{2}$.
Landscape, with view of Mount Fuji.
 Painted by BUN-CHIU. Signed. Seal. Nineteenth century.

839. Kakémono, on silk, painted in colours. Size, 44 × 14½.

The Seven Gods of Good Fortune. (See p. 27.)

Hotei, Ébisu, and Daikoku, are making merry; Fukurokuju converses with Bishamon; Jurōjin sits apart with an abstracted expression, and Benten is playing upon the *biwa*.

Painted by BUN-SON. Signed. Seal. Nineteenth century.

840 to 842. A set of three kakémonos, on silk, painted in colours. Size, 39½ × 13¾.

Performers in "No" theatre.

1. Character of "Samba-sō."

The actor, with a black mask, holds in one hand a fan on which is painted a branch of pine, in the other a number of small bells attached to a single handle. His outer dress is decorated with designs of storks and tortoises.

2. Character of "Okina."

The mask is that of an old man; the upper garment bears conventionalized figures of the stork, bamboo, and pine. The fan is embellished with an illuminated design of a peacock and bamboo.

3. An unmasked performer with an outer dress showing figures of storks and tortoises.

Painted by BUN-SHIN. Signed. Seal. Nineteenth century.

843. Kakémono, on silk, painted in colours. Size, 43½ × 15¾.

The winter flight of Tokiwa.

Painted by BUN-SHIN. Signed. Seal. Nineteenth century.

Tokiwa was the concubine of Minamoto no Yoshitomo, the father of Yoritomo. A thousand of the most beautiful women in Kioto were sought out for the Emperor Kujo no In, the number was reduced by selection to one hundred and then to ten; and of these Tokiwa was the fairest. "It was indeed believed that the Chinese Li Fu-jên and Yang Kwei Fei were less perfect than she."

After the death of Yoshitomo in 1159, Tokiwa fled with her three sons, Imawaka, aged seven, Otowaka, aged five, and Ushiwaka (afterwards known as Yoshitsuné), an infant of one year. She first stayed at the district of Uta in Yamato, but finding no succour, went on to Taitojiu. There learning that her mother had been put to the torture by the order of Kiyomori, who hoped by this means to discover the place of concealment of his enemy's children, she determined to risk all to save her parent's life. "The lives of the three princes," says the *Gikeiki*, "could only be preserved by the sacrifice of her aged mother; but a mother is dearer even than sons, and the gods take delight in the manifestations of filial piety." She therefore courageously gave herself up at Kioto, and was thence taken to Kiyomori. "He had at first thought to kill her by fire or drowning, but when he looked upon her face his angry spirit was quenched." He spared

her that she might become his mistress, and spared her children, to win their mother's favour—and at length, in the interests of the sons of her former lover, she sacrificed herself to the desires of his destroyer. (See *Gikeiki*, vol. i.)

844 to 846. A set of three kakémonos, on silk, painted in colours. Size, $43\frac{1}{2} \times 14\frac{1}{8}$.

(1) and (2). Chinese landscapes: Rice cultivation.

(3). Portrait of Chu-ko Liang.

Painted by BUN-YŌ. Signed. Seal. Nineteenth century.

Chu-ko Liang, also known as K'ung Ming (Jap. Sho-katsu-riō, or Kōmei), was the famous counsellor of Liu-pei. Liu-pei having heard from one of his retainers of the wisdom of Chu-ko Liang, went in person to beg his aid in the wars that brought the Han dynasty to a close. After many disappointments and delays, to which he submitted with a patience that exasperated his companions Chang Fei and Kwan Yü, he at length reached the little hut in which the philosopher lay sleeping. Leaving his angry brethren outside, the great general and future monarch respectfully waited for six hours until Chu-ko Liang had awakened, and then preferred his request with all due ceremony. The sage, who is described as eight feet high and of imposing aspect, consented to accompany him, and to give to his projects the assistance of his advice and experience (*É-hon Riōzai*). The ultimate success of Liu-pei is considered mainly attributable to his counsellor's wisdom and science in the art of warfare. (See No. 1546.)

Chu-ko Liang died while lying encamped against the rival kingdom of Wei, in A.D. 234, in the fifty-third year of his age. (Mayers.)

847. Kakémono, on silk, painted in colours. Size, $44\frac{3}{4} \times 16\frac{1}{8}$.

Lin Hwo-ching and crane. (See No. 670.)

Painted by BUN-YŌ. Signed. Seal. Dated in the 12th year of Tempō (1841).

848. Kakémono, on silk, painted in colours. Size, $44\frac{3}{4} \times 21\frac{1}{8}$.

Demons preparing a feast under the direction of Chung Kwei. (See No. 687.)

Painted by BUN-KEI. Signed. Seal. Nineteenth century.

Poetical inscription by Ōkotsu Kwan, or Taiken, the author of 'A Collection of Poems by Taiken Shiko.'

849. Kakémono, on paper, painted in colours. Size, $34\frac{1}{2} \times 17\frac{1}{2}$.

Chinese landscape.

Painted by BUN-KEI. Signed. Seal. Nineteenth century.

850. **Kakémono**, on silk, painted in colours. Size, $39\frac{3}{4} \times 16\frac{1}{4}$.
Chinese girl.
 A girl cleansing wine-cups while a man measures out wine from a large vessel.
 Painted by **BUN-KEI**. Signed **BUN-KEI I-SHI**. Two seals.
 Nineteenth century.
851. **Kakémono**, on paper, painted in colours. Size, 49×22 .
Landscape. Snow scene.
 Japanese figures in foreground, engaged in hawking. The colouring of the picture resembles that of the Tosa school.
 Painted by **BUN-YŌ-SAI**. Signed. Seal. Nineteenth century.
852. **Kakémono**, on silk, painted in colours. Size, $48\frac{3}{4} \times 16\frac{1}{2}$.
Chinese landscape.
 Painted by **BUN-YŌ**. Signed. Seal. Nineteenth century.
853. **Kakémono**, on silk, painted in colours. Size, $41\frac{3}{4} \times 17$.
Kwan Yü. (See No. 218.)
 Painted by **BUN-PIŌ**. Signed. Seal. Nineteenth century.
854. **Kakémono**, on silk, painted in colours. Size, $33\frac{3}{8} \times 16$.
Hawk and sparrow. Rain scene.
 Painted by **SHIGÉ-MARŌ FUJI (WARA) MITSU-CHIKA**. Signed. Seal. Eighteenth century.
855. **Kakémono**, on silk, painted in colours. Size, $44\frac{1}{4} \times 12\frac{3}{8}$.
Chinese landscape. Kiang Tsze-ya fishing.
 Painted by **KAN-KŌ**. Signed. Seal. Dated 4th year of Kayei (1851).
856. **Kakémono**, on paper, painted in monochrome. Size, $51\frac{1}{2} \times 22\frac{3}{4}$.
Chinese landscape, mountain scenery.
 Painted by **TŌ-SEN**. Signed. **TŌ-SEN MAYÉ-MURA CHI-SOKU**. Seal. Nineteenth century.
857. **Kakémono**, on silk, painted in monochrome. Size, $40\frac{1}{2} \times 16\frac{3}{4}$.
Chinese landscape. Kiang Tsze-ya fishing.
 Mountain and lake scenery.
 Painted by **SETTEI NAŌ-AKIRA**. Signed. Seal. Nineteenth century.

Kiang Tsze-ya (Jap. Kioshiga or Taikóbo) is renowned in history as the counsellor of Si Peh (12th century B.C.). He spent his life in the study of astronomy, geography, and the art of warfare, and attained a ripe age before emerging from obscurity. "He was very poor, but he was very wise, and disapproving of the evil ways of Chow Sin, in whose territory he lived, he would take no service in the state, but retired into the principality of Si Peh, the duke of Chow, to pass his days in fishing. His wife could not bear their indigence patiently, and was unwilling to remain longer with him; but he entreated her to wait, saying that by the time he reached the age of eighty his services would be called for, and she might then live in affluence. And every day he angled by the shore, until once it happened that his wife, who had brought him food, looked slyly into his basket, saw its emptiness, then glancing at the end of his line found the hook represented by a straight pin. Upon this she reviled him and went her way to seek another husband. Time passed, till at length Si Peh was led by a revelation to seek the counsel and aid of Kiang Tsze-ya in the war against the Western barbarians. The poor sage soon made his wisdom proverbial, and at the end of some years retired from office loaded with wealth and honours. Upon his return to his former home, while travelling in imposing state he was met by his wife, who kneeling in the dust at his feet, prayed him to receive her again if only as a menial. For reply he poured a dishful of water upon the ground and bid her put back the fluid in the vessel. Her fingers groped uselessly in the mud, and he said, "It is no more possible that man and wife if once divorced can come together again than that the spilt water should be replaced in the dish." He then proceeded on his way, while the woman, unable to bear the load of her shame, went and hanged herself.

He died 1120 B.C. at the age of ninety years (Mayers). Compare with the story of Chu Mai Ch'ên, No. 1462.

858. Kakémono, on silk, painted in colours. Size, $21 \times 34\frac{1}{2}$.
 Landscape. Sketched in ink, lightly tinted with colour.
 Painted by YOSHI-YUKI. Signed. Two seals. Nineteenth century.
859. Kakémono, on silk, painted in monochrome. Size, $39\frac{1}{2} \times 14\frac{1}{2}$.
 Chinese sage riding upon a mule in the rain (P Su-she).
 Painted by CHŌ-YEN SETZU-ZAN. Signed. Seal. Nineteenth century.
860. Kakémono, on paper, painted in monochrome. Size, $38\frac{1}{2} \times 11\frac{1}{2}$.
 Monkeys catching fish.
 A number of monkeys have formed a chain, suspended from the limb of a tree which overhangs a stream, and the lowest of the simian links is enabled to reach the water, and seize the fish with his long arm.
 Painted by TAKA KŌ-KOKU. Signed TO-RŪ Ō KO-KOKU. Seal. Eighteenth century.

861a. Kakémono, on silk, painted in colours. Size, $32\frac{1}{2} \times 11\frac{7}{8}$.

Cranes.

Poetical inscription, signed HI NO DAINAGON.

861. Kakémono, on paper, painted in monochrome. Size, $32\frac{1}{2} \times 13\frac{1}{4}$.

Daikoku.

Painted by YŌ-getsu. Seal. End of fifteenth century.

862. Makimono, on paper, painted in monochrome. Size, $439 \times 7\frac{1}{4}$.

Chinese landscape.

A continuous panorama vigorously sketched in ink, somewhat in the style of SHŪBUN.

Painted by SO-GA JA-SOKU. Certified by Kano Yasunobu. "This is a genuine drawing of Soga, possessing life, motion, and beauty. Those who admire this, as I do, will recognise the correctness of my words." Fifteenth century.

863. Makimono, on papēr, painted in monochrome. Size, $139 \times 9\frac{7}{8}$.

Chinese landscapes.

Eight rapidly sketched views, in the style of SHŪBUN.

Artist unknown. Seal. Sixteenth century.

864. Makimono, on paper, painted in colours. Size, 820×14 .

Drawings illustrative of poetry. Sketches of flowers.

Artist unknown. Nineteenth century.

865. Unmounted drawing, on silk, painted in colours. Size, $70 \times 42\frac{5}{8}$.

Chinese landscape, with palace.

Painted by SHI-KŌ SŌ-RIN. Signed. Seal. Nineteenth century.

866. Unmounted drawing, on silk, painted in colours. Size, $62\frac{1}{8} \times 41\frac{1}{2}$.

Lao-tsz', Confucius, S'âkyamuni, and children.

Painted by KŌ-SHUN-KI MŌ-SHIN. No name or seal. Nineteenth century.

867. Unmounted drawing, on silk, painted in colours. Size, $66\frac{1}{2} \times 34$.

Phoenixes (Ch. FĒNG-HWANG; Jap. Hō).

Painted by HAKU-YEN GEN-MEI. Signed. Seal. Nineteenth century.

The Fēng or Fēng Hwang, (Fēng is the name of the male animal, Hwang that of the female: the combination of the two words gives the generic designation of the animal) is one of the Four Supernatural Creatures. It is said to have "the head of a pheasant, the beak of a swallow, the neck of a tortoise, and the outward semblance of a dragon" (Mayers); but in works of art it is a nondescript bird of gorgeous plumage intermediate between that of the peacock and bird of paradise, and bears flame-like appendages where the neck joins the body.

Like the K'i-Lin it is regarded as an omen of national good, and is supposed to herald the advent of a beneficent reign. (See No. 702.)

868. Unmounted drawing, on silk, painted in colours. Size, $51\frac{1}{2} \times 28\frac{1}{2}$.

Monkeys and chestnut-tree.

Painted by HAKU-YEN GEN-MEI. Signed HAKU-YEN. Seal Nineteenth century.

869. Unmounted drawing, on silk, painted in colours. Size, $53\frac{1}{2} \times 26\frac{1}{2}$.

Winter scene. Birds and pine-trees.

Painted by KAN-HO-KITSU. Signed. Seal. Dated 7th year of Meiji (1874).

- 870 and 871. A pair of unmounted drawings, on silk, painted in colours. Size, $27\frac{1}{2} \times 36\frac{1}{2}$.

Arhats. Bhadra and Panthaka. (See Buddhist School.)

Two aged men riding upon the waves, one mounted upon a white tiger, the other upon a golden dragon.

Painted by SEI-ITSU. Signed, GAKU-ROKU GWA-SHI SEI-ITSU. Nineteenth century.

872. Unmounted drawing, on silk, painted in colours. Size, $66\frac{1}{2} \times 39$.

Birds. Snow scene.

A multitude of birds of various kinds, torpid with cold, perched upon the snow, laden with blooming branches of a plum-tree.

Painted by KAN-SHIŪ, in the style of the Ming pictures. Signed. Two seals. Dated in the cyclical year of Hinoto no Mi (1857).

873. Unmounted drawing, on silk, painted in colours. Size, $58\frac{1}{8} \times 34\frac{1}{8}$.

Five Heroes of China.

The central figure is that of Kwan Yü.

Painted by KŌ-SHUN-KI MŌ-SHIN. Signed. Seal. Nineteenth century.

874 and 875. A pair of unmounted drawings, on silk, painted in colours. Size, $53\frac{3}{4} \times 27\frac{3}{4}$.

Landscapes, with waterfalls.

Artist unknown. No signature or seal. Nineteenth century.

876. Unmounted drawing, on silk, painted in colours. Size, $5\frac{3}{8} \times 5\frac{1}{4}$.

Landscape. Mountain scene.

Painted by SUI-AN. Signed. Seal. Nineteenth century.

877. Unmounted drawing, on silk, painted in colours. Size, $6\frac{1}{2} \times 7\frac{1}{2}$.

Bird and flower.

Painted by SHŌ-SAI SETTEI. Signed. Seal. Nineteenth century.

878. Unmounted drawing, on silk, painted in monochrome. Size, $7\frac{1}{8} \times 7$.

Landscape. Mountain hamlet.

Painted by RAN-SUI. Signed. Seal. Nineteenth century.

879 to 884. A set of six unmounted drawings, on silk, painted in monochrome and colours. Size, $6\frac{2}{8} \times 6\frac{7}{8}$.

Landscapes. Scenes near Kioto.

1. By BOKU-AN.
2. „ SEKI-TEN BUMMEI.
3. „ BA-CHŌ.
4. „ RAN-U-JO.
5. „ MATSU-DA SŌ-UN or NAN-KOKU.
6. „ BUNKEL.

Signed. Seals. Nineteenth century.

885. Unmounted picture, on silk, painted in monochrome. Size, $7\frac{1}{4} \times 6\frac{7}{8}$.

Peasants.

Painted by HŌ-NEN of Enriu-in. Signed. Seal. Nineteenth century.

886 to 889. A set of four unmounted drawings, on silk, painted in monochrome. Sizes various.

Miscellaneous designs.

1. Sparrows fighting. Painted by HEI-SHIŪ.
2. Long-armed monkey. Painted by BUN-SON.
3. Birds. Painted by TAN-REI.
4. Moth and cherry flower. Painted by SEI-SHO.

All signed. Seals. Nineteenth century.

890 to 895. A set of six drawings, on silk, painted in monochrome and colours. Size, $6\frac{1}{2} \times 5\frac{1}{2}$.

Landscapes. Scenes near Kioto.

1. The sun setting behind an ancient temple.
2. Autumn leaves in Awata.
3. Early blossoming of the cherries in Nagara.
4. Young willows on the Eastern Bank.
5. Morning mist on the Northern Hill.
6. Snow-cloud on the Northern Mountain.

Sketched in the style of MI YÜEN CHANG (Jap. BEI-GEN-SHŌ).

Artist unknown. Nineteenth century.

896 to 903. A set of eight unmounted drawings, on silk, painted in monochrome and colours. Size, $8\frac{1}{2} \times 5\frac{1}{2}$.

Miscellaneous designs.

Painted by HA-RA-MITSU. Signed HA-RA-MITSU DŌ-JIN. Seal. Nineteenth century.

904 to 919. A set of sixteen unmounted drawings, on silk, in monochrome and colours. Sizes various.

Miscellaneous designs by various artists.

1. Landscape. In colours. Painted by DEN-SHIN.
2. Cicada and fruit. In colours. Painted by RIU-KO.
3. Wild Geese. Monochrome. Painted by MAN-SHI.
4. Flowers. In colours. Painted by SEI-SHIŪ.
5. Orchid. Monochrome. Painted by RIŌ-SHIŪ.
6. Bird and flower. In colours. Painted by SAN-KŌ-SAI.
7. Landscape. Monochrome. Painted by KEI-JŌ.

Dated in the cyclical year Kinoto Hitsuji (1847).

8 to 15. Various designs, painted in colour and monochrome.

Copied from old Chinese pictures. Artists unknown.

16. Pigeons. In colours. Artist unknown.

Nineteenth century.

920 to 926. A set of seven unmounted drawings on paper, painted in colours. Size, $16\frac{5}{8} \times 11\frac{1}{8}$.

Birds and flowers.

Artist unknown. Seal (GUN-KAI). Nineteenth century.

927 to 950. A set of twenty-four unmounted drawings, on paper, painted in colours. Size, $11\frac{1}{4} \times 8\frac{1}{2}$.

The Twenty-four Paragons of Filial Piety. (See p. 171.)

Painted by TŌ-SAL. Signed. Seal. Dated in the cyclical year of Midzu-no-yé ushi. Sixteenth century.

951. Unmounted drawing, on silk, painted in colours. Size, $7\frac{1}{2} \times 21\frac{3}{4}$.

Bird and autumn leaves. Fan mount.

Painted by SA-TAKÉ YEI-KAI. Signed YEI-KAI. Seal. Nineteenth century.

952. Unmounted drawing, on paper, painted in colours. Size, $7\frac{1}{2} \times 19\frac{1}{4}$.

Rats stealing an egg.

A rat lies upon its back grasping the egg with its four limbs while a comrade drags him along by his tail. Fan mount.

Painted by SA-TAKÉ YEI-KAI. Signed YEI-KAI. Seal. Nineteenth century.

953. Unmounted drawing, on silk, painted in colours. Size, $8 \times 6\frac{1}{2}$.

A man reading.

Painted by CHIN-YŌ. Signed. Seal. Nineteenth century.

954. Unmounted drawing, on silk, painted in colours. Size, $14\frac{7}{8} \times 20\frac{1}{2}$.

Chinese ladies. Winter scene.

Artist unknown. Nineteenth century.

955. Kakémono, on silk, painted in colours. Size, $62 \times 32\frac{3}{4}$.

Chinese Landscape. Spring.

Painted by HAYA-SHI BUN-KWAN. Signed, BUN-KWAN YU-KEI. Seal. Nineteenth century.

956. Unmounted drawing, on silk, painted in monochrome. Size, $14\frac{1}{2} \times 19\frac{3}{4}$.
The Dragon of the Peerless Mountain (FUJIKOSHI NO RYŌ).
 Painted by YŌ-ZAN. Signed. Seal. Dated in the cyclical year Ki-no-yé Uma (1831).
957. Unmounted drawing, on silk, painted in colours. Size, $14\frac{1}{2} \times 23\frac{3}{4}$.
The Serpent of the Peerless Mountain.
 The dragon usually represented in its cloudy flight to the summit of the mountain is here replaced by a large serpent.
 Painted by TAN-SUI-SAI at the age of seventy. Signed HOKKIŌ TAN-SUI-SAI (Kano School). Nineteenth century.
958. Unmounted drawing, on silk, painted in colours. Size, $15\frac{1}{2} \times 21$.
Chinese landscape.
 Sketched in ink in the style of the old Kano artists, and lightly coloured.
 Painted by I-KAKU YEI-SHŌ. Signed. Seal. Sixteenth century (?).
959. Unmounted drawing, on silk, painted in colours. Size, $22\frac{7}{8} \times 11$.
Teal.
 Painted by UN-KIN. Signed. Seal. Nineteenth century.
960. Unmounted drawing, on silk, painted in colours. Size, $21\frac{1}{2} \times 17\frac{1}{2}$.
Hawk and white rabbit.
 Painted by KWAN-ITSU. Signed. Seal. Nineteenth century.
961. Unmounted drawing, on silk, painted in colours. Size, $14\frac{1}{2} \times 19\frac{3}{4}$.
Cherry blossoms.
 Painted by TŌ-SEN. Signed. Seal. Nineteenth century.
962. Unmounted drawing, on silk, painted in colours. Size, $14\frac{1}{2} \times 19\frac{3}{4}$.
Flowers and fruit.
 Painted by SUI-RAN. Signed. Seal. Nineteenth century.

963. Unmounted drawing, on silk, painted in colours. Size, $8\frac{3}{4} \times 5\frac{3}{4}$.

Shōjō dancing. (See No. 645.)

Painted by UN-TEI. Signed. Seal. Nineteenth century.

964 to 996. A set of thirty-three unmounted drawings, on paper, painted in colours. Size, $23\frac{1}{2} \times 15\frac{3}{4}$.

Chinese legends of filial piety, &c. (See p. 171.)

Highly coloured, and gilded; some unskilfully retouched.

Artist unknown. Eighteenth century.

997 to 999. A set of three unmounted drawings, on paper, painted in colours. Size, $50 \times 19\frac{1}{2}$.

Cranes and bamboos.

Highly decorative in treatment; originally executed for screen pictures.

Painted by TAI-GAKU. Signed. Seal. End of eighteenth century.

1000. Unmounted drawing, on silk, painted in colours. Size, $32\frac{1}{2} \times 14$.

Agricultural scene. View of Mount Fuji in the distance.

The picture belongs to the Shijō school, but has accidentally been misplaced.

Painted by GO-REI. Signed. Seal. Nineteenth century.

1001. Unmounted drawing, on silk, painted in colours. Size, $16\frac{3}{8} \times 36$.

Chinese landscape. View of Ch'ih pi (Jap. SÉKI-HÉKI).
(See No. 824.)

Lake and mountains, moonlight.

Artist unknown. No signature. Two seals, almost illegible. Nineteenth century.

1002. Unmounted drawing, on silk, painted in colours. Size, $29\frac{3}{4} \times 14$.

The Dragon of the Storm.

Artist unknown. No signature. Two seals. Nineteenth century.

1003 and 1004. A pair of unmounted drawings, on silk, painted in colours. Size, $31\frac{1}{2} \times 20\frac{1}{4}$.

Birds and flowers.

Originally drawn as decorations for the sliding-panels of a small cupboard.

Painted by UN-TŌ. Signed. Seal. Nineteenth century.

1005. Unmounted drawing, on silk, painted in colours. Size, $27\frac{3}{4} \times 19$.

Cherry blossoms.

Painted by HASSAI. Signed HASSAI RŌ-JIN. Seal. Nineteenth century.

1006. Unmounted drawing, on paper, painted in colours. Size, $28\frac{1}{2} \times 20\frac{1}{2}$.

Tiger.

Conventional and calligraphic in treatment.

Artist unknown. Seal (KIU-CHIU). Sixteenth century.

1007. Unmounted drawing, on silk, painted in colours. Size, $40\frac{1}{4} \times 15\frac{1}{2}$.

The perils of human existence. (See No. 675.)

The subject is a variation of that treated in No. 675. The horrors of the suspended wretch are added to by the approach of serpents and wasps to hasten his fall into the jaws of the dragons below. The tiger is replaced by a white elephant.

Artist unknown. Nineteenth century.

1008. Unmounted drawing, on paper, painted in colours. Size, $51 \times 22\frac{1}{4}$.

Kwanyin seated upon a rock by the sea-shore.

Artist unknown. No signature. Seal (SO-ZEN). Nineteenth century.

1009. Unmounted drawing, on silk, painted in colours. Size, $22 \times 17\frac{7}{8}$.

Birds and flowers.

Painted by UN-KIN. Signed. Seal. Nineteenth century.

1010. Unmounted drawing, on silk, painted in colours. Size, $45\frac{3}{4} \times 17$.

Kingfisher and peonies.

The absence of the usual mounting paper allows the display of a peculiarity in the *technique* of Japanese paintings. The principal

ground colours of the picture have been applied upon the reverse of the sheet of silk, and the tints, softened by the semi-transparent medium through which they are seen, are then finished by light touches upon the front surface of the fabric.

Painted by TAN-SAI HEI-KAI. Signed. Two seals. Nineteenth century.

1011. Unmounted drawing, on silk, painted in colours. Size, $39\frac{3}{4} \times 14\frac{1}{4}$.

Si Wang Mu and attendants. (See No. 705.)

The drawing has been made upon silk from which another picture had been previously obliterated.

Painted by FUJI SHUN-GAKU. Signed. Two seals. Early part of nineteenth century.

1012. Unmounted drawing, on silk, painted in colours. Size, $34\frac{3}{8} \times 12\frac{3}{8}$.

Chang Liang and the Yellow Stone Elder (Jap. CHŌMŌ and KŌSĒKIKO).

Painted by SEN-SAI. Signed. Seal. Nineteenth century.

Chang Liang, one of the Three Heroes of Chinese history, was a powerful supporter of Liu-Pang, the founder of the Han dynasty. It is told that, once, in early life he met an old man whose sandal had fallen from his foot, and with the reverence due to age, he picked it up and knelt down to readjust it. The old man in return bestowed upon him a roll, saying, "He who studies this book shall become a king's preceptor," and added that after thirteen years Chang Liang should meet him once more in the shape of a yellow stone at Kuh Ch'êng. From this mysterious roll the hero is supposed to have drawn the wisdom which rendered his counsels so valuable to the cause of Liu-Pang. He abandoned public life after his patron's accession to supreme power, declining all the rewards and honours that the grateful sovereign would have heaped upon him, and died in retirement 189 B.C. This precious volume is said to have passed into Japan and to have been studied by Yoshitsuné and some other great warriors of the Land of the Rising Sun. (See Mayers' 'Chinese Reader's Manual,' Part I., No. 26.)

The artist, in accordance with one of the many versions of the story, commonly represents the genius riding across a bridge, and Chang Liang, mounted upon a dragon in the river below, holds up the fallen shoe. See No. 1040.

It is said that the hero learned his most valuable lesson, that of patience, from an old-woman whom he found grinding down an iron bar to make a needle.

1013. Unmounted drawing, on silk, painted in colours. Size, $34\frac{7}{8} \times 12\frac{1}{4}$.

• **Han Sin creeping between the legs of the Coolie.** (See No. 753.)

Painted by SEN-SAI. Signed. Seal. Nineteenth century.

1014. Unmounted drawing, on silk, painted in colours. Size, $45 \times 15\frac{3}{8}$.

Emblems of longevity—Crane, waves, sun, and peach.
(See No. 690.)

Painted by BAI-TEI. Signed. Seal. Nineteenth century.

1015. Unmounted drawing, on silk, painted in colours. Size, $43\frac{3}{4} \times 16\frac{3}{4}$.

Rishi.

A Chinese sage playing upon a flute, and floating on the waves in a fragment of a hollow tree.

Painted by CHIKU-O-SAI. Signed. Two seals. Nineteenth century.

1016 and 1017. A pair of unmounted drawings, on silk, painted in monochrome. Size, $38\frac{1}{2} \times 14\frac{7}{8}$.

(1.) Hare running upon the waves.

(2.) Monkey pointing towards the moon.

Painted by HI-KEI-MEI. Signed. Seal. Eighteenth century.

The Hare, in Japanese pictures, is nearly always represented in association with a full moon. This connexion of ideas, illustrated also in the name *Sason* (the leaping one), which denotes the moon in Sanskrit inscriptions, is of very ancient date, and is supposed to have been suggested by a fancied resemblance between the form of the animal and the outline of certain marks visible upon the disc of our satellite. In Taoist legends the hare is also placed in the moon, and is represented as engaged in pounding with pestle and mortar the drugs that compose the elixir of life.

Many curious superstitions, some of Indian origin, attach to the hare in Sino-Japanese folk-lore. Like the fox, the tortoise, the crane and the tiger, it is supposed to attain a fabulous longevity—one thousand years—and to become white at the end of one-half of its term; but it is neither credited with supernatural powers, like the fox and tiger, nor consecrated as an emblem of long life, like the tortoise and crane. One of the tribe, however, the red hare, is grouped with the Fêng Hwang and the K'i Lin as an omen of a beneficial reign.

If the moon be clear on the eighteenth night of the eighth month, the animal is then supposed to conceive by running upon the surface of the waves; but should the sky be veiled with clouds impregnation does not occur, and there is a consequent dearth of leverets in the following season (*E-hon koji-dan*). An old belief, originating, according to Mayers, with Chang Hwa (232–300 A.D.), maintains that the necessary influence is induced by merely gazing at the moon, while a still earlier theory, eliminating the satellite altogether, teaches that the female becomes *enceinte* by licking the fur of the male, and in conformity with this view, the young were supposed to be produced from the mouth.

The plant considered appropriate to the hare, is the scouring-rush, which is hence usually introduced into drawings of the hare and moon.

In the well-known Japanese story of the hare and the racoon-dog (see Mitford's 'Tales of Old Japan'), the inoffensive animal shows some of the wit of "Brer Rabbit," in getting the better of his carnivorous foe. And in a legend related in the *Kojiki*, the hare is made to adopt a cunning expedient in order to reach the mainland from the Island of Ōki. The animal, under the pretext of a desire to compare the number of his tribe with that of the crocodiles, induced the simple-minded reptiles to lie in a row from the shore of the island to Cape Kéta, and then made a bridge of their backs; but the last crocodile, perceiving the trick that had been played upon his companions, laid hold of the deceiver and stripped him of his skin. (See Mr. B. H. Chamberlain's translation of the *Kojiki*.) The legend of the Pious Hare is well known.

1018. Unmounted drawing, on silk, painted in colours. Size, $16\frac{3}{4} \times 34\frac{1}{4}$.

Japanese landscape.

Painted by SAI-SÉKI. Signed. Seal. Nineteenth century.

1019. Unmounted drawing, on silk, painted in colours. Size, $14 \times 37\frac{3}{4}$.

Japanese landscape.

Painted by GETTAN. Signed. Seal. Eighteenth century.

1020. Unmounted drawing, on silk, painted in colours. Size, $38\frac{1}{2} \times 14\frac{1}{4}$.

Egrets and Iris.

Painted by UN-PŌ at the age of eighty-one. Signed. Seal. Nineteenth century.

1021. Unmounted drawing, on silk, painted in colours. Size, 39×14 .

Si Wang Mu and attendant descending upon a cloud.
(See No. 705.)

Painted by HA-RA-MITSU. Signed. Seal. Nineteenth century.

1022. Unmounted drawing, on silk, painted in colours. Size, $40\frac{3}{8} \times 14\frac{1}{4}$.

Si Wang Mu and attendants.

One of the attendants of the fairy carries a basket of the sacred peaches, the other holds a large fan-screen decorated with a representation of the sun, clouds, and sea.

Artist unknown. No signature or seal. Nineteenth century.

1023. Unmounted drawing, on silk, painted in colours. Size, $50 \times 22\frac{1}{4}$.

Pheasants and plum blossoms.

Painted by KAN-RIN. Signed KAN-RIN TÖ-REN. Two seals. Nineteenth century.

1024. Unmounted drawing, on silk, painted in colours. Size, 40×13 .

Flowers.

Artist unknown. No signature or seal. Nineteenth century.

1025. Unmounted drawing, on silk, painted in colours. Size, $33\frac{1}{2} \times 12\frac{1}{2}$.

Peonies.

Painted by KIÖ-KWA. Signed. Seal. Nineteenth century.

1026. Unmounted drawing, on silk, painted in colours. Size, $38 \times 12\frac{1}{2}$.

Teal.

Painted by UN-KIN. Signed. Seal. 1875.

1027. Unmounted drawing, on silk, painted in colours. Size, $42\frac{1}{8} \times 22\frac{1}{4}$.

Macaws.

Painted by O-GATA AI-YEN. Signed. Seal. Nineteenth century.

- 1028 and 1029. A pair of unmounted drawings, on silk, painted in colours. Size, $37\frac{3}{4} \times 12\frac{3}{4}$.

Eagles.

Painted by UN-KIN. Signed. Seal. 1875.

1030. Unmounted drawing, on silk, painted in colours. Size, $37\frac{1}{4} \times 13\frac{3}{8}$.

Squirrels and peach-tree.

Artist unknown. No signature or seal. Nineteenth century.

1031. Unmounted drawing, on silk, painted in colours. Size, $42\frac{1}{4} \times 17\frac{1}{4}$.
Fowls and wild rose.
 Painted by UN-TAN. Signed. Seal. Dated in the cyclical year of Hi-no-yé inu (1826).
1032. Unmounted drawing, on silk, painted in colours. Size, $51\frac{1}{8} \times 22$.
Si Wang Mu and attendants. (See No. 705.)
 Painted by TACHIBANA SŌ-SÉKI. Signed. Seal. Nineteenth century.
1033. Unmounted drawing, on silk, painted in colours. Size, $43\frac{1}{4} \times 14\frac{1}{4}$.
Birds and pomegranate.
 Painted by KA-KŌ. Signed. Two seals. Nineteenth century.
1034. Unmounted drawing, on silk, painted in colours. Size, $36\frac{3}{4} \times 15\frac{3}{4}$.
Japanese monkeys.
 Painted by KWA-SHIN-SAL. Signed. Seal. Eighteenth century.
1035. Unmounted drawings, on silk, painted in colours. Size, $47\frac{1}{4} \times 10\frac{1}{2}$.
Birds and flowers.
 Painted by BAI-KEI. Signed. Seal. Nineteenth century.
1036. Unmounted drawing, on silk, painted in colours. Size, $11\frac{1}{2} \times 27$.
Landscape.
 The mouth of a river, with a view of Mount Fuji in the distance.
 Painted by HARU-KI NAM-MEI. Signed. Seal. Nineteenth century.
1037. Unmounted drawing, on silk, painted in colours. Size, $21\frac{3}{4} \times 34$.
Fowls and convolvulus.
 Painted by SA-TAKÉ YEI-KAI. Signed HŌ-GEN YEI-KAI. Seal. Nineteenth century.

- 1038.** Unmounted drawing, on silk, painted in colours. Size, $21\frac{1}{2} \times 34\frac{1}{2}$.
Egrets.
 Painted by CHIKU-O-SAL. Signed. Two seals. Nineteenth century.
- 1039.** Unmounted drawing, on paper, painted in colours. Size, 43×18 .
The Seven Gods of Good Fortune.
 The divinities are descending upon a cloud of serpentine form.
 Artist unknown. No signature or seal. Eighteenth century.
- 1040 and 1041.** A pair of unmounted drawings, on silk, painted in colours. Size, $35\frac{1}{2} \times 14\frac{1}{4}$.
 (1.) **Chang Liang and the Yellow Stone Elder.** (See No. 1012.)
 (2.) **Kao Tsu attacking the dragon.** (See No. 1297.)
 Painted by SHŌ-KIŌ. Signed. Seal. Nineteenth century.
- 1042 to 1088.** A set of forty-seven drawings, on paper, painted in monochrome. Size, $11 \times 14\frac{1}{2}$.
Bamboos.
 Painted by various artists. Signed. Seals. Nineteenth century.
- 1089 to 1126.** A set of thirty-eight unmounted drawings, on paper, painted in colours. Size, $12\frac{1}{2} \times 9\frac{1}{2}$.
Birds and flowers. Unfinished sketches.
 Artist unknown. Dated third year of Meireki (1657).
- 1127.** Unmounted drawing, on silk, painted in colours. Size, $62\frac{1}{4} \times 36$.
Pheasants, peacocks, and other birds.
 Artist unknown. No signature or seal. Nineteenth century.
- 1128 to 1133.** A set of six unmounted drawings, on paper, painted in colours. Size, $18\frac{7}{8} \times 44$.
The tiger hunt.
 1. The departure of the hunting party.
 2. The sea voyage (to Formosa or Korea). The crest upon the sails shows that the adventurers belong to the Satsuma clan.

3. Planning the expedition on arrival. The two leaders of the party, sheltered from a heavy rain by large umbrellas, are giving directions to their retainers. Mountainous scenery in the background.

4. An engagement with a tiger. One of the hunters, joining issue with a great tiger, has thrust his long Satsuma blade with such force into the open jaws of the beast that the point emerges at the nape of its neck. Others of the band appear upon the brow of a precipice in the background, and a stampede of wild boars, foxes, and other animals is seen in the valley below.

5. A second tiger fight. Another tiger has proved more formidable, in seizing his assailant by the leg. The unlucky man tries to make use of his sword, while a comrade comes to his assistance, and buries his blade in the body of the animal.

6. The trophies of the chase. The successful sportsmen are carrying home the two huge carcasses, slung by the feet to long poles.

Painted by Kō-ki. Signed DAI-YEI HŌGEN Kō-ki. Dated second year of Ansei (1855).

1134. Album of twenty-three drawings, on silk, painted in colours. Size, $9\frac{3}{4} \times 7\frac{1}{4}$.

Birds, flowers, &c.

Painted by CHIN-ZAN. Signed. Seal. Dated in the Ox year of Tempō (1841).

1135 and 1136. A pair of kakémonos, on paper, painted in colours. Size, $19\frac{1}{2} \times 12\frac{1}{2}$.

Chinese landscapes—Lake scenery.

Painted by NARA HŌGEN (KAN-TEI). Seal. Fifteenth century.

SESSHU SCHOOL.

THE School of SESHU was one of the branches of the revived Chinese School of the fifteenth century, but its founder, unlike his famous contemporaries, KANO MASANOBU and SHIBUN, had the advantage of studying the parent art in its native place.

SESSHU, a scion of the noble family of Ota, was born at Akabama, in the province of Bichu, in 1421. At the age of twelve or thirteen he was placed under the instruction of a priest in the temple of Hōfukuji, where he was led by his artistic predilections to neglect the prescribed course of religious training. It is said that on one occasion he was tied to a pillar of the temple in punishment for his idleness, and when the priest came to set him free he was startled to see a number of rats at the feet of his prisoner. The good man ran to drive away the intruders, and found that they were pictures that the little artist, using his toe for a pencil and his tears for ink, had drawn upon the floor. Some versions of the story tell that the pictorial creations were so life-like that they actually scampered away when the priest drew near.

From this time his talent was recognised, and he was permitted to follow the bent of his genius during the completion of his priestly course. Some years later he became a pupil of Jōsetsu, in Sōkokuji, and under his teaching acquired the manner which brings even his latest works into close association with those of SHIBUN and certain other artists of the same period. In the period Kwanshō (1460–1466), after he had passed the meridian of life, he determined to make a voyage to China to see there the works of the old masters, and study the scenery that had given inspiration to their brushes. On his arrival he sought for a teacher amongst the noted artists of the time, but the men whose works were laid before him fell short of his ideal, and he resolved “to seek instruction from the moun-

tains, rivers, and trees of the country." He painted many pictures during his stay, including some reminiscences of Japan, and at length his fame spread until it reached the Emperor. It is regarded as one of the most signal honours ever paid to Japanese art that SESHŪ received a command to paint a picture upon the wall of the Imperial palace.

After his return to Japan he lived in the temple of Unkokuji (whence the name of UNKOKU adopted by himself and many of his pupils and followers), and founded a new school from which issued many celebrated painters. He continued his work until an advanced age, and so unimpaired were his powers that some of his most valued pictures were drawn after he had numbered fourscore years. It will be seen that the Dragon head in No. 1202 of the Collection, painted at the age of eighty-one, shows little signs of an enfeebled hand.

He died in 1507, at the age of eighty-six.

According to the *Honchō gwashi*, "his skill was the gift of nature; for he did not follow in the footsteps of the ancients, but developed a style peculiar to himself. His power was greatest in landscape, after which he excelled most in figures, then in flowers and birds; and he was also skilful in the delineation of oxen, horses, dragons, and tigers. In drawing figures and animals he completed his sketch with a single stroke of the brush, and of this style of working he is considered the originator. He preferred to paint in monochrome, and rarely made use of colours. . . . When he was about to commence a picture he was wont to play an air upon the flute, or to sing a verse of poetry, and then would attack his task with vigour, like a dragon refreshed by its native element."*

It is difficult for a European to estimate SESHŪ at his true value. His style was in its essential features the same as that of SHŪBUN: and notwithstanding the boast of the artist that the scenery of China was his only teacher, and the credit bestowed upon him by his admirers of having invented a new style, he has in no respect departed from the artificial rules accepted by his fellow painters. He was, however, an original and powerful artist, and his renderings of Chinese scenery bear evidences of local study that we look for in vain in the works of his successors. The grand simplicity of his

* "Rio ga midzu wo yēru gotoku," a proverbial expression equivalent to our simile of "a giant refreshed with wine." The literal meaning is "Like a dragon that has met with water."

landscape compositions, their extraordinary breadth of design, the illusive suggestions of atmosphere and distance, and the all-pervading sense of poetry, demonstrate a genius that could rise above all defects of theory in the principles of his art. It is in landscape that his pre-eminence is most incontestable; in other motives, although he could not fail to be remarkable, he has many equals and a few superiors.

His materials were few. He usually painted upon Chinese paper with a moderately large brush, and his drawings were either in monochrome or strongly outlined in ink, with a few light washes of local colour. His touch was wonderfully firm, expressive, and facile, and possessed a calligraphic beauty that none but a Chinese or Japanese can thoroughly appreciate. His observation of nature was evident, especially in his landscape sketches, but he sought to produce reminiscences, or general impressions, rather than direct transcripts of the reality.

Like most Japanese artists, he was known by a variety of names, of which FUSO-SHŌ, TŌ-YŌ, BIKEI-SAN, UN-KOKU or UN-KOKU-KEN, and BEI-GEN SAN-SHIU were the chief.

His two greatest pupils were SHIU-GETSU, of Satsuma, and SESSON of Hitachi; but many other familiar names in art belong to the roll of his academy. The following list, compiled chiefly from the *Honchō gwashi*, embraces the principal artists of the school down to the middle of the seventeenth century:—

SHIU-GETSU; named also TŌ-KAN. A retainer of the Daimio of Satsuma. He studied under SESHU, and was his companion in China. Like nearly the whole of the pupils of the school, he was a priest in the Buddhist Church. His landscapes are less masterly than those of his teacher, but he was little, if at all, inferior in other motives. See Nos. 1207 to 1209.

SESSON; named also SHIU-KI, or KAKU-SEN Ō-BO. A famous painter of landscape, in the style of SESHU. According to some authorities he died in 1495, but it is more probable that he flourished in the middle of the 16th century.

SŌYEN; named also JŌ-SUL. A priest of the Zen sect who studied under SESHU, and became celebrated for landscapes. "His pictures brought a thousand miles into the space of a square foot."

- KEI-SHŌKI**; named also **KEI-SHŌ** or **HIN-BAKU-SAI**. A priest of Tōfukuji and a pupil of **SESSHU**. He flourished at the end of the 15th century. Noted for landscape.
- SHŌ-KEI**, or **YKI-FUSAI**. A pupil of **KEI-SHŌKI**.
- SHIU-KŌ**. A pupil of **KEI-SHŌKI**. His works bore a close resemblance to those of **SESSHU** whom he had accompanied to China. He was most skilful in landscape, but is especially noted for pictures of Shōki (Chung Kwei). See No. 687.
- TOTSU-AN**. A painter in the style of **KEISHŌKI**, who flourished in the early part of the sixteenth century.
- UN-PŌ**. A follower of **SESSHU**, contemporary with the last.
- SHŌ-YŌ**. A pupil of **SESSHU**.
- TŌ-ZEN**; named also **HŌ-SETSU**. A pupil of **SESSHU**, but sometimes painted in the style of the Chinese artists of the Sung and Yüen dynasties.
- TŌ-SĒKI**. A retainer of the Daimio of Satsuma. It is not certain whether he studied directly under **SESSHU**.
- JŌ-KI**. Noted for drawings of Shōki, Shinno (Shun), and the poet Hitomaru. It is supposed that he was a Chinese who accompanied **SESSHU** on his return to Japan.
- UN-KEI**; named also **SHI-ZAN**. His pictures all bear the date of the period Tembun (1532-1555).
- DŌ-AN**, or **YAMA-DA DŌ-AN**; named also **MIM-BU**. Flourished about the middle of the sixteenth century. His style bore considerable resemblance to that of **KANO MOTONOBU**. Died 1573.
- SHIU-TOKU**; named also **I-KŌ**. A follower of **SESSHU**, noted for monochrome landscapes in the style of the master. He lived about the middle of the sixteenth century.
- SETTEI**. Noted for monochrome drawings of bamboos and sparrows.
- TŌ-BAI**. Noted for drawings of Shōki, in a style like that of **SHIU-KŌ**.
- TŌ-KŌ**. A follower of **SESSHU** and **SHIUBUN**.
- SHIU-YŌ**. Noted for monochrome pictures of Shōki.
- YŌ-FU**. Noted for sketches of Daruma. (Dharma.)
- BAI-KEN**. Noted for drawings of S'âkyamuni.
- TŌ-DEN**; named also **SEI-RIŌ**. Noted for landscapes in monochrome.

- SEI-MO. Noted for monochrome sketches of plum-blossoms.
- NAO-TŌMO. A member of the Minamoto family. Noted for landscape.
- TŌ-KU. Noted for monochrome drawings of Kwanyin.
- YŌ-KEI. Noted for monochrome drawings of Daruma.
- TŌ-SAI. Noted as a painter, but his style was coarse and did not resemble that of SESHŪ.
- SAI-HAKU. Noted for paintings of oxen.
- KI-YEI. Noted for pictures of Mandjus'ri, and for humorous sketches.
- TŌ-YŌ. A priest of the temple Anyōji, in Sakai (Idzumi province). Noted for pictures of Shōki. He must be distinguished from TŌ-YŌ, a follower of SHIUBUN. See Chinese School.
- KŌ-ROSHI. Noted for monochrome painting of hawks.
- TŌ-YETSU. Noted for drawings of Daikoku.
- SŌ-HAKU. Noted for pictures of small birds.
- KEI-RIN. Noted for monochrome pictures of Mandjus'ri.
- SŌ-SAI. Noted for lightly-coloured landscapes.
- SOKU-SAI. Noted for monochrome sketches of Daruma and other subjects.
- GETSU-YU. Noted for pictures of the S'ākyamuni trinity.
- JU-KEN. Noted for pictures of the S'ākyamuni trinity.
- SETTŌ. Noted for monochrome sketches of flowers and birds.
- RIŌ-FU. Noted for monochrome sketches of wild geese, and for drawings of S'ākyamuni.
- SŌ-JŌ YU-SEN. A priest of the Shingon sect. Noted for monochrome drawings in the style of SESHŪ.
- SAKU-SEN. Noted for monochrome sketches of flowers and birds.
- TŌ-SATSU; named also HA-GETSU. Born 1515.
- TŌ-BOKU. Noted for monochrome drawings of Atchalâ.
- HŌ-SHIU. Noted for pictures of Jurōjin. His seal bears the name of TŌ-GEN.
- KŌ-GETSU. His seal bears the name of SHIU-RIN.
- RIŌ-KAI. Painted in the style of SESSON.
- SUKÉ-CHIKA. Noted for landscapes in the style of SESSON.
- TŌ-BEI SUI-GETSU. Painted in the style of SHIU-GETSU.
- TŌ-GAN. Originally a pupil of the Kano school, but afterwards adopted the style of SESHŪ. Flourished about 1580.
- TŌ-YÉKI. Son of TŌ-GAN.

TŌ-HAKU (HA-SÉ-GAWA). A celebrated painter of the latter half of the sixteenth century, who styled himself the fifth descendant of SESHU. He was noted for large pictures in a style intermediate between that of the SESHU and KANO schools, and although he is known to have intrigued with the great Sage of the Cha-no-yu, Sen no Rikiu, to depreciate the Kanos in the opinion of Hidéyoshi, he is sometimes regarded as belonging to the latter academy.

KIU-ZŌ, or SŌYA. Son of TŌ-HAKU.

TŌ-TÉKI, or TO-RIN. Pupil of TŌ-HAKU.

TŌ-JIU (HA-SÉ-GAWA). Probably a descendant of TŌ-HAKU.

CHŌ-SEN; named also EI-KAI. Flourished in the period Genwa (1615-1624.)

Many other artists are referred to in the *Honchō-gwashi* as followers of SESHU, but without particulars of interest. These are TŌ-GEI, SETSU-RIN, TŌ-AN, SESHIN, SEKKO, BOKU-TAKU, TŌ-SETSU, SHIŪ-GEN, SHIŪ-KEI, TŌ-HA, RI-YEI, and IYÉ-TSUGU.. Their period is not stated; but they probably flourished in the sixteenth century.

SESSHU SCHOOL.

1201 to 1203. A set of three kakémonos, on paper, painted in monochrome. Size, $45\frac{1}{2} \times 20\frac{1}{2}$.

Tiger (left), Dragon (right), and Jurōjin (centre).

The head of the dragon is a masterly example of rapid forcible sketching. The head, neck, and claws alone are exposed, emerging from the dark background of cloud.

The tiger is vigorously drawn, but conventional.

Jurōjin, accompanied by his stag, is treated in the usual manner.

Painted by Sesshū "at the age of eighty-two." The right and left pictures are marked by seals. The central picture bears both seal and signature. The set is accompanied by two certificates of authenticity, signed by Rokufuji Yozan and Kano Tsunénobu. Beginning of sixteenth century (1502).

1204. Kakémono, on silk, painted in colours. Size $15\frac{1}{2} \times 37\frac{7}{8}$.
From the Franks collection.

Hotel and children.

Sketched in strong black outline, and lightly washed with colour.

Painted by Sesshū "at the age of eighty-three." Signed. Seal. Beginning of sixteenth century (1503).

1205. Kakémono, on paper, painted in colour. Size $13\frac{3}{4} \times 15\frac{1}{8}$.

Chinese landscape.

Ink sketch, lightly tinted with colour.

Painted by Sesshū. Seal. Fifteenth century.

1206. Kakémono, on silk, painted in monochrome. Size $39\frac{7}{8} \times 16\frac{3}{8}$.

S'ākyamuni.

The figure is a repetition of that known as "Shussan no Shaka," and represents S'ākyamuni returning from his voluntary penance in the mountains.

Painted by SESHŪ. Signed SHI-MEI TEN-DŌ DAI-ICHI-ZA SESHŪ. "Drawn by SESHŪ, the head of the priests of Thien T'sung in the mountain of Sze Ming." Fifteenth century.

1207. Kakémono, on silk, painted in colours. Size, $44\frac{3}{4} \times 23\frac{3}{8}$.

Portrait of Vimalakīrti (Jap. YUIMA-KŌJI).

An old man dressed as a priest, with striking features and of dignified aspect. He is seated upon a mat, and holds a *futsujin* or clerical brush. Around the head is a colourless nimbus, the mark of the Arhat.

The drawing shows the touch of a master-hand, and displays a naturalistic truth that is seldom found in Japanese portraiture. It is painted upon Chinese silk, which is considerably damaged by age and exposure.

Attributed to SHŪ-GESU. No signature. Seal partly obliterated. Fifteenth or sixteenth century.

Vimalakīrti was a famous Indian priest, a native of Vāisālī, said to have been a contemporary of S'ākyamuni, and to have visited China (Eitel). He is mentioned in the *Butsu zō dzu-i*, vol. iii.

1208. Kakémono, on silk, painted in colours. Size, $45\frac{1}{2} \times 22$.

Chinese Sage.

Painted by SHŪ-GESU. Signed. Seal. Fifteenth or sixteenth century.

1209. Kakémono, on paper, painted in monochrome. Size $22\frac{3}{4} \times 14$.

Buddhist divinity. (MANDJUS'RĪ?)

An effeminate figure holding a sacred roll.

Painted by SHŪ-GESU. Seal. Fifteenth or sixteenth century.

1210. Kakémono, on paper, painted in colours. Size, $23\frac{3}{8} \times 13\frac{3}{8}$.

Chinese lady.

Painted by Sessō, "the eighth descendant of SESHŪ." Signed. Seal. Eighteenth century.

1211. Kakémono, on paper, painted in monochrome. Size, $38\frac{1}{2} \times 13\frac{7}{8}$.

Wild goose.

Rapidly sketched.

Painted by Sessō. Seal. Sixteenth century?

1212 and 1213. Pair of kakémonos, on silk, painted in monochrome.
Size, $28\frac{3}{4} \times 12\frac{3}{8}$.

Tiger and Dragon.

Painted by TSUTSUMI TŌ-JI. Signed. Seal. Sixteenth century (?).

1214 to 1216. A set of three kakémonos, on silk, painted in colours.
Size, $37\frac{3}{4} \times 16\frac{3}{8}$.

(1) and (2). Chinese landscapes.

(3). Han Shan and Shih-te (Jap. KANZAN and JITOKU).
See No. 606.

Painted by TŌ-HAN. Signed "UN-KOKU HŌ-GEN TŌ-HAN, the sixth descendant of SESHŪ." The prefix Unkoku, referring to the temple of Unkokuji, was adopted by many of the followers of SESHŪ. Seventeenth century.

1217 and 1218. A pair of kakémonos, on silk, painted in colours.
Size, $40\frac{1}{4} \times 13\frac{1}{4}$.

Chinese landscapes.

Painted by TŌ-KEL. Signed, UN-KOKU TŌ-KEL. Seal. Eighteenth century.

1219. Kakémono, on paper, painted in monochrome. Size, 43×21 .
Chung Kwei pursuing the demon. (See No. 687.)

Artist unknown. No seal or signature. Poetical inscription. Sixteenth century.

1220 and 1221. Pair of kakémonos, on paper, painted in colours.
Size, $39\frac{1}{2} \times 19\frac{3}{8}$.

Chinese landscapes.

Sketched in ink and lightly tinted with colour.

Artist unknown. Two seals. Sixteenth century.

1222. Kakémono, on silk, painted in colours. Size, $46\frac{1}{2} \times 17\frac{1}{2}$.
Jurōjin. (See p. 44.)

Painted by TAN-I BUN-CHŌ after a picture by SESHŪ.
See also No. 1223. Signed BUN-CHŌ. Seal. End of eighteenth century.

1223. Kakémono, on silk, painted in colours. Size $48 \times 23\frac{3}{8}$.
Jurōjin.

Very similar to the preceding.

An old man with long white beard and transparent horse-hair

hat. He is accompanied by a white deer, and surrounded with branches of the pine, bamboo, and plum trees,—emblems of longevity. The moon placed behind his head has the appearance of a nimbus.

Painted by KA-NO YEI-TOKU RIU-SHIN after a picture by SESSHIŪ. Signed. Seal. Nineteenth century.

1224. Kakémono, on silk, painted in monochrome. Size, $14\frac{1}{2} \times 22\frac{1}{2}$.
Chinese landscape. Lake and mountain scenery.

Painted by HA-SÉ-GAWA SEKKŌ NOKU-UJI, "the fourteenth descendant of SESSHIŪ." Signed. Seal. Early part of nineteenth century.

1225. Kakémono, on paper, painted in monochrome. Size $95 \times 55\frac{7}{8}$.
Fukurokuju. (See p. 30.)

Painted with a very large brush. Copied from the picture of SESSHIŪ by I-SEN IN HŌ-IN YEI-SHIN (KA-NO NAGA-NOBU), and re-copied by SEI-SEN YŌ-SHIN (KA-NO OSA-NOBU). Signed. Seal. Nineteenth century.

Presented to the Collection by C. H. Read, Esq.

1226. Makimono, on silk, painted in colours. Size, $15\frac{7}{8} \times 648$.
Chinese landscape.

Sketched in ink, and lightly tinted with colours.

Painted by KA-NO YŌ-SHIN (OSA-NOBU) at the age of fifteen, after a picture by SESSHIŪ. Signed GIOKU-SEN YŌ-SHIN. Seal. Dated in the period of Bunkwa (1804-18).

1227. Makimono, on paper, painted in colours. Size, $15\frac{7}{8} \times 414$.
Designs for the arrangement of flowers in vases.

In Japan the art of arrangement of flowers is a feminine accomplishment, holding a place with music and painting, and having its special professors and literature. It is of some interest to note that, four centuries ago, the greatest artist of his age did not consider it derogatory to furnish designs for the guidance of fair amateurs in the practice of this offshoot of decorative art.

In the system of arrangement, it will be seen that branches of trees, natural or trained into capricious shapes, flowerless or with flower in bud or blossom, held an all-important place in the grouping, and that the receptacles made to hold them offered a remarkable variety of form. The whole art, with its numerous appliances, is of Chinese origin.

Painted by TŌ-SEN, after SESSHIŪ. Signed MON-JIN TŌSEN. Seal. Dated eighth year of Hōreki (1758).

1228. Unmounted drawing, originally a screen decoration on paper, painted in colours. Size, $60\frac{3}{8} \times 126\frac{1}{4}$.

Chinese landscape. AUTUMN SCENE.

Near the centre of the picture, in the mid-distance, is a lofty eminence crowned with gaily-painted mansions, and fronted by a rugged foreground covered with aged trees; on the left a mountain stream winds around the base of a gigantic cliff, whose summit is already clothed with the snows of winter; a broad expanse of water stretches far to the right, and beyond its distant mist-hidden shore, the bluish summits of remote silicic peaks rise up in sharp relief against the sky. Two fishing-boats, one reposing upon the smooth bosom of the lake, the other moored by a quaintly formed bridge that spans the river, help to lend a human interest to the scene.

The picture belongs to the class termed *Usu-zaiishiki* (thinly coloured). The outlines have been firmly but rapidly sketched in ink with a coarse brush, the warm brown and yellow tints of the dying foliage are in contrast with the bluish-green of the unchanging pines and the pale umber of the foreground rocks, and a thin grey wash serves to express the murky tone of the autumnal sky.

The composition, viewed as a whole, is evidently the work of a mind capable of grasping the spirit of nature in its broader aspects, but caring little for the study of naturalistic detail; while the swift masterly touches that map out the component parts of the scene and the harmony of the sparing tints that serve to differentiate the local characters of the foreground, indicate the work of a hand and eye that had learned all the lessons that Chinese art could teach.

Painted by SESHŪ. Signed BI-YŌ SESHŪ (Seshiū of Bitchiu). Seal. Fifteenth century.

1229. Unmounted drawing, on paper, painted in colours. Size, $41 \times 18\frac{1}{2}$.

Chinese Landscape.

The picture apparently represents the outskirts of a great city. The principal features of the scene are distinguished by descriptive writing.

Copied from a picture by SESHŪ. The original signature reads, SHI-MEI TEN-DŌ DAI-ICHI-ZA SESHŪ (as in No. 1206). The copy is dated 1819.

KANO SCHOOL.

THE KANO school, one of the three branches of the fifteenth century revival of Chinese teaching, had for its first master a scion of the Fujiwara clan named KA-NO MASA-NOBU, who was born at Odawara, in the province of Sagami, about 1424 (*Manpō zensho*). MASANOBU is said to have studied painting under SHIŪBUN and OGURI SŌTAN (see Chinese School), and, according to a doubtful tradition, was at first a pupil of JŌSETSU. He seems, however, to have exercised his skill merely as an amateur until SESHŪ, after his return from China (1469), chanced to see one of his pictures, and took an opportunity of bringing his talent under the notice of the Shogun Yoshimasa. About this time it happened that OGURI SŌTAN died, leaving unfinished a decorative painting in the temple of Kinkakuji, in Kioto, and by the recommendation of SESHŪ, MASANOBU was employed to complete the work, a task he effected with such success that his reputation became firmly established.

He died about 1520 at the advanced age of 96, leaving two sons, ŌI-NO-SUKÉ (afterwards called MOTO-NOBU) and UTA-NO-SUKÉ (afterwards YUKI-NOBU).

He was known in his youth by the name of SUKÉ-KIYO,* and after his professed retirement from the world, as YŪ-SEI, and received the titles of ECHIZEN NO KAMI and HŌGEN.

His style in the delineation of landscape, birds, and flowers, was very similar to that of OGURI SŌTAN, and his figures are said to have been modelled upon those of the Sung artist LING CHI. But although he was an accomplished painter, his originality and genius failed to gain the universal recognition achieved by his eldest son MOTONOBU, to whom the academy which bears his name really owed its permanent existence.

* The *Manpō zensho* gives also the names of SHIRO-JIRO and ŌI-NO-SUKÉ, which according to the *Honchō Gwashi* belong to MOTONOBU.

KANNO MOTO-NOBU, the actual head of the school, was born in 1477. There is little known as to his early life and education, but it is said that many years of his youth were spent in Bohemian rambles through the country, with empty purse and encumbered only by a change of clothing and the necessary implements of his craft; stopping to sketch whatever pleased his eye; and paying his way with the produce of his brush. For a long time he worked in poverty, and almost in obscurity, but his genius at length asserted itself, and honours began to fall upon him. In the period Eishō (1504 to 1521) he sent a number of his works to China, and one of the most celebrated painters of that country was so strongly impressed by their power that he wrote a letter to the artist, comparing them to the drawings of CHAO CHANG and MA YÜEN, and expressing a wish to become his pupil. The famous metal worker Go-tō Yū-jō, the Benvenuto Cellini of the age, contracted an intimate friendship with the painter, whose designs he adopted in the engraving of sword ornaments. His painted fans were chosen as ceremonial gifts to the Emperor and Shōgun. Lastly, the head of the ancient and aristocratic Tosas, MITSUSHIGÉ, thought him worthy of the hand of his daughter, herself an artist of no small talent; and MOTONOBU passed the remainder of a long life in the midst of all the happiness that sympathetic companionship and widespread fame could bestow.

His character appears to have been unambitious, yet proud and self-reliant. The *Honchō gwashi*, to illustrate his indifference to patronage, relates how Ota Nobunaga, one of the greatest personages in the history of the sixteenth century, attracted by MOTONOBU'S dawning fame, condescended to go to his house, and walking with his friends in lordly fashion, unannounced, into the studio, met with a silent reproof at the hands of the artist, who pursued his occupation without paying the slightest attention to the presence of his haughty visitor. The story, however, is hardly probable, as Nobunaga was himself almost unknown at the period referred to.

He died at the age of 82 in 1559.

The name by which he is most commonly known was that belonging to the most active period of his life. In his youth he was called ŌI-NO-SUKÉ and SHIRO-JIRO (see *Honchō gwashi*), and after his "retirement" he took the name of YEI-SEN. He is frequently referred to as KO-HŌGEN, or the Ancient HŌGEN, to distinguish him from the many painters of after times who received the title.

His most characteristic paintings, like those of *SESSHŪ*, derived little aid from mechanical finish or complexity of materials, but were for the most part sketches either in monochrome or lightly tinted with colour, and were dashed in with extraordinary facility, and with a calligraphic force that has never been surpassed. All his works display evidence of the Chinese origin of his teaching, transmitted probably through his father from *OGURI SŌTAN* and *SHIŪBUN*. His landscapes, chiefly imaginary transcripts of Chinese scenery, are perhaps his most remarkable performances, and, despite the artificiality of their elements and their scientific defects, display so much individuality and picturesque beauty, enhanced by so perfect a command of the brush, that it is not difficult to understand the charm which they have exercised for centuries upon the painter's countrymen. The same spark of genius illuminates his other pictures, whether of bird or flower, sage or rishi; and all, though often hackneyed in motive and fashioned in accordance with the artificial rules of the Chinese masters, bear the stamp of a master hand.

According to his biographers, he took for his models in landscape the works of *MA YŪEN*, *HIA KWEL*, *MUH KI*, *YUH KIEN*, *SHUN KŪ*, and *TSZ' CHAO*; in birds and flowers he followed *CHAO CHANG*, *MA YŪEN*, and *SHUN KŪ*; his colouring was in the style of *MA YŪEN*, *HIA KWEL*, *LIANG CHI*, and *NGAN HWUI*; and he occasionally painted in the Japanese manner after *NOBUZANÉ* and *TOSA MITSUNOBU*. The Japanese compare him to the great Chinese calligraphist of the fourth century, *WANG HI-CHE*, who although not decidedly superior to certain of his rivals in any one style of writing, was pre-eminent by virtue of the uniformly high level of excellence he attained in all sections of the art.

He left three sons, and his manner of painting was preserved with more or less modification by his younger brother *UTA-NO-SUKÉ*, and by his earlier descendants and the adopted pupils of his line. The renown of the school lost nothing under his son *SHŌ-YEI* and his grandson *YEI-TOKU*, or under its collateral adherents *SAN-BAKU* and *SAN-SETSU*. *TAN-YU*, the fourth in descent from *MOTONOBU*, was one of the most vigorous and original painters of the Academy, and ranks next to the master in the estimation of the Japanese; his brothers *NAO-NOBU* and *YASU-NOBU* were worthy associates; and, lastly, *TŌ-UN* and *TSUNÉ-NOBU* took a high position amongst the leading artists of the seventeenth century.

The works of the academy exhibit two distinct manners with many intermediate gradations; the one characterized by rapidity of execution and simplicity of material, the other by decorative effect, in which full play was given for complexity of design and splendour of colouring. The first style, in which SĀSSHŪ had excelled, was practised by all the KANO artists, but reached its highest perfection and greatest extravagance in the drawings of TANYŪ. The most "impressionistic" of these sketches were landscapes, many of which offer an extraordinary combination of artistic treatment with a dexterity that approached dangerously near to pictorial jugglery. The style is well illustrated in Nos. 1283 and 1286 of the collection. Such works were most frequently in monochrome, but occasionally the effect was heightened by a few light washes of colour.

The second or decorative manner was distinguished in most cases by a more careful outline, usually with a finer brush, and by a free, often lavish use of gold and colour. It was comparatively little favoured by the artists of the first three generations, but began to appear in some force in the mural embellishments of the great castles carried out in the time of Hidé-yoshi by his *protégés*, YETOKU and SANBAKU, and became more and more pronounced from the beginning of the eighteenth century, till at length all the brilliancy and elaboration of the Tosa and Buddhist paintings reappeared in the works of the school whose acknowledged masterpieces were found amongst the unobtrusive monochromes and lightly tinted sketches of KŌHŌGEN and TANYŪ. The sharp decisive touch of the early masters, with its arbitrary variations in breadth of stroke, is, however, apparent in nearly all the works of the Academy, and enables the connoisseur to distinguish specimens in which the other characteristics have been entirely lost.

The motives favoured by the KANO artists were mostly classical—Chinese sages, Chinese landscapes, Buddhist divinities in the style of the old Chinese masters, and reproductions of the animals and flowers that had appeared in the works of the Yüen and early Ming periods—all delineated and coloured with Chinese conventionality; but Japanese subjects were by no means excluded, and occasionally the territories of other schools were trespassed upon by illustrations of ancient semi-historical stories in the Yamato-Tosa style, as in Nos. 282-3; humorous sketches and scenes of town life in the manner of the Ukiyo draughtsmen as in Nos. 1434-6; and in

rarer instances Temple pictures upon the model of the Butsu-yé as in No. 85. In conclusion, it may be noted that several painters who had been educated in the school subsequently released themselves from their academical traditions. Amongst these may be named HANA-BUSA ITCHŌ, TACHI-BANA MORI-KUNI, and NISHI-GAWA SUKÉ-NOBU, who became shining lights in the early popular school; YOSHI-MURA SHIŪ-ZAN, the Netsuké carver; TORI-YAMA SEKI-YEN and YEI-SHI, two well-known designers for colour prints; TAN-GEN and MORI-KAGÉ, whose decorative paintings upon the older Kutani and Satsuma pottery are eagerly sought by the collector; and TA-NI BUN-CHŌ, who became the founder of a branch of the Chinese school at the end of the last century.

The list of the alumni is very long, but the names inserted are all sufficiently well known to warrant their introduction.

To end of sixteenth century.

MASA-NOBU. (See Nos. 1251 and 227.)

MOTO-NOBU. (See Nos. 1252 *et seq.*)

YUKI-NOBU, named also UTA-NO-SUKÉ. The younger brother of MOTO-NOBU, of whose works he was a close imitator. Died 1575, aged 62. (See No. 1266.)

MUNÉ-SUKÉ. Pupil of MASA-NOBU.

CHIKU-BOKU. Pupil of MASA-NOBU.

SHŌ-YEI, named also NAO-NOBU and MINBU-SHŌYU. The third son of MOTO-NOBU. Died, aged 73, in 1592. His eldest brother YŪ-SETSU died in 1562, aged 48. He and the three before-named painters are sometimes spoken of as belonging to the Jōsetsu school. (See Nos. 1269-70.)

SUYÉ-YOBI, named also JIBU-NO-SHŌYU and JŌ-SHIN. Second son of MOTO-NOBU. He died before his father.

YŌ-SETSU. Son-in-law of MOTO-NOBU.

SŌ-CHIN. Nephew of MOTO-NOBU.

GIOKU-BAKU. Nephew of MOTO-NOBU. His pictures bear no seal, and are often mistaken for those of KO-HŌGEN.

NAGA-MITSU—Kimura family—afterwards named ZEN-RIYO. A pupil of MOTO-NOBU. Was noted for pictures of flowers and birds, and for 'life-like portraits.'

GEN-YA. A pupil of MOTO-NOBU. Was noted for large pictures, which resembled those of YEI-TOKU. Other less known pupils

of MOTO-NOBU are as follows :—I-SEI, JI-BOKU, KIN-RIU, MASA-SUKÉ, GŌ-BOKU, MOTO-TADA, SHIGÉ-NOBU, SADA-NOBU, MITSU-MASA, TAI-SHUN, and IYÉ-TSUGU.

SHIN-SHŌ, named also HIDÉ-NOBU. Son of SUYÉ-YORI. Like his father, he was chiefly known as a painter of fan pictures.

RIŌ-JŌ, named also HIDÉ-MASA. Son of SHIN-SHŌ.

HAYA-TO, named also GEN-SHIN, son of RIŌ-JŌ.

YEI-TOKU, named also SHIGÉ-NOBU and GEN-SHIRO. Eldest son of SHŌ-YEI, and a pupil of his grandfather, MOTO-NOBU. He was engaged by Hidéyoshi to decorate the walls of his castles, and became especially noted for large mural designs. Died 1592, at the age of 47. (See No. 1271.)

MUNÉ-HIDÉ, named also SŌ-SHŪ. Second son of SHŌ-YEI. Painted in the style of his brother YEI-TOKU.

SŌ-HA, third son of SHŌ-YEI.

KIU-HAKU, named also NAGA-NOBU. Fourth son of SHŌ-YEI.

MITSU-NOBU or UKIYO, second son of YEI-TOKU. A clever painter, but inferior to his father. Died in 1608, at the age of 43.

TAKA-NOBU or UKON, son of YEI-TOKU. Inferior to his father and brother. Died 1618, at the age of 47.

YŪ-SHŌ, named also SHŌ-YÉKI and KAI-HOKU. A pupil of YEI-TOKU. It is said that he presented a picture of a dragon to the King of Korea, who sent an autograph letter of thanks in acknowledgment. Died 1615, aged 82. (See No. 1271A.)

KIN-TOKU, named also GEN-SUKÉ. A pupil of YEI-TOKU.

SAN-RAKU (KIMURA), named also MITSU-YORI. In his youth he was a page in the service of Hidéyoshi; but his master, having observed him absorbed in sketching a horse in the sand instead of attending to his duty, placed him under the tuition of YEI-TOKU, whose son-in-law he afterwards became. He was associated with his father-in-law in the mural decorations in the castles of Hidéyoshi's favourites, and may be regarded as one of the greatest colourists and most original designers of his school. He died in 1635, at the age of 76. (See Nos. 1272-3 and 1428.)

SŌ-YU, named also HIDÉ-IYÉ and HIDÉ-NOBU. A son-in-law and pupil of YEI-TOKU. Died 1617, aged 63.

SŌ-SEN or TANÉ-NOBU, a pupil of SHŌ-YEI.

SŌ-CHI, son of SŌ-HA.

IKKEI, named also NAI-ZEN and SHIGÉ-YOSHI. Pupil of SHŌ-YEI.

TANÉ-NAGA (TAKUMI) or SO-SHIN. Pupil of SHŌ-YEI.

GEN-HA. Pupil of SHŌ-YEI.

KIU-HAKU, named also SAYEMON SHŌ-SHIN. Son of KIU-HAKU
NAGA-NOBU.

KIU-YEN, brother of the last named; also named SEI-SHIN or
KIYO-NOBU.

Seventeenth Century :—

SADA-NOBU, son of MITSU-NOBU. Died at the age of 27.

KŌ-I (YAMA-MOTO). A pupil of MITSU-NOBU, and famous as the
teacher of the three brothers MORI-NOBU, NAO-NOBU, and
YASU-NOBU. He died in 1636, leaving two sons, named
KŌ-HO and RIŌ-SHI.

• YŪ-YÉKI, son of SŌ-CHI; named also UJI-NOBU.

SHUN-SETSU, named also SHIGÉ-NOBU. Son of YU-YÉKI.

SHŌ-KWA-DŌ, named also TAKI-MOTO-BO and SHŌ-JŌ. Pupil of
SAN-RAKU. A noted calligraphist and painter of Kioto. He
is best known for original and grotesque sketches called
Kio-ye (Kioto pictures), which bear some resemblance to the
manner of KŌ-RIN. The style was maintained by his pupils
TAKI-MOTO-BO JŌ-JUN and DŌ-ZAN HŌ-ZŌ-BO. Died 1639, at
the age of 57.

SAN-SETSU, named also DA-SOKU-KEN. Son or son-in-law of
SAN-RAKU; and one of the best artists of his period. Died
in 1654, at the age of 62. (See Nos. 1274-5.)

SHIŪ-RI, named also MITSU-NORI. Son of SAN-RAKU.

SŌ-SEN, named also NOBU-MASA and GÉ-KI. Son of SŌ-YU. Died
1658, aged 61.

YŪ-SETSU. Son of KAI-HOKU YŪ-SHŌ. Died 1677, aged 83.

TAN-YU or TAN-YU-SAI, named also MORI-NOBU. Eldest son of
TAKA-NOBU. The most celebrated artist of his school after
MOTO-NOBU. It is said that he first followed the style of
SESSHŪ, and of the Chinese artists of the Sung and Yüen
periods, but he subsequently invented a manner of his own.
He painted the portrait of the retired Emperor, and replaced
KANAOKA'S pictures of the Chinese sages in the Imperial

palace at Kioto. He received the titles of Hōgen, and afterwards Hō-in, and was appointed Édokoro Adzukari. He was one of the most prolific and original painters of his time, and carried the impressionistic style to its highest extreme. He died in 1674, at the age of 72. (See Nos. 1276 *et seq.*)

NAO-NOBU, named also SHU-MEI and JI-TEKI-SAI. Brother of TAN-YU, whose manner he imitated. Died in 1650, at the age of 47. See Nos. 1267-8.

YASU-NOBU, named also BOKU-SHIN-SAI, and the "Ancient Yei-shin." Youngest brother of TAN-YU. Died 1685, aged 72. He left many pupils, whose names are as follows:—NO-MURA SŌ-TATSU, SŌ-SEN, SHŌ-UN, YEI-UN, JŌ-SHIU, RIU-SEN, YEI-JUN, SAN-SÉKI, YEI-WŌ, YEI-SŌ, SHICHI-ZAYÉMON, YEI-KIU, and CHŌ-KŌ (afterwards known as HANA-BUSA ITOHŌ). SŌ-TATSU, a very original artist and accomplished colourist, is also claimed as a pupil of the Tosa school. He died in 1685, at the age of 62. (See Nos. 1294-5.)

TAN-GEN, commonly known as "the Satsuma TAN-YU." A pupil of TAN-YU, who originated the pictorial decoration of the early Satsuma pottery.

TAN-RIŌ (MATSU-BARA). Pupil of TAN-YU.

TSUNÉ-NOBU, named also YŌ-BOKU, KO-SHIN and KŌ-UN-SAI. Son of NAO-NOBU. Died in 1713, at the age of 77. (See Nos. 1304 *et seq.*)

TAN-SHIN, named also MORI-MASA. Son of TAN-YU. Died 1718, aged 65. (See Nos. 1315-7.)

TAN-SETSU, named also MORI-SADA. Son of TAN-YU. Died 1714, aged 59. (See Nos. 1320-2.)

TAN-ZAN. (TSURU-ZAWA.) A pupil of TAN-YU. He left a son named TAN-JI, and two pupils named KO-SHIBA MORI-NAO or TAN-SHUN-SAI, and TACHI-BANA MORI-KUNI. (See Popular school.)

MORI-KAGÉ, (KUSUMI), named also HAN-BEI. A pupil of TAN-YU, who became celebrated as a painter of Kaga pottery.

SESSHIN (KIYO-HARA). A niece of TAN-YU, and wife of MORI-KAGÉ.

YEI-NO, named also SAN-SHĒI and NUI-NO-SUKÉ. Said to be a son or grandson of SAN-SETSU. The author of the *Honchō gwa-shi* (1693), a celebrated biographical list of painters, which

has been extensively quoted in the present work. He was followed by YÉ-RIŪ and YÉ-RIŌ.

TŌ-UN, named also MASU-NOBU or YÉKI-SHIN. Son-in-law of TAN-YU. Died 1694, at the age of 70 (Gonse). (See Nos. 1297 *et seq.*)

TŌ-SHUN, named also FUKU-SHIN, KANÉ-NOBU and RIŌ-SHIN. Son of TŌ-UN. (See No. 1368.)

TAN-GIU, named also MORI-MICHI. Son of SAN-SETSU.

SOKU-YO, named also TANÉ-NOBU. Son of YU-YÉKI. A retainer of the Daimio of Kaga. He left a son named SHU-SEN or FUNA-GAWA.

SHUN-SETSU, named also SHIGÉ-NOBU. Son of YU-YÉKI.

HAKU-YEN, named also KEI-SHIN. Son of YU-YÉKI.

DAI-KAKU, named also UJI-NOBU.

TOKI-NOBU, named also GEN-SHIRŌ. Son of YASU-NOBU. Died 1678, aged 36. (See Nos. 237 and 1570.)

SEKKO (HASÉ-GAWA). Painted in the style of TAN-YU.

KEI-HŌ (TAKA-TA). An original and talented artist. Many of his drawings are engraved in the *Keihō gwa-fu*. He died in 1755, at the age of 81. (See Nos. 1301 to 1303.)

SHUN-SETSU, named also NOBU-YUKI. Son of HAYA-TO.

YEI-HAKU. (See No. 1399.)

BAI-YEI, named also CHI-SHIN, or TOMO-NOBU. Son of HAYA-TO.

SHUN-SHŌ, named also RIŌ-SHIN. Son of HAYA-TO.

BAI-SHUN, named also KIU-SHIN. Son of BAI-YEI.

SHUN-SUI, named also MEI-SHIN. Son of SHUN-SHŌ.

SHUN-SETSU, named also SHIGÉ-NOBU. Son of YU-YÉKI.

KIU-YEN.

KIU-TON, named also RI-SHIN. Son of KIU-HAKU.

KIU-SEKI, named also YU-SHIN, or TOMO-NOBU. Son of KIU-HAKU.

KIU-ZAN, named also KORÉ-NOBU. Son of KIU-YEN.

GIOKU-YEN. Son of KIU-SÉKI.

JIU-SHIN, named also KIN-TA-BŌ. Son of KIU-ZAN. A pupil of TAN-ZAN.

Eighteenth Century:—

RITSU-WŌ (Ō-GAWA). Originally a pupil of the school, but subsequently became famous as a sculptor, peramist, and lacquer painter. He died in 1747, at the age of 84.

SHUN-BOKU (Ō-ōKA). Died in the period Hōreki (1751 to 1764), at the age of 87. (See Popular school.)

SHUN-JIU. Son-in-law of SHUN-BOKU. Died in the period Anyei (1772 to 1781), at the age of 54.

TAN-SEN, named also AKI-NOBU (d. 1756). Son of TAN-SHIN. Died 1728, at the age of 42, leaving two sons named TAN-YEN and TAN-JO.

CHIKA-NOBU, named also Jō-SEN and KO-SHIN, and in his later years YEI-SEN. Son of TSUNÉ-NOBU. Died 1728, aged 69. (See Nos. 1319 and 1372.)

MINÉ-NOBU, named also Hō-SHIN. Son of TSUNÉ-NOBU. Died 1708 (Gonse). (See Nos. 335-40.)

TEN-SHIN, named also YEI-SEN and HAKU-GIOKU, youngest son of TSUNÉ-NOBU. (See No. 1445.)

ZUI-SEN, son of MINÉ-NOBU.

TOMO-NOBU. Son of CHIKA-NOBU.

HISA-NOBU, named also YEI-SEN. Son of CHIKA-NOBU. (See Nos. 1326-30.)

MICHI-NOBU, named also YEI-SEN-IN-Hō-IN. Son of HISA-NOBU. (See No. 1323.) One of the best of the later artists of his school.

SHIŪ-SHIN. Son of TOKI-NOBU.

SUYÉ-NOBU. Son of SHIŪ-SHIN.

I-SHIN. Son of SUYÉ-NOBU.

SUKÉ-KIYO. Son of SUYÉ-NOBU.

Sō-SEN, named also SEI-SHIN, or NARI-NOBU. Son of HAKU-YEN. (See No. 1401.)

HAKU-SEI, named also IN-SHIN, or YORI-NOBU. Son of Sō-SEN.

Tō-SHUN, or YOSHI-NOBU. Son or pupil of Tō-SHUN KANÉ-NOBU. Died 1798.

YEI-SHI. A pupil of MICHI-NOBU, but afterwards attached to the Ukiyo-yé school. (See No. 1403.)

JŌ-SEN or TSUNÉ-KAWA, son of ZUI-SEN.

Nineteenth Century :—

KORÉ-NOBU, named also GEN-SHI-SAI and Yō-SEN-IN-Hō-IN. Son of MICHI-NOBU. Died 1808, at the age of 55. (See Nos. 1329-33.)

NAGA-NOBU, named also **I-SEN IN HŌ-IN**. Son of **MICHI-NOBU**.
Died 1828, aged 53. (See Nos. 1336 *et seq.*)

OSA-NOBU, named also **KWAI-SHIN-SAI** and **SEI-SEN HŌGEN**. Son
of **NAGA-NOBU**. (See Nos. 1345 *et seq.*)

TAN-SHIN-SAI MORI-MICHI. (See Nos. 1437 *et seq.*)

TAN-YEN-SAI MORI-ZANÉ. Son of **MORI-MICHI**. (See Nos. 1552
et seq.)

TAN-GEN-SAI MORI-TSUNÉ. (See Nos. 1643 *et seq.*)

KADZU-NOBU. Famous for his portraits of the Sixteen Arhats
exhibited at Shiba in Tokio. (See Nos. 1376 *et seq.*)

MASA-NOBU, named also **SHŌ-SEN-IN-HŌIN**. Son of **OSA-NOBU**.
Still living. (See Nos. 1532 *et seq.*)

RIŌ-SHŌ, named also **HIDÉ-MASA**.

The names of many other artists of the present century will be
found in the following list of paintings.

KANO SCHOOL.

1251. Kakémono, on paper, painted in colours. Size, $24\frac{3}{8} \times 13\frac{3}{8}$.
Chinese landscape.
Painted by KA-NO MASA-NOBU or YU-SŒI. Seal obliterated.
Fifteenth century.
1252. Kakémono, on paper, painted in monochrome. Size, $26\frac{1}{2} \times 12\frac{5}{8}$.
Chung-li K'üan (Jap. SHÖRIKEN), or Katsu-gen (KOH YÜEN).
A bearded man, in loose attire, borne upon the waves by a sword.
Painted by KA-NO MOTO-NOBU. Seal. Early part of
sixteenth century.
Chung-li K'üan, described by Mayers as the first and greatest in the
category of the Eight Immortals, is said to have flourished during the Chow
dynasty. A long narration of his miraculous birth and supernatural gifts
and achievements is contained in the *Reisen zen den*, but the ingenuity of
the story is less remarkable than its extravagance, and scarcely greater
than its veracity.
His attribute is a sword, by means of which he is said to have been able
to travel upon the water. He must not be mistaken for Lü Tung-pin, his
pupil, who is also distinguished by a sword. A figure with like charac-
teristics also appears under the name of Koh Yüen (Jap. Katsu-gen).
The picture has been engraved in the *Wa-kun mei-gwa yen*.
- 1253 and 1254. Pair of kakémonos, on paper, painted in mono-
chrome. Size, $36 \times 12\frac{1}{2}$.
Wild Geese.
Rapid style.
Painted by KA-NO MOTO-NOBU. Seal. Early part of
sixteenth century.
1255. Kakémono, on paper, painted in monochrome. Size, $20\frac{3}{8} \times 8\frac{3}{8}$.
Pêh I and Shuh Ts'i (Jap. HAKÜI and SHIKUSEI).
Two scholars conversing in a mountain retreat.
-

The picture is in the shape of a fan, and was probably painted as a decoration for a screen or slide, or as a fan mount.

Painted by KA-NO MOTO-NOBU. Seal. Early part of sixteenth century.

Pêh I and Shuh Ts'i, two brothers who lived in the twelfth century B.C., are renowned as examples of fraternal affection and purity of mind. Their father wished to confer the succession upon Shuh Ts'i, the younger, but he declined to accept his brother's birthright, and proved his sincerity by disappearing from the scene. Pêh I, in turn, rejected the inheritance, under the plea that he might not act in disobedience to his father's wishes, and to avoid dissension he also withdrew, leaving the succession to a third brother. He joined Shuh Ts'i in a life of seclusion, and the two passed the rest of their days in the uninterrupted enjoyment of fraternal and intellectual communion.

1256 to 1258. Set of three kakémonos, on paper, painted in colours. Size, $50\frac{1}{4} \times 21\frac{3}{8}$.

(1) and (2). Sparrows and peonies.

(3). Crane (*Grus viridirostris*).

Painted by KA-NO MOTO-NOBU. Seal. Early part of sixteenth century.

1259. Kakémono, on silk, painted in colours. Size, $13\frac{3}{4} \times 9\frac{5}{8}$.

Hawk and sparrow.

Painted in the style of the Yamato school.

The details are executed with a delicacy of finish rarely displayed in the works of this artist, who moreover seldom worked upon silk. The value placed upon it by its original possessors is manifested in the extraordinary series of envelopes by which it is guarded.

Painted by KA-NO MOTO-NOBU. Seal. Certificates. Early part of sixteenth century.

1260. Kakémono, on paper, painted in monochrome. From the Franks collection. Size $21\frac{1}{4} \times 33\frac{1}{2}$.

"The Three Laughters."

Painted by KA-NO MOTO-NOBU. Seal. Early part of sixteenth century.

The story illustrated is that of a Chinese sage who had retired from active life, vowing never to move beyond the confines of his insular retreat. On one occasion, however, he received a visit from two old comrades, and after having made merry with them, was unconsciously beguiled while dazed with argument and repeated cups of wine, to cross the bridge that linked him to the outer world. The moment chosen by the artist is

that in which the two guests, having achieved their object, are laughing at their forsown friend, and he, taken by surprise, cannot help joining in their glee.

1261. **Kakémono**, on paper, painted in monochrome. Size $24 \times 11\frac{3}{4}$.
Chinese Juggler with Monkey.
 Painted by KA-NO MOTO-NOBU. Seal. Early part of sixteenth century.
1262. **Kakémono**, on paper, painted in colours. Size, $49\frac{7}{8} \times 21$.
Two Chinese Sages.
 Their dresses and the branches of the trees are violently agitated by a strong wind.
 Painted by KA-NO MOTO-NOBU. Seal. Early part of sixteenth century.
 This is a copy of the Chinese painting No. 71, or of some work that preceded both. The story illustrated by the sketch has not been traced.
- 1263 to 1265. Set of three kakémonos, on paper, painted in monochrome. Size, $30\frac{1}{4} \times 13\frac{1}{4}$.
 (1) and (2). **Chinese landscapes. Summer and Winter.**
 (3). **Hotel.** See p. 37.
 Rapid style.
 Painted by KA-NO MOTO-NOBU (?). Seal. Sixteenth century.
1266. **Kakémono**, on paper, painted in colours. Size, $15 \times 23\frac{7}{8}$.
Bird and flowers.
 Drawn in the style of MOTONOBU.
 Painted by KA-NO UTA-NO-SUKÉ. No seal. Certificate of authenticity. Early part of sixteenth century.
1267. **Kakémono**, on paper, painted in monochrome. Size, $35\frac{3}{4} \times 12\frac{1}{8}$.
Bird and pine-tree.
 Rapid style.
 Painted by KA-NO NAO-NOBU. Seal. Seventeenth century.
1268. **Kakémono**, on silk, painted in monochrome. Size, $8\frac{1}{4} \times 12\frac{3}{4}$.
Sparrow.
 Painted by KA-NO NAO-NOBU. Signed. Seal. Seventeenth century.

1269. *Kakémono*, on paper, painted in monochrome. Size, $12\frac{1}{2} \times 20\frac{3}{8}$.

Birds and bamboos.

Painted by KA-NO SHŌ-YEI. Seal. Sixteenth century.

1270. *Kakémono*, on paper, painted in colours. Size, $42 \times 18\frac{3}{8}$.

Mandarin ducks.

Painted by KA-NO SHŌ-YEI. Signed. Seal. Sixteenth century.

1271. *Kakémono*, on paper, painted in colours. Size, $35 \times 16\frac{1}{2}$.

Mao Nü (Jap. MŌJŌ SENNIN).

A youthful female figure, clad in skins and leaves; she carries a fruit and blossom-bearing branch of the peach-tree of longevity, and a basket containing a roll, a pine-branch, and loquats. The style of painting bears great resemblance to that of MOTONOBU.

A similar picture by a Chinese artist, named CHING SOH-TAO, is engraved in the *Wa-kan shiu-gwa yen*.

Painted by KA-NO YEI-TOKU. Seal. Sixteenth century.

Mao Nü is described in the *Ressen zen den*, as a female of wild aspect, covered with long hair, who was often met in the mountains by travellers and hunters. To those who questioned her, she related that she had been a maid of honour in the palace of the Emperor, and that after the fall of the T'sin dynasty (206 B.C.) she fled to the solitude of the mountains, where, by living upon pine-leaves, she at length lost the sense of hunger, and became so light that she was able to soar in space unimpeded by earthly grossness.

- 1271a. *Kakémono*, on paper, painted in monochrome. Size, $44\frac{1}{2} \times 18\frac{1}{2}$.

Chinese Sage.

An aged man standing upon the borders of a stream watching the movements of a crab.

Painted by KAI-HOKU YŪ-SHŌ. Two seals. Sixteenth century.

1272. *Kakémono*, on paper, painted in monochrome. Size, $16 \times 33\frac{1}{4}$.

Landscape. Eight celebrated prospects. Moonlight.

Painted by KA-NO SAN-RAKU. Signed SAN-RAKU. Seal. End of sixteenth century.

1273. Kakémono, on paper, painted in monochrome. Size, $11\frac{3}{4}$ × 8.

The Three-clawed Dragon.

Copied from a painting by CHŌ DENSU, probably the gigantic ceiling decoration of the temple of Tōfukuji in Kioto.

Painted by KA-NO SAN-BAKU. Signed. Sixteenth century.

1274. Kakémono, on paper, painted in monochrome. Size, $36\frac{1}{2}$ × $15\frac{3}{4}$.

Landscape. Rain scene.

This is an anticipation of the impressionist school, a few almost shapeless strokes of the brush being made to suggest with remarkable force the drenching downpour of a tropical shower.

Painted by KA-NO SAN-SETSU. Signed SAN-SETSU. Seal. Early part of seventeenth century.

1275. Kakémono, on paper, painted in colours. Size, $38\frac{1}{2}$ × $14\frac{7}{8}$.
Quails and millet.

Painted by KA-NO SAN-SETSU. Seal. Early part of seventeenth century.

- 1276 and 1277. A pair of kakémonos, on paper, painted in colours. Size, $46\frac{1}{4}$ × $18\frac{3}{8}$.

(1.) Shen Nung. (See No. 614.)

An aged man with massively moulded features, large prominent eyes, and two rudimentary horns upon the brow. He is clad in skins, leaves, and feathers, and is writing upon a tablet that bears the mystic diagrams revealed to Fuh-hi upon the back of the dragon-horse.

(2.) Yü the Great. (See No. 215.)

A personage in the ancient dress of the Chinese Emperors. The robe is ornamented with emblematic designs of the sun, moon, stars, pheasants, dragons, and mountains.

Painted by KA-NO TAN-YU. Signed HŌ-IN TAN-YU, aged seventy. Seal (KUNAIKIYO NO IN). Seventeenth century (1671).

1278. Kakémono, on silk, painted in colours. Size, $15\frac{1}{2}$ × $34\frac{1}{4}$.

Chinese landscape.

Rapidly sketched in ink, and lightly washed with colour.

Painted by KA-NO TAN-YU (?). Signed TAN-YU-SAI. Seal. (MORI-NOBU.) Seventeenth century (?).

1279 and 1280. A pair of kakémonos, on silk, painted in colours.
Size, $48\frac{1}{2} \times 20\frac{3}{4}$.

Falcons.

Executed with more attention to detail than is seen in most of the pictures of this artist.

Painted by KA-NO TAN-YU. Signed TAN-YU Hō-GEN. Seal (MORI-NOBU). Seventeenth century.

1281 and 1282. Pair of kakémonos, on silk, painted in monochrome. Size, 55×21 .

Dragon and Tiger.

The head of the dragon emerging from the storm-cloud affords an admirable example of the combined skill and force of the artist.

The tiger is conventional in treatment.

Painted by KA-NO TAN-YU. Signed TAN-YU-SAI. Seal (Hō-GEN TAN-YU). Seventeenth century.

1283. Kakémono, on silk, painted in monochrome. Size, $10\frac{5}{8} \times 24$.
Landscape.

Mountain and lake scenery. "Impressionist" style.

Painted by KA-NO TAN-YU. Two seals. Seventeenth century.

1284. Kakémono, on silk, painted in monochrome. Size, $38\frac{1}{4} \times 14\frac{1}{2}$.
Chinese landscape.

Rapidly sketched.

Painted by KA-NO TAN-YU. Signed TAN-YU. Seal. Seventeenth century.

1285. Kakémono, on silk, painted in monochrome. Size, $26\frac{3}{4} \times 13\frac{1}{2}$.
Samantabhadra seated upon an elephant.

Painted by KA-NO TAN-YU. Seal. Seventeenth century.

1286. Kakémono, on silk, painted in monochrome. Size, $18 \times 30\frac{3}{8}$.
Landscape.

Rocks, mist, and water, suggested by a few lines and seemingly haphazard dashes of ink.

Painted by KA-NO TAN-YU. Signed TAN-YU Hō-GEN. Seal (Hō-GEN TAN-YU). Seventeenth century.

1287. Kakémono, on silk, painted in colours. Size, $79 \times 37\frac{3}{4}$.

Kwanyin.

The form known as "Sei-dzu Kwannon." A female figure in simple white dress, seated upon a rock. By her side is a small vase holding a branch of bamboo. A waterfall in the background is visible through the translucent nimbus.

Strongly outlined in ink, and lightly tinted with colour.

Painted by KA-NO TAN-YU at the age of sixty-three. Signed HŌ-IN TAN-YU. Seal. Seventeenth century (1664).

1288. Kakémono, on silk, painted in monochrome. Size, $35 \times 14\frac{1}{2}$.

Chung Kwei. (See No. 687.)

The demon-queller is clenching his fist, and stamping his foot with rage while looking up after the evasive demons.

Painted by KA-NO TAN-YU. Signed TAN-YU HŌ-IN, aged sixty-five. Seal (SEI-MEI). Seventeenth century (1666).

1289. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 19\frac{3}{8}$.

Chinese landscape.

Strongly outlined in ink, with light colour washes.

Painted by KA-NO TAN-YU. Signed HŌ-IN TAN-YU, aged sixty-seven. Seal. Seventeenth century (1668).

1290. Kakémono, on silk, painted in colours. Size, $16 \times 29\frac{3}{4}$.

Jurōjin, with crane and white stag.

This picture illustrates the community of emblems between Jurōjin and Fukurokujin. (See p. 44.)

Painted by KA-NO TAN-YU. Signed HŌ-IN TAN-YU, aged sixty-nine. Seal (SEI-MEI). Seventeenth century (1670).

1291. Kakémono, on silk, painted in colours. Size, $50\frac{1}{2} \times 31\frac{1}{4}$.

Kwanyin the Unsurpassable (ANOKU KWANNON).

The goddess clothed in a white dress with flowing folds, is seated upon a rock by the sea-shore. At her feet stands a Chinese boy in an attitude of prayer, and above, in the clouds, is seen a martial figure, probably Ida Ten, holding a sword enveloped in a cloth wrapper.

Painted by KA-NO TAN-YU. Signed HŌ-IN TAN-YU, aged sixty-seven. Seal. Seventeenth century (1668).

1292. Kakémono, on silk, painted in monochrome. Size, $60 \times 26\frac{1}{2}$.
Crow and pine-tree.

Painted by KA-NO TAN-YU (? forgery). Signed HŌ-GEN TAN-YU. Seal. Seventeenth century.

1293. Kakémono, on silk, painted in monochrome. Size, $36\frac{7}{8} \times 13\frac{1}{4}$.
Doves and pine-tree.

Painted by KA-NO TAN-YU. Signed TAN-YU-SAL. Seal. Seventeenth century.

The Pigeon is regarded by the Chinese as a symbol of longevity, from the custom which prevailed under the Han dynasty "of bestowing upon persons above the age of eighty a jade-stone staff, upon which the figure of a bird was engraved, the pigeon being believed to have peculiar powers of digesting its food, and a wish for similar strength on the recipient's part being thus symbolized." See Mayers' 'Chinese Reader's Manual,' p. 1, No. 272, and 'Chinese Notions about Pigeons and Doves,' by T. Watters, 'Trans. Shanghai Branch of the Royal Asiatic Society, 1867.'

1294. Kakémono, on silk, painted in monochrome. Size, $39\frac{5}{8} \times 18$.
Botankwa Shōhaku.

A priest riding upon an ox.

Painted by KA-NO YASU-NOBU. Signed HŌ-GEN YEI-SHIN. Seal. Seventeenth century.

Botankwa was a priest of royal descent, whose real name was Shōhaku, but who assumed the name of Botankwa, or "Peony Flower," from caprice. He was a great student and lover of poetry, and was fond of travelling in search of scenery ("climbing mountains"). He settled in early life in the town of Sakai, and it is said that he was in the habit of riding upon a bull with gilded horns, reading his books, regardless of the laughter of those whom he met. In his old age he removed to Ikéda in the province of Settsu, and there with his "Three Affections," the wine-cup, incense-burning, and flowers, he passed his days until the civil wars caused him to remove to Idzumi, where he died in 1527 at the age of eighty-four.

He is usually represented riding upon an ox whose horns are decorated with peonies. (See *Fusō Initsu Den* and *San-zai dzu-yé*.)

1295. Kakémono, on silk, painted in colours. Size, $12\frac{1}{8} \times 21$.
Landscape.

Dashed in with rapid strokes of the brush. When looked at closely, the sketch has the aspect of a chaos of blotches, but seen from a distance, the apparently unmeaning splashes of ink assume form with wonderful suggestiveness as a mountain scene half concealed by mists.

Painted by KA-NO YASU-NOBU. Signed HŌ-GEN YEI-SHIN. Seal. Seventeenth century.

1296. Kakémono, on silk, painted in colours. Size, $44\frac{3}{4} \times 16\frac{1}{4}$.

White Phoenix. (See No. 867.)

Painted by KA-NO HIDÉ-NOBU (or YEKI-SHIN). Signed HŌ-GEN HIDÉ-NOBU. Seal. Eighteenth century.

1297. Kakémono, on paper, painted in colours. Size, $12\frac{3}{4} \times 11\frac{3}{4}$.

Kao Tsu of the Han dynasty (Jap. KAN NO Kōso).

A Chinese warrior in complete armour, with dragon-crested helmet, holding in one hand a sword, in the other a feather-fan.

Painted by KA-NO TŌ-UN, or YÉKI-SHIN. Seal. Signed YÉKI-SHIN. Seventeenth century.

Liu Pang, or Kao Tsu, was the founder of the Han dynasty (B.C. 206). Originally a peasant, he rose into fame as a warrior during the insurrection raised by Hiang Liang against the successor of She Hwang Ti in B.C. 209, and aided by the counsel of his astute adherents Ch'en Ping and Chang Liang and the strong arms of Fan Kw'ai and Han-sin, he speedily attained a position of supreme power. Finally, after defeating Hiang Tsi, the nephew of Hiang Liang, he received, in 206 B.C., the insignia of Empire.

He was at first noted for his clemency and moderation, but in his old age fell into vicious self-indulgence, and ungratefully ordered the execution of his faithful retainer Fan Kw'ai, who some time before had dared to upbraid him for his dissolute life. He died 195 B.C., leaving the throne to his cruel wife, the Empress Lü.

The meeting with the dragon depicted in the drawing No. 1041 is one of the fabulous incidents of his early career.

1298 and 1299. A pair of kakémonos, on silk, painted in monochrome. Size, $39 \times 14\frac{1}{2}$.

Han Shan and Shih-te. (See No. 606.)

Two figures, one holding a scroll, the other a rice-straw besom. They have the attire and bearing of boys, but their eyes are furrowed by the wrinkles of age.

Painted by KA-NO TŌ-UN. Signed YÉKI-SHIN. Seal. Seventeenth century.

1300. Kakémono, on silk, painted in colours. Size, $31\frac{1}{2} \times 12\frac{1}{4}$.

Two Chinese Sages in conversation over a scroll.

Painted by KA-NO TŌ-UN. Signed TŌ-UN. Seal (NIJIWARA). Seventeenth century.

1301 to 1303. A set of three kakémonos, on paper, painted in monochrome. Size, $37 \times 13\frac{3}{4}$.

(1.) **Gama Sennin.** (See No. 703.)

The rishi appears here to have caught his frog by means of a fishing-rod.

(2.) **Li T'ieh Kwai liberating his spiritual Essence.**
(See No. 1348.)

(3.) **Kin Kao riding through the air upon a carp.**
(See No. 794.)

Painted by KA-NO KEI-HŌ. Two seals. End of seven-teenth century.

1304. **Kakémono, on silk, painted in colours. Size, $34\frac{3}{8} \times 15\frac{1}{4}$.
Kwanyin the Unsurpassable.**

Compare with the figure by TAN-YU, No. 1291.

Painted by KA-NO TSUNÉ-NOBU. Signed. Seal. End of seventeenth century.

1305. **Kakémono, on silk, painted in colours. Size, $19 \times 34\frac{7}{8}$.
Su-she and his friends at Ch'ih Pi. (See No. 824.)**

Lake scene. Three Chinese sages in a boat drifting over the moonlit surface of a lake.

Painted by KA-NO TSUNÉ-NOBU. Signed TSUNÉ-NOBU Seal. End of seventeenth century.

1306 to 1308. **A set of three kakémonos, on silk, painted in monochrome. Size, $37\frac{1}{2} \times 14$.**

(1) and (2). **Chinese landscapes. Summer and winter scenes.**

(3). **Fukurokujiu. (See p. 30.)**

Painted by KA-NO TSUNÉ-NOBU. Signed TSUNÉ-NOBU. Seal. Seventeenth century.

1309 to 1311. **Set of three kakémonos, on paper, painted in monochrome. Size, $48 \times 20\frac{3}{8}$.**

(1). **Landscape.**

(2) and (3). **Wild Geese.**

Painted in the most rapid manner of the school, and resembling in style the pictures of MOTONOBU, Nos. 1253 and 1254.

Painted by KA-NO TSUNÉ-NOBU. Seal. Seventeenth century.

1312. **Kakémono, on silk, painted in colours. Size, $38\frac{5}{8} \times 15\frac{1}{4}$.
Cranes.**

Ink sketch, lightly tinted with colour.

Painted by KA-NO TSUNÉ-NOBU. Signed TSUNÉ-NOBU. Seal. Seventeenth century.

1313. Kakémono, on silk, painted in colours. Size, $34\frac{3}{4} \times 15\frac{1}{2}$.

Chow Mao-shuh (Jap. SHUMŌSHIKU), the **Philosopher Chow**.

A sage seated on the border of a lake gazing at the lotus-flowers. Calligraphic style; lightly tinted with colour.

Painted by KA-NO TSUNÉ-NOBU. Signed TSUNÉ-NOBU. Seal. End of seventeenth century.

Chow Mao-shuh, or Chow Tun-i, was a famous scholar of the eleventh century (A.D. 1017-1073), who, after holding various high positions in the state, retired from the world, abandoning himself to philosophic contemplation and to rapt admiration of the flowers of the lotus (*E-hon Rīōzai*, vol. iii.). According to Mayers, he is considered second only to Chu Hi (A.D. 1130 to 1200) in matters of philosophy and research.

1314. Kakémono, on paper, painted in monochrome. Size, $49 \times 17\frac{1}{2}$.

Saigiō Hōshi. (See No. 204.)

An old priest in travelling dress, with a large hat and long staff.

Painted by KA-NO TSUNÉ-NOBU. Signed TSUNÉ-NOBU. Seal. End of seventeenth century.

1315. Kakémono, on silk, painted in colours. Size, 36×12 .

Dove and plum blossom.

Painted by KA-NO TAN-SHIN or MORI-MASA. Signed TAN-SHIN. Seal. End of seventeenth century.

This subject is of considerable antiquity. The original is seen in a well-known picture by the Sung Emperor Hwui Tsung, which has been engraved in the *Wa-Kan mei-gwa yen* (1751), and is frequently copied upon lacquer and ceramic ware. The pigeon and the plum or pine tree are associated as emblems of longevity. (See No. 1293.)

1316. Kakémono, on silk, painted in colours. Size, $42\frac{3}{4} \times 19\frac{1}{4}$.

T'ung Fang-so (Jap. TŌBOSAKU). (See No. 615.)

A Chinese sage receiving the peaches of longevity from an attendant.

Painted by KA-NO TAN-SHIN. Signed. Seal. End of seventeenth century.

1317. Kakémono, on silk, painted in colours. Size, $59\frac{1}{2} \times 26\frac{1}{2}$.

Crane and plum-tree.

Painted by KA-NO TAN-SHIN. Signed TAN-SHIN. Seal. End of seventeenth century.

1318. Kakémono, on silk, painted in monochrome. Size, $11\frac{7}{8} \times 12\frac{7}{8}$.
Hotel. (See p. 37.)
 Painted by TAKA-TA KEI-HŌ. Signed KEI-HŌ YEI-SAL Seal.
 Seventeenth century.
1319. Kakémono, on silk, painted in colours. Size, $51\frac{3}{8} \times 31\frac{1}{8}$.
Lin Hwo-ching. (See No. 670.)
 A Chinese sage attended by a crane.
 Painted by KA-NO CHIKA-NOBU. Signed CHIKA-NOBU. Seal.
 End of seventeenth century.
1320. Kakémono, on silk, painted in colours. Size, 40×14 .
Lin Hwo-ching. (See No. 670.)
 A Chinese sage accompanied by a crane. A blossoming plum-tree stands in the foreground.
 Painted by KA-NO TAN-SETSU. Signed TAN-SETSU. Seal.
 End of seventeenth century.
- 1321 and 1322. A pair of kakémonos, on silk, painted in colours.
 Size, 40×14 .
Chinese landscapes.
 Painted by KA-NO TAN-SETSU. Signed TAN-SETSU. Seal.
 End of seventeenth century.
1323. Kakémono, on silk, painted in colours. Size, $15\frac{1}{2} \times 37$.
Flying crane.
 Painted by KA-NO MICHINOBU. Signed HŌ-GEN YEI-SEN.
 Seal. Eighteenth century.
- 1324 and 1325. A pair of kakémonos, on silk, painted in colours.
 Size, $32\frac{1}{4} \times 12$.
Birds and flowers.
 Painted by KA-NO MUNÉ-NOBU. Seal. Eighteenth century.
1326. Kakémono, on silk, painted in monochrome. Size, $36\frac{3}{8} \times 18\frac{1}{4}$.
Swallow and lotus.
 Painted by KA-NO HISA-NOBU. Signed HISA-NOBU. Seal.
 Eighteenth century.
1327. Kakémono, on silk, painted in colours. Size, $19 \times 33\frac{7}{8}$.
Japanese landscape.
 View of Énoshima, with Mount Fuji in the distance.

The apparent size of the mountain is enormously exaggerated—a very common practice with Japanese artists.

Painted by KA-NO HISA-NOBU. Signed HISA-NOBU. Seal. Eighteenth century.

1328. Kakémono, on silk, painted in colours. Size, $33\frac{1}{2} \times 14\frac{3}{8}$.

White falcon.

Painted by KA-NO HISA-NOBU. Signed HISA-NOBU. Seal. Eighteenth century.

1329. Kakémono, on silk, painted in colours. Size, $33\frac{1}{2} \times 19\frac{1}{2}$.

Flying squirrel (*Pteromys momoga*).

A clever drawing from nature. Compare with plate in Siebold's 'Fauna Japonica.'

Painted by KA-NO KORÉ-NOBU. Signed GEN-SHI-SAI HŌ-IN. Seal. End of eighteenth century.

1330. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 16$.

Jurōjin with stag. (See p. 44.)

Painted by KA-NO KORÉ-NOBU. Signed YŌ-SEN IN HŌ-IN. Seal. End of eighteenth century.

- 1331 to 1333. Set of three kakémonos, on silk, painted in monochrome. Size, $44\frac{1}{2} \times 22\frac{1}{2}$.

(1) and (2). Chinese landscapes.

(3). Fukurokujiu in conversation with the Emperor Chên Tsung (P).

Fukurokujiu is distinguished by his lofty forehead. The Emperor, who holds a sceptre, is probably Chên Tsung of the Sung dynasty. The white stag is receiving food from a boy, and the crane is seen wandering in an adjacent grove of bamboos.

Painted by KA-NO KORÉ-NOBU. Signed YŌ-SEN IN HŌ-IN. Seal. End of eighteenth century.

An account of the interview between Chên Tsung and a personage answering the description of Fukurokujiu, but called Jurōjin, is given in the *Fūzoku Shi*, or Record of Customs, an extract from which in the *Hengaku ki han* has been translated by Signor Puini (*I sette Genii della Felicità*, 1872). The passage is of interest, as showing the identity of Fukurokujiu and Jurōjin (see p. 44).

1334. Kakémono, on silk, painted in colours. Size, $66\frac{1}{2} \times 27\frac{3}{8}$.

Chung Kwei. (See No. 687.)

A life-size figure of martial aspect, clothed in a red robe upon which is embroidered a dragon.

Painted by KA-NO I-SHIN. Signed HŌ-GEN I-SHIN. End of eighteenth century.

1335. Kakémono, on silk, painted in colours. Size, $37\frac{5}{8} \times 13\frac{7}{8}$.

Arhat.

An aged man holding a bamboo staff. His sacred character is indicated by the translucent nimbus and the enlargement of the ear-lobes.

Painted by KA-NO TŌ-SEN. Signed ZEN-RAKU-SAI TŌ-SEN HŌ-GEN. Seal. Nineteenth century.

1336. Kakémono, on paper, painted in colours. Size, $50\frac{7}{8} \times 21\frac{3}{8}$.

Falcon.

Painted by KA-NO NAGA-NOBU. Signed I-SEN HŌ-GEN. Seal. Early part of nineteenth century.

- 1337 and 1338. Pair of kakémonos, on silk, painted in colours. Size, $43\frac{1}{2} \times 16\frac{1}{4}$.

Chinese landscapes. Agricultural scenes.

Painted by KA-NO NAGA-NOBU. Signed I-SEN HŌ-GEN NAGA-NOBU. Early part of nineteenth century.

Chinese agriculture is a very favourite subject with artists of the Kano school. Many large serial pictures by MOTONOBU, YEITOKU, and others have been painted to show the different stages of farming and preparation of rice.

- 1339 and 1340. Pair of kakémonos, on silk, painted in colours. Size, $33 \times 11\frac{7}{8}$.

Chinese landscapes. Sunset and moonlight.

Painted by KA-NO NAGA-NOBU. Signed I-SEN IN HŌ-IN. Seal. Early part of nineteenth century.

1341. Kakémono, on silk, painted in colours. Size, $16\frac{3}{4} \times 30\frac{1}{4}$.

Japanese landscape. Spring. A view of a lake and paddy fields.

In the foreground a party of mountebanks are amusing a little group of peasants in front of a cottage. Ploughing and other agricultural operations are going on in the vicinity. The perspective of the cattle in the middle distance is peculiar even for a Japanese picture.

Painted by KA-NO NAGA-NOBU. Signed I-SEN IN HŌ-IN. Seal. Early part of nineteenth century.

1342. Kakémono, on silk, painted in colours. Size, $41\frac{3}{8} \times 13\frac{1}{2}$.
Japanese landscape. Lake scene, with Mount Fuji in the distance.
 Painted by KA-NO NAGA-NOBU. Signed ISEN FUS-WABA NO NAGA-NOBU. Seal. Early part of nineteenth century.
1343. Kakémono, on paper, painted in colours. Size, $21 \times 36\frac{1}{8}$.
Chinese landscape. Lake and mountain scenery.
 Painted by KA-NO NAGA-NOBU. Signed I-SEN IN HŌ-IN. Seal. Early part of nineteenth century.
1344. Kakémono, on silk, painted in colours. Size, $34\frac{1}{2} \times 13\frac{1}{4}$.
Fukurokuju. (See p. 30.)
 Painted by KA-NO NAGA-NOBU. Signed I-SEN FUJI-WARA NO NAGA-NOBU. Seal. Nineteenth century.
1345. Kakémono, on silk, painted in colours. Size, $19\frac{5}{8} \times 33\frac{7}{8}$.
The Seven Sages of the Bamboo Grove. (See No. 765.)
 Painted by KA-NO OSA-NOBU. Signed SEI-SEN HŌ-GEN. Seal. Nineteenth century.
1346. Kakémono, on silk, painted in colours. Size, $14\frac{7}{8} \times 24\frac{3}{8}$.
"Adzumaya-buné." The elopement of Adzumaya Kimi.
 A Court noble and lady in a boat drifting along the moonlit river.
 Painted by KA-NO OSA-NOBU. Signed SEI-SEN HŌ-GEN. Seals. Nineteenth century.
 The picture represents an incident in the *Genji Monogatari*, the elopement of a Court lady named Adzumaya Kimi with her lover, Nio Giōbu Kiō, the son of Hikaru Genji, upon the Uji river. (See *Sha-hō Bukuro*, vol. i.)
- 1347 and 1348. A pair of kakémonos, on silk, painted in colours. Size, $40\frac{3}{8} \times 15$.
Gama Sennin. (See No. 703.)
 A wild-looking figure caressing a three-legged toad.
Li T'ieh Kwai (Jap. TEKKAI SENNIN).
 A ragged cripple breathing forth a miniature image of himself.
 Painted by KA-NO OSA-NOBU. Signed SEI-SEN HŌ-GEN. Seal. Nineteenth century.
 Li T'ieh Kwai is one of the most familiar of the Taoist Rishis. According to the *Ressen zen Den* he was a pupil of Lao-tsz', and possessed the

power of setting free his spirit from the encumbrance of its earthly frame. One day, desiring to visit his instructor in the mountain of the Immortals, he instructed a disciple to take charge of his body, saying that he (*i.e.* his vital or spiritual essence) would return to resume possession in seven days. On the sixth day the guardian received intelligence that his mother was sick, and in conformity with the laws of filial piety was forced to depart and hasten to her succour. On the seventh day the spirit of T'ieh Kwai returned according to promise, but, the material frame having disappeared, it was compelled to take refuge in the dead body of a starved toad. Hence the face of the Rishi was from that time ugly, and he was lame in gait. (*Ressen zen Den*, vol. i.)

The story as told by Mayers differs somewhat in detail. The original form of the Rishi is said to have been of noble proportions and aspect, but the spirit on its return from its journey, finding the body to have become devitalized in consequence of its desertion by the disciple, entered the corpse of a lame and crooked beggar whose soul had at that moment taken its flight, and in this shape the philosopher continued his existence supporting his halting footsteps with an iron staff.

He is included by the Taoist writers in the category of the Eight Immortals, but no precise period is assigned to his existence upon earth (Mayers). It appears probable that he was a real personage, and that the fable here narrated was an invention by himself or his disciples to explain his physical defects.

1349 to 1351. Set of three kakémonos, on silk, painted in colours. Size, $42 \times 13\frac{7}{8}$.

Chinese landscapes. Spring, summer, and winter views.

Painted by KA-NO OSA-NOBU. Signed SEI-SEN HŌ-GEN. Seal. Nineteenth century.

1352. Kakémono, on silk, painted in colours. Size, $16\frac{1}{2} \times 24\frac{1}{2}$.

Falcon and egret.

Sketched in the style of TANYU.

Painted by KA-NO OSA-NOBU. Signed SEI-SEN IN HŌ-IN. Seal. Nineteenth century.

1353. Kakémono, on silk, painted in monochrome. Size, $37\frac{1}{2} \times 11\frac{1}{8}$.

Lion and cub. (See No. 1553.)

A lion has cast his offspring from a precipice and stands watching the result with an expression of ferocious interest.

Painted by KA-NO OSA-NOBU. Signed SEI-SEN HŌ-GEN. Seal. Nineteenth century.

The paternal lion is said to be in the habit of testing the viability of his cubs by casting them from a high rock. If the result of this Spartan experiment be fatal, it is considered a proof that the youthful victim was unworthy to attain the dignity of full lionhood.

1354. Kakémono, on silk, painted in colours. Size, $37\frac{3}{8} \times 10\frac{3}{8}$.

Wave birds (NAMI NO CHIDORI).

Small birds flying above the surface of the waves.

Painted by KA-NO OSA-NOBU. Signed SEI-SEN IN HŌ-IN.
Seal. Nineteenth century.

The *Nami no Chidori* is described by Mr. Suyematz as "a small sea-bird that always flies in large flocks. Its cries are considered very plaintive, and are often alluded to by poets." The name is probably applied to any small birds that fly about the shore, and Messrs. Blakiston and Pryer state that it may belong to any kind of sandpiper, plover, or dotterel. In pictures the Chidoris are represented as having the size and general aspect of sparrows. The artist, by a play of fancy, sometimes makes it appear that the little flutterers are a transformation of the spherules of spray detached from the wave crests.

1355 to 1357. A set of three kakémonos, on silk, painted in colours. Size, $33\frac{1}{2} \times 12\frac{1}{4}$.

(1) and (2). Chinese landscapes.

(3). Ch'ên Nan (Jap. CHINNEN SENNIN). See No. 795.

A man of wild aspect holding up a cup from which a dragon is darting into the skies.

Painted by KA-NO OSA-NOBU. Signed SEI-SEN HŌ-GEN.
OSA-NOBU. Seal. Nineteenth century.

1358. Kakémono, on silk, painted in colours. Size, $21\frac{3}{4} \times 34$.

Kohogen's dream.

Kwanshōjō (see No. 28) mounted upon a black ox, riding furiously.

The picture is said to be an illustration of a dream of KANO MORONOBU, but its significance is uncertain: it is only known that Sugawara no Michizane (Kwanshōjō) was in the habit of riding upon an ox during his banishment in Kiūshiū.

Painted by KA-NO SHŌ-SEN. Signed SHŌ-SEN HŌ-GEN
FUJIWARA NO MASA-NOBU. Seal. Nineteenth century.

1359. Kakémono, on silk, painted in colours. Size, $42 \times 16\frac{1}{4}$.

Chinese palace with mountain scenery.

The inhabited portion of the building is raised to a great height upon an elevated basement of stone or brick, an expedient often adopted both in Japan and China to increase the range of prospect. The entrance of the palace bears a framed inscription, "The Gate of Immortality." The modification of style shown by minute attention to detail, and the use of bright colours, is an innovation in the school that dates from about 1830.

Painted by KA-NO TAN-SEI-SAI MORI-TOSHI. Signed TAN-SEI-SAI MORI-TOSHI. Seal. Nineteenth century.

1360. Kakémono, on silk, painted in colours. Size, $23\frac{1}{2} \times 10\frac{3}{4}$.

The Thirty-six famous Poets (SAN-JIU-BOK' KASEN).

Figures painted upon a gilded background (See No. 349).

Painted by KA-NO SHŌ-SHIN. Signed. SHŌ-SHIN. Seal. Nineteenth century.

1361. Kakémono, on silk, painted in colours. Size, $40 \times 13\frac{7}{8}$.

Yang Kwei-fei (Jap. YŌKIHI). See No. 668.

Painted by HAKU-GETSU-SAI YOSHI-NOBU (OR YŪSHIN). Signed. Two seals. Nineteenth century.

1362. Kakémono, on silk, painted in colours. Size, $40\frac{3}{4} \times 17$.

The emblems of longevity.

Fukurokuju, with the stag, crane, and hairy-tailed tortoise; near by are the pine, bamboo, and plum trees ("Sho-chiku-bai"). The whole are grouped to form a circular composition.

Painted by KA-NO YOSHI-NOBU (OR BI-SHIN). Signed YOSHI-NOBU. Two seals. Eighteenth century.

1363. Kakémono, on silk, painted in colours. Size, $16\frac{1}{4} \times 28\frac{1}{4}$.

Landscape. Snow scene.

Rapid ink sketch; lightly tinted with colour.

Painted by KA-NO YOSHI-NOBU (OR GI-SHIN) at the age of seventy-seven. Signed YOSHI-NOBU. Seal. Eighteenth century.

- 1364 and 1365. A pair of kakémonos, on silk, painted in colours. Size, $40 \times 13\frac{3}{4}$.

Peonies.

The colouring is crude, and a rather unpleasant effect is created by the introduction of a background of a blue of indifferent quality, which made its first appearance in Japanese pictures after the middle of the present century.

Painted by YOSHI-NOBU HAKU-GETSU-SAI. Signed TŌ-RIN FUJI-WABA NO YOSHI-NOBU. Seal. Nineteenth century.

1366. Kakémono, on paper, painted in monochrome. Size, $41 \times 14\frac{7}{8}$.

Fukurokuju. (See p. 30.)

Painted by KA-NO YOSHI-NOBU (OR GI-SHIN). Signed. Seal. Eighteenth century.

1367. Kakémono, on silk, painted in colours. Size, $33\frac{1}{2} \times 14\frac{1}{8}$.

The ceremony of gathering seaweed at Hayato Momiōju ("WAKA MÉKARI NO JIUJI").

The waters of the sea at the foot of a Shintō temple are dividing to leave a pathway for the descent of the priests to gather seaweed from the bottom.

Painted by KA-NO Tō-SHUN (?). Signed Hō-GEN Tō-SHUN. Seal. Eighteenth century.

It is believed that the sea at the foot of the Shintō temple Hayato Momiōju, in the province of Nagato, dries on the last day of every year at the hour of the Rat (midnight), and the Shintō priests then descend with torches to cut the seaweed from the exposed bed of the ocean as an offering to the gods for the first day of the New Year. "It was the opinion of many that the Dragon King forced the waters to separate" (*Yokioku Gwa-shi*).

1368. Kakémono, on silk, painted in monochrome. Size, $37\frac{3}{4} \times 13\frac{3}{4}$.

Sparrow and pine. Snow scene.

Rapid sketch in ink.

Painted by KA-NO Tō-SHUN. Signed Hō-GEN Tō-SHUN. Seal. Eighteenth century.

1369. Kakémono, on silk, painted in monochrome. Size, $34\frac{3}{4} \times 15\frac{3}{8}$.

Chung Kwei (Jap. SHŌKI) riding upon a lion (see No. 687).

Sketched in red ink.

Painted by KA-NO SHIN-SHŌ. Signed. Seal. Inscription by Dasan. Nineteenth century.

1370. Kakémono, on paper, painted in colours. Size, $19\frac{1}{8} \times 11\frac{3}{8}$.

Hotel and boy.

Painted by KA-NO SHIN-SHŌ. Signed SHIN-SHŌ. Seal. Nineteenth century.

1371. Kakémono, on silk, painted in colours. Size, $39\frac{3}{4} \times 13\frac{7}{8}$.

Seishōnagon drawing up the blind.

Seishōnagon in a room in the palace is rolling up a blind to expose the landscape. The Emperor (the lower part of whose dress alone is visible) is in the background, and a lady and two courtiers are seated in front.

Drawn and coloured in the style of the Yamato school.

Painted by KA-NO SHIN-SHŌ. Signed. Seal. Nineteenth century.

Seishōnagon was a maid of honour, famous for her beauty and intellectual accomplishments, in the service of the consort of the Emperor

Ichijō (reigned 987 to 1010 A.D.). Like her ill-fated prototype Ōno no Komachi, she sank into indigence and misery in her old age, and became a mark for pity if not for charity.

The picture illustrates an occasion on which she gained high praise for her ready comprehension of a classical allusion made by the Empress, her recognition of the quotation being silently conveyed by the display of the winter scene outside the palace. (See Griffis' 'Mikado's Empire.')

1372. Kakémono, on silk, painted in monochrome. Size, $32\frac{3}{8} \times 12\frac{1}{4}$.

A rescue.

A man in a boat is going to help a person in the water who is praying for assistance.

Painted by KA-NO CHIKA-NOBU. Signed CHIKA-NOBU. Seal. Eighteenth century.

This picture is no doubt an illustration of a Chinese legend, but the story has not been traced.

1373. Kakémono, on silk, painted in colours. Size, $36\frac{1}{2} \times 13\frac{1}{8}$.

Sparrow and bamboo.

Quickly sketched in ink; bird lightly tinted with colour.

Painted by KA-NO KWAN-SHIN. Signed KWAN-SHIN. Seal. Nineteenth century.

1374. Kakémono, on silk, painted in monochrome. Size, $37\frac{1}{4} \times 13\frac{1}{8}$.

Chung Kwei and the Demon. (See No. 687.)

Painted in red; the pupils of the eyes and corners of the mouth are touched with black.

Painted by ICHI-GIOKU-SAI YEI-SHUN. Signed. Seal. Nineteenth century.

1375. Kakémono, on silk, painted in colours. Size, $45 \times 19\frac{1}{4}$.

Hachimantarō (MINAMOTO NO YOSHI-İYÉ).

A warrior on a black horse stopping to look at the falling petals of the cherry-blossoms. The curious conventionalization of the flowers is worthy of notice.

Painted by ICHI-GIOKU-SAI YEI-SHUN. Signed ICHI-GIOKU-SAI. Seal. Nineteenth century.

Minamoto no Yoshi-iyé was the eldest son of Yoriyoshi (see No. 219). Yoriyoshi having dreamed that the god Hachiman appeared to him and presented him with a sword, and his wife shortly afterwards giving birth to a son, interpreted the dream as a portent of the future greatness of his offspring, and conferred upon the infant the name of Hachimantarō, or the Young Hachiman.

In due time the child became a brave man and a "god-like archer." So great was his strength that he could pierce three suits of armour placed one behind the other with his arrow; and even the evil spirits were dominated by his prowess, for in the third year of Kahō (A.D. 1096), when the Emperor was seized by a mysterious illness, the third twang of Yoshi-iyé's terrible bow-string in the Imperial bed-chamber caused the demons of disease to fly, and the royal patient was immediately restored to health. Many stories are told of his deeds of valour during the war in Ōshū.

- 1376.** Kakémono, on silk, painted in colours. Size, $43\frac{5}{8} \times 13\frac{1}{4}$.
Chao Yün (Jap. CHŌ-UN) leaping the chasm. (See No. 689.)
 Painted by KA-NO KADZU-NOBU. Signed KEN-YŪ-SAI KADZU-NOBU. Seals. Nineteenth century.

- 1377 and 1378.** Pair of kakémonos, on silk, painted in colours. Size, $42\frac{1}{2} \times 17\frac{3}{8}$.

Horses.

These pictures illustrate the want of appreciation of the Japanese artist for the anatomical forms of the horse. The action of the animal is well indicated, though less successfully than usual, and the proportions are good; but the shapeliness of head, trunk, and limbs is entirely missed, and the defects of drawing are exaggerated where any attempt has been made at foreshortening.

Painted by KA-NO KADZU-NOBU. Signed HOKKŌ KADZU-NOBU. Seal. Nineteenth century.

- 1379.** Kakémono, on paper, painted in colours. Size, $49\frac{3}{8} \times 22\frac{1}{2}$.
Hachimantarō. (See No. 1375.)

In the dress of a Court noble, mounted upon a dapple grey horse.

Painted by SHIU-GEN SADA-NOBU. Signed. Seal. Nineteenth century.

- 1380 and 1381.** A pair of kakémonos, on silk, painted in colours. Size, $43\frac{1}{4} \times 17\frac{1}{2}$.

Carp.

In one picture the fish is leaping up a cataract; in the other it is sporting in the agitated waters of a torrent.

Painted by SHIU-GEN SADA-NOBU. Signed. Seal. Nineteenth century.

- 1382 and 1383.** A pair of kakémonos, on silk, painted in colours. Size, $35\frac{1}{8} \times 12\frac{1}{8}$.

Chinese landscape, with the Seven Gods of Good Fortune. (See p. 27.)

1. Hotei and Jurōjin are seen crossing a bridge to reach a

pavilion in which Benten is seated playing upon a stringed instrument.

2. Ébisu and Daikoku making merry while Bishamon studies a manuscript. A white crane bearing Fukurokujiu is winging its way through the skies to join the assemblage.

Painted by KA-NO KI-SHIN. Signed KI-SHIN. Seal. Nineteenth century.

1384. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 19\frac{1}{2}$.

The Empress Jingō in Korea.

The Empress, mounted upon a dapple grey horse, is writing upon a rock with the end of her bow the triumphant inscription, "Koku Ō," or Monarch of the Country.

Painted by KA-NO CHI-SHIN. Signed HŌ-GEN NAGA-HIME CHI-SHIN. Seal. Nineteenth century.

It is said that the Empress Jingō, after the conquest of Korea, signed the characters "Koku Ō," as a mark of annexation, upon a rock on the sea-shore.

1385. Kakémono, on silk, painted in colours. Size, $33\frac{1}{2} \times 13\frac{1}{2}$.

Chinese sage and children.

The figure of the sage resembles that of Jurōjin, but the attributes are different.

Painted by KA-NO TAN-SAKU. Signed HŌ-GEN TAN-SAKU. Seal. Eighteenth century.

1386 to 1388. A set of three kakémonos, on silk, painted in colours. Size, $36\frac{3}{8} \times 11\frac{3}{8}$.

(1) and (2). Chinese landscapes.

(3). Fukurokujiu, with emblems of longevity.

Painted by KA-NO TATSU-NOBU (OR RITSU-SHIN). Signed YEI-TOKU TATSU-NOBU. Seal. Nineteenth century.

1389. Kakémono, on silk, painted in colours. Size, $10\frac{3}{8} \times 21\frac{7}{8}$.

Lion dance (SHISHI-MAI).

Two mummers, covered by a cloth and mask, are made up to represent the conventional lion, and are dancing before an admiring audience of two or three children and a coolie.

Painted by KA-NO TATSU-NOBU. Signed SEI-SETSU-SAI TATSU-NOBU. Seal. Nineteenth century.

1390. Kakémono, on silk, painted in colours. Size, $20\frac{1}{2} \times 27$.

Chinese scene.

An Emperor, seated in a boat, is looking at an enormous carp placed before him by two warriors.

Painted by TAN-GETSU-SAI MORI-YOSHI. Signed. Seal. Nineteenth century.

The legend or incident referred to in the picture has not been traced.

1391. Kakémono, on silk, painted in colours. Size, $35\frac{3}{8} \times 11\frac{3}{4}$.
Chinese landscape.

Painted by TAN-RIŪ MORI-TAMA. Signed TAN-RIŪ. Seal. Nineteenth century.

- 1392 and 1393. A pair of kakémonos, on silk, painted in colours. Size, $38 \times 11\frac{3}{4}$.

The Seven Gods of Good Fortune. (See p. 27.)

The male portion of the assemblage are seated upon the ground amusing themselves with conversation, while Benten touches the cords of the *biso*.

Painted by TAN-SAI TŌ-SUI at the age of seventy. Signed. Seal. Nineteenth century.

1394. Kakémono, on silk, painted in colours. Size, $33\frac{1}{8} \times 11\frac{3}{4}$.
Phoenixes. (See No. 867.)

Painted by NAN-SEN. Signed. Seal. Nineteenth century.

1395. Kakémono, on silk, painted in colours. Size, $52 \times 15\frac{1}{8}$.
Murasaki Shikibu composing the Genji Monogatari.

The poetess seated in rapt contemplation in a pavilion overlooking Lake Biwa. The image of the moon is reflected upon the tranquil waters. Drawn in the style of the Yamato school.

Painted by TAN-SHI MORI-TAKA. Signed. Seal. Nineteenth century.

Murasaki Shikibu was in her youth a maid of honour to the lady who afterwards became the consort of the Emperor Ichijō. She married a Kugé named Nobutaka, to whom she bore a daughter, named Idzumi Shikibu (the authoress of a work of fiction called *Sagoromo Monogatari*). Surviving her husband, she spent her latter years in peaceful retirement, and died A.D. 992. The exact date of her story is not given in the book, but her diary proves that it was composed before she arrived at old age. (See p. 113.)

Tradition says that when she was requested to write the story she retired to the Buddhist temple in Ishiyama, situated on hilly ground at the head of the picturesque river Uji, looking down upon Lake Biwa. "It was the evening of the fifteenth of August. Before her eyes the view extended for miles. In the silver lake below, the pale face of the full moon was reflected in the calm, mirror-like waters, displaying itself in indescribable beauty. Her mind became more and more serene as she gazed on the prospect before her, while her imagination became more and

more lively as she became calmer and calmer. The ideas and incidents of the story which she was about to write stole into her mind as if by divine influence" (Translation of *Genji Monogatari* by K. Suyematz, 1882).

1396. Kakémono, on paper, painted in colours. Size, $43\frac{3}{4} \times 20$.

Cranes.

Painted by RAN-SEN MORI-HIRO. Signed. Seal. Nineteenth century.

1397. Kakémono, on silk, painted in colours. Size, $43 \times 17\frac{3}{8}$.

Chinese landscape, with figures of sages.

Drawn with a fine brush, and highly coloured.

Painted by TAN-GEN-SAI MORI-TSUNÉ. Signed. Seal. Nineteenth century.

1398. Kakémono, on silk, painted in colours. Size, $34\frac{1}{2} \times 10\frac{7}{8}$.

The Hundred Monkeys.

A number of long-armed monkeys sporting upon a rocky bank. The animal is a kind of Gibbon, wholly unlike the *Inuus* or *Macacus speciosus* of Japan, whose form and features have been perpetuated by SHIHO and SOSEN.

Painted by Ko-tō Yō-kei. Eighteenth century.

1399. Kakémono, on silk, painted in colours. Size, $43 \times 20\frac{1}{2}$.

Chinese landscape showing the Four Seasons, and the Twelve Signs of the Zodiac.

The picture is wholly ideal. The foreground of the scene is brightened by the early blossoms of spring, and the signs of the later seasons are traceable in the landscape through summer and autumn, to the snow-clad peaks of a wintry distance. The animals representative of the zodiacal signs are distributed over the different parts of the view in such a manner as to render their discovery a rather puzzling process. The geology and perspective are almost as fictitious as the coincidence of seasons.

Painted by KA-NO YEI-HAKU. Signed SAI-TŌ YEI-HAKU. Seal. Eighteenth century.

1400. Kakémono, on paper, painted in monochrome. Size, $50\frac{1}{4} \times 17\frac{1}{2}$.

Chinese landscape. "Snow scene at the gate of Isen."

An impressionistic study in black and white.

Painted by KA-NO YEI-GAKU. Signed KA-NO NUI-NO-SUKÉ YEI-GAKU. Seal. Nineteenth century.

1401. **Kakémono**, on silk, painted in colours. Size, $40 \times 17\frac{1}{2}$.
Grey falcon.
 Painted by KA-NO SEI-SHIN. Signed. Seal. Eighteenth century.
1402. **Kakémono**, on silk, painted in colours. Size, $39\frac{1}{2} \times 13\frac{1}{2}$.
Crane, rock, and peach. (See No. 690.)
 Painted by TAN-SAI YEI-CHL. Signed. Two seals. Nineteenth century.
1403. **Kakémono**, on silk, painted in colours. Size, $34\frac{1}{2} \times 14\frac{1}{2}$.
Cocks fighting.
 Painted by YEI-SHI. Signed. Seal. Eighteenth century.
1404. **Kakémono**, on silk, painted in colours. Size, $37\frac{1}{2} \times 13\frac{1}{2}$.
Hachimantarō watching the fall of the blossoms.
 (See 1375.)
 Painted by KA-NO SHŌ-SHIN. Signed KIU-SHUN SHŌ-SHIN. Nineteenth century.
1405. **Kakémono**, on silk, painted in colours. Size, $17 \times 24\frac{1}{2}$.
The journey of the Shogun's Envoy from Yedo to Aki.
 The kago (palanquin) bearing the Envoy is escorted by a crowd of lantern-bearers amidst the excitement of the populace. The procession is about to enter the gateway of the Daimio's mansion.
 It will be noticed that the roof shingle is kept in position by heavy stones, an expedient which in many provinces replaces the use of thatch and tiles.
 Painted by TAN-SAI MORI-DZUMI in the third year of Kokwa (1846). Signed CHŌ-TAN-SAI FUJI-WARA MORI-DZUMI. Seal. Nineteenth century.
1406. **Kakémono**, on silk, painted in colours. Size, $40\frac{1}{2} \times 22\frac{3}{4}$.
Portrait of Takéda Shingen.
 The mounting border, which resembles that of a Buddhist picture, is represented by a diaper design, cleverly drawn upon the margin of the silk on which the picture is painted.
 Name of painter inscribed on back of picture as ON EDOKORO KAMI SŌ-TEI FUJI-WARA NO YO-SHIN. Nineteenth century.
 Takéda Shingen was a famous chieftain of Kōshū in the sixteenth century noted for his battles with Uyésugi Kenshin, and reputed also as a painter and calligraphist. He died in 1573.

1407. *Kakémono*, on silk, painted in colours. Size, $43\frac{3}{4} \times 16\frac{1}{4}$.
Landscape with view of Mount Fuji.
 Style somewhat resembles that of Tosa school.
 Painted by TAN-GETSU-SAI MORI-YOSHI. Signed. Seal. Nineteenth century.
1408. *Kakémono*, on silk, painted in colours. Size, $49\frac{1}{4} \times 19\frac{1}{4}$.
Peacock and peonies.
 Painted by TAN-I MORI-YOSHI. Signed. Seal. Nineteenth century.
1409. *Kakémono*, on silk, painted in colours. Size, 36×15 .
Chung Kwei and demon. (See No. 687.)
 The demon-queller has seized the imp, who has stolen the flute of Yang Kwei-fei, and is squeezing his eyes out of their sockets.
 Painted by ISSAI. Signed. Seal. Eighteenth century.
1410. *Kakémono*, on silk, painted in colours. Size, $31\frac{3}{4} \times 11\frac{1}{4}$.
The Tri-corporate Sage.
 Three figures with one head in common. Two of the profiles are so blended as to represent the front aspect of a third face.
 Painted by TŌ-HAKU AI-SHIN. Signed. Nineteenth century.
 The subject is probably to be classed with that of the Three Wine Tasters (No. 1548), as implying the community of sentiment or essence in different religions. The faces represent S'akyamuni (Buddhism), Lao Tszé (Taoism), and Confucius.
1411. *Kakémono*, on silk, painted in colours. Size, $35\frac{1}{4} \times 12\frac{3}{4}$.
"No" dancer.
 A man in female dress, with the mask of a Court lady.
 Painted by GIOKU-YEN YEI-SHIN. Signed. Seal. Nineteenth century.
1412. *Kakémono*, on silk, painted in colours. Size, $45 \times 19\frac{3}{8}$.
Mountain Elf.
 An ugly dwarfish figure, in gaily-coloured clothing of Chinese shape, carrying a bundle of books, a gourd, and a musical instrument, slung on to the head of a long fork.
 Painted by TŌ-KŌ-SAI. Signed. Seal. Nineteenth century.

1413. Kakémonos, on silk, painted in colours. Size, $38\frac{1}{2} \times 14\frac{1}{2}$.

The Seven Worthies of the Bamboo Grove (CHIKURIN SHICHI-KENJIN). See No. 765.

Painted by various artists of the Kano and Tosa schools, living in the middle of the present century.

Signed TAN-GEN-SAI (Kano).

NAIKI HIRO-SADA (Tosa).

KEI-SHIŪ HIRO-NOBU (Tosa).

TŌ-SEN HŌ-GEN (Kano).

SHŌ-SEN HŌ-GEN (Kano).

YEI-SHIN TATSU-NOBU (Kano).

TAN-YEN-SAI HŌ-GEN (Kano).

Such an association of several artists for the production of a single picture is not uncommon in Japan.

1414. Kakémono, on silk, painted in colours. Size, $41\frac{5}{8} \times 17\frac{1}{4}$.

The Hundred Cranes.

A flight of red-crested cranes (*Grus viridirostris*) assembling in their mountain retreat. Pine, bamboo, and plum trees, emblems of longevity, are seen growing from the rocks.

Painted by SEI-SUI. Signed. Seal. Nineteenth century.

1415 and 1416. A pair of kakémonos, on silk, painted in colours. Size, $41\frac{3}{4} \times 16\frac{1}{4}$.

Various subjects. Flowers, &c., in the form of Hari-mazé or screen mounts.

Effect of colouring deteriorated by the use of European pigments.

Painted by SEI-SUI. Signed. Seal. Nineteenth century.

1417 to 1419. A set of three kakémonos, on silk, painted in colours. Size, $38\frac{1}{2} \times 14\frac{7}{8}$.

Falcons.

Painted by BAI-KWA-KEN. Seals. Early part of nineteenth century.

1420 and 1421. A pair of kakémonos, on silk, painted in colours. Size, $34\frac{1}{8} \times 13\frac{1}{8}$.

Hawks.

Painted by KANO TĒRU-NOBU. Signed HŌ-GEN YŪ-SEI. Seal. Eighteenth century.

1422. Kakémono, on silk, painted in colours. Size, $42\frac{3}{4} \times 16\frac{3}{8}$.

Yang Kwei-fei (Jap. YŌKIHI). See No. 668.

A Chinese lady, richly attired and playing upon a stringed instrument. The artist's ideal of female beauty is lacking both in grace and intellect.

Coloured in the style of the Ming dynasty. It will be noticed that the diaper pattern of the dress is continued without modification over the folds. This is a very common practice with Japanese artists, and adds considerably to the general flatness of effect in their colouring.

Painted by KA-NO KWAI-SHIN-SAI (OSA-NOBU?) Signed KWAI-SHIN-SAI HŌ-GEN. Seal. Nineteenth century.

1423 and 1424. A pair of kakémonos, on silk, painted in colours. Size, $44\frac{1}{2} \times 20\frac{1}{4}$.

Birds and flowers.

Painted by RIŌ-SHIN. Signed. Seal. Nineteenth century.

1425. Kakémono, on silk, painted in colours. Size, $37 \times 13\frac{3}{8}$.

Sparrows and peony. Rain scene.

Painted by RIN-SHIN. Signed HOKKIŌ RIN-SHIN. Nineteenth century.

1426. Kakémono, on silk, painted in colours. Size, $42\frac{5}{8} \times 16\frac{1}{2}$.

CHUNG KWEL. (See No. 687.)

The demon-slayer, with an air of suspicion, stands upon a narrow bridge, beneath which is crouched the shrinking figure of a little demon.

Painted by KA-NO TAI-GEN-SAI SHŌ-SHIN. Signed KA-NO SHŌ-SHIN. Seal. Nineteenth century.

1427. Kakémono, on silk, painted in monochrome. Size, $34\frac{3}{4} \times 14$.

Kin Kao (Jap. KINKO SENNIN). See No. 794.

Chinese sage holding a roll, and seated upon a large carp which is just springing from the water.

Painted by KA-NO SHŌ-UN. Signed KA-NO HOKKIŌ SHŌ-UN. Seal. Seventeenth century.

1428. Makimono, paper, painted in colours. Length, 236×12 .

Asaina in Hades.

The hero is first seen browbeating the "Old Woman of the Three Paths," and the demons at the entrance to the infernal regions.

He is next found displaying his superior physical prowess in a struggle with the demons, whose efforts fail to shake his foothold. In the following picture he is holding up a sturdy vermilion devil upon his outstretched arm. After this he vanquishes a huge black fiend at a trial of force called Kubi-hiki (neck-pulling), and another formidable monster with long horns and three eyes is, in turn, compelled to yield to him in strength of wrist and fore-arm, while an important personage in rich robes and of official aspect looks on at the redoubtable intruder in grave astonishment. After giving one or two other proofs of his vigour, he appears as an honoured guest of Yama, the King of the Infernal realm, and is ministered to by the whole of the retinue of hell.

Painted by KA-NO SAN-BAKU. Two seals. End of sixteenth century.

Asaina Saburō was one of the most famous adherents of Yoritomo. His great strength is commemorated by many stories, of which the following (in addition to the subject of the roll) are frequently utilised as art motives:—

1. Wrestling with a rival named Matano no Gorō.
2. Catching and throwing back a mass of rock cast down at him from a height by Matano no Gorō.
3. Struggling with Soga no Gorō. (See p. 384.)
4. Swimming with a shark under each arm, as a display of strength and natatory skill, before Yoritomo and his retainers (see *Zenken Kojitsu*).

1429 and 1430. A pair of makimonos, paper, painted in monochrome. Length, 724 × 10.

Chinese and Japanese landscapes.

Roughly sketched.

Copied from designs by KA-NO TAN-YU and other artists of the same school. Eighteenth century.

1431. Makimono, paper, painted in colours. Length, 356 × 12½.

Landscapes, chiefly Japanese.

Painted by KA-NO NAGA-NOBU. Signed KA-NO I-SEN YEI-SHIN. Seal. Dated in the third year of Bunkwa (1806).

1432 and 1433. A pair of makimonos, silk, painted in colours. Length, 101 × 10½.

“The Hundred Cranes.”

Painted by KANO SHIN-SHŌ. Signed. Seal. Eighteenth century.

1434 to 1436. A set of three makimonos, paper, painted in colours. Length about $315 \times 12\frac{1}{2}$.

The banks of the Sumida-gawa.

The river is traced upwards from its mouth at the Bay of Yedo. The pictures, which convey a remarkably truthful impression of the general character of the scenery, are painted after the manner of the Ukiyo-yé, and the artist has even made an attempt at linear perspective in the drawing of the bridges.

Painted by KA-NO KIU-YEI. Signed FUJI-WARA NO KIU-YEI. Seal. Eighteenth century.

1437 to 1441. A set of five makimonos, paper, painted in monochrome. Sizes various.

Miscellaneous rough sketches.

Painted by TAN-SHIN-SAI MORI-MICHI. Signed KA-NO TAN-SHIN-SAI MORI-MICHI. Nineteenth century.

1442. Makimono, on paper, painted in monochrome. Length, $253 \times 10\frac{7}{8}$.

Landscapes.

Rapid sketches.

Painter unknown. No signature or seal. Eighteenth century.

1443. Makimono, on silk, painted in colours. Length, $234 \times 13\frac{3}{4}$.

Horses.

Boldly sketched in ink and lightly tinted with colours.

Artist unknown. No signature or seal. Nineteenth century.

1444. Makimono, paper, painted in monochrome. Length, $180 \times 11\frac{3}{8}$.

Chinese Sages and Rishis.

Rough sketches.

(1.) Lin Hwo-ching (Jap. RINNASEI). Sage with crane. (See No. 670.)

(2.) Wang Hi-che (Jap. ŌGISHI). Sage with goose.

Wang Hi-che was a Chinese official of distinction in the fourth century (A.D. 321 to 379). He is principally celebrated for his skill in calligraphy, the modern principles of which he in great measure instituted (Mayers). He is said to have shown great fondness for the companionship of geese.

- (3.) **Chê'n Nan** (Jap. CHINNAN). Rishi crossing a stream upon a hat. (See No. 795.)
- (4.) **Kin Kao** (Jap. KINKO). Rishi flying through the air upon a carp. (See No. 794.)
- (5.) **Wang Tsz' Kiao** (Jap. ŌSHIKIŌ). Rishi upon crane.

Wang Tsz' Kiao, a famous rishi, is said to have been the son of Chow Ling Wang (B.C. 571). "According to the legends he abandoned his heritage and gave himself up to a wandering life, diverting himself by playing the flute. Having been initiated into the mysteries of Taoism by Tow K'iu Kung, he dwelt with this sage for thirty years upon the How-ah mountain. One day he sent a message to his kindred, desiring that they should meet him on the seventh day of the seventh moon at the summit of this mountain; and at the time appointed he was seen riding through the air upon a white crane, from whose back he waved a final adieu to the world as he ascended to the realms of the genii." (Mayers' 'Chinese Reader's Manual,' Part I., No. 801.)

- (6.) **Rishi with banana-leaf.**

- (7.) **Chang Kwoh** (Jap. CHŌKWARŌ). Rishi holding a gourd from which emerges a horse.

Chang Kwoh, one of the 'Eight Rishi' of the Taoists, flourished towards the close of the seventh and middle of the eighth century. "Leading an erratic life, he performed wonderful feats of necromancy. His constant companion was a white mule, which carried him thousands of miles in a day, and which, when he halted, he folded up and hid away in his wallet. When he again required its services he spirted water upon the packet from his mouth, and the beast at once resumed its proper shape." He expired, or as the Taoists assert, entered into immortality without suffering dissolution, about A.D. 740, after a second summons from the Emperor Ming Hwang to his Court. (See Mayers' 'Chinese Reader's Manual,' Part I., No. 22.)

In Japanese pictures he is often represented in association with Li T'ieh Kwai (see No. 1302), and the spiritual essence escaping from the mouth of the latter is made to mount upon a miniature horse or mule that appears out of a gourd carried by Chang Kwoh, and rides away through the air to the home of Lao Tsz'.

- (8.) **Hwang Chuh-ping** (Jap. KŌSHŌHEI). Rishi turning stones into sheep. (See No. 66, Chinese.)
- (9.) **Chu Mai-ch'ên** (Jap. SHUBAISHIN). A wood-cutter reading while carrying his faggots.

Chu Mai-ch'ên lived under the Han dynasty, and was originally a humble purveyor of firewood, but his thirst for knowledge led him to read incessantly, even while carrying his faggots for sale to the city. His wife often rated him soundly on the score of his inattention to his trade, and at last, though exhorted to forbearance and patience for yet a few years, she quitted his house with revilings, and married another man. As years passed, the fame of the woodseller's learning became noised abroad till it reached the ears of the Emperor, and procured him a summons to an honourable employment. Finally, he was appointed to the position of

governor of his native province, and soon afterwards set out to visit his former home, in all the pomp of his new rank, "that he might not be like a man who journeyed by night after having clothed himself in fine raiment." On his way he saw two road scavengers, who, as the *cortège* approached, drew to the side of the path to bow down before him, and in the wretched labourers he recognised his former wife and her second husband. Pitying their poverty, he stopped his carriage and took them with him to his house, where he treated them with great regard. The woman, however, inconsolable for her past folly, and overwhelmed by the sense of unmerited kindness, went and hanged herself. Chu Mai-ch'ên ordered that her corpse should be interred with all respect, and the husband was dismissed with gifts of money. (See *É-hon Riōzai*, vol. iii.)

(10.) **Lü Ngao** (Jap. Rōkō): **Rishi with Sacred Tortoise.**

Artist unknown. Nineteenth century.

1445. **Makimono**, on silk, painted in colours. Length, $215 \times 11\frac{1}{2}$.
The Hundred Cranes.

Painted by **KA-NO TEN-SHIN**. Signed **TEN-SHIN**. Seal. Eighteenth century.

1446 and 1447. A pair of **makimono**s, paper, painted in colours. Length, $308 \times 10\frac{1}{2}$.

Miscellaneous rough sketches.

Painted by **KA-NO SHIN-SHŌ**. Signed **KA-NO I-SHIN** and **SHIN-SHŌ I-SHIN**. Seal. Nineteenth century.

Amongst other subjects will be found illustrations of two well-known zoological myths, the *Uwabami* and the *Kappa* (see p. 170).

1448. **Makimono**, paper, painted in monochrome. Size, $372 \times 11\frac{1}{2}$.
Miscellaneous rough sketches.

Artist unknown. Nineteenth century.

1449. **Makimono**, paper, painted in monochrome. Length, $396 \times 20\frac{1}{2}$.

Miscellaneous rough sketches.

Artist unknown. Nineteenth century.

1450 to 1459. Unmounted drawings, painted in monochrome.

Miscellaneous rough sketches.

Artist unknown. Nineteenth century.

1460. Unmounted drawing, on silk, painted in colours. Size, $6\frac{1}{2} \times 4$.

View of Mount Fuji.

Painted by **KA-NO TAN-YU** at the age of sixty-seven.

Signed HŌ-IN TAN-YU-SAI. Seal. Seventeenth century (1668).

1461 to 1468. A set of eight unmounted drawings, on silk, painted in monochrome. Size, $6\frac{7}{8} \times 6\frac{1}{8}$.

Landscapes.

Sketched in the most rapid style. The most suggestive of the number are a marshy landscape over which a flight of birds are seen passing through the misty air, and a rain scene, showing the blurred outlines of the mountains and trees through the downpour of the semi-tropical storm.

Painted by KA-NO TŌ-UN. Signed YÉKI-SHEN (MASU-NOBU). Seal. Seventeenth century.

1469 to 1476. A set of eight unmounted drawings, on silk, painted in monochrome. Size, 7×6 .

Landscapes.

Sketched in the same manner as the preceding.

Painted by SADA-YOSHI. Signed. Seal. Seventeenth century.

1477. Unmounted drawing, on silk, painted in monochrome. Size, 14×10 .

Chung Kwei riding upon a Lion. (See No. 687.)

The calligraphic treatment of the animal is very noteworthy.

Painted by TŌ-GIOKU. Signed. Seal. Eighteenth century.

1478. Unmounted drawing, on silk, painted in monochrome. Size, $5\frac{1}{8} \times 5\frac{1}{2}$.

View of Mount Fuji.

Painted by KA-NO HIRO-NOBU. Signed. Seal. Eighteenth century.

1479. Unmounted drawing on silk, painted in colours. Size, $5\frac{3}{8} \times 5\frac{1}{4}$.

Chinese landscape.

Lake and mountain scenery.

Painted by TAN-KA. Signed. Seal. Eighteenth century.

1480 to 1514. A set of thirty-five unmounted drawings, on paper, painted in colours. Size, $11\frac{1}{2} \times 17\frac{1}{4}$.

Designs for lacquered saddles.

Painted by KA-NO YŪ-HŌ. Signed. Seal. Eighteenth century.

1515. Unmounted drawing, on silk, painted in colours. Size, $14\frac{7}{8} \times 21\frac{7}{8}$.

Hachimantarō watching the flight of wild geese.

Artist unknown. Seal. (TEN-HŌ?). Eighteenth century.

When Hachimantarō (see No. 1375) was marching against Kanazawa during the war with Takéhira, he spied a flight of wild geese suddenly change their intention of settling on the ground, and resume their flight. Remembering that his mentor Masafusa had once told him that such an occurrence was an indication of the presence of an enemy lurking in ambush amongst the grass, he divided his force in such a manner as to surround the spot. The precaution was rewarded by the discovery and easy defeat of a body of three hundred soldiers. (*Ē-hon Kōji-dan*, vol. vi.)

1516. Unmounted drawing, on silk, painted in colours. Size, $21\frac{7}{8} \times 13\frac{5}{8}$.

The Sixteen Arhats. (See p. 46.)

Painted by KA-NO CHI-SHIN. Signed HŌ-GEN NAGA-HIDÉ CHI-SHIN TŌ-MOKU-SAL. Nineteenth century.

1517. Unmounted drawing, on paper, painted in colours. Size, $45\frac{5}{8} \times 83\frac{1}{2}$.

Chinese children at play.

Picture originally painted upon a screen.

Painted by KA-NO KADZU-NOBU. Signed HOKKIŌ KADZU-NOBU. Seal. Nineteenth century.

- 1518 and 1519. A pair of unmounted drawings, on silk, painted in colours. Size, $46\frac{1}{2} \times 25\frac{1}{8}$.

Peacock and Argus Pheasant.

Painted by KA-NO HAKU-YEN. Signed I-SEN HAKU-YEN. Seal. Nineteenth century.

1520. Unmounted drawing, on silk, painted in monochrome (red). Size, $8 \times 5\frac{5}{8}$.

Chung Kwei. (See No. 687.)

Painted by KA-NO TOKI-NOBU. Signed SHŌ-ZAN FUJI-WARA NO TOKI-NOBU. Seal. Seventeenth century.

1521. Unmounted drawing, on silk, painted in colours. Size, $5\frac{3}{8} \times 4\frac{1}{4}$.

Chinese Sages.

Artist unknown. Seal. Nineteenth century.

1522. Unmounted drawing, on paper, painted in colours. Size, $19\frac{1}{4} \times 54\frac{1}{4}$.
Chinese scene. Amusements of the learned.
 Executed in decorative style. Removed from a small screen.
 Painted by KA-NO KWAN-SHIN. Signed FUJI-WARA NO KWAN-SHIN. Seal. Nineteenth century.
- 1523 and 1524. A pair of unmounted drawings, on silk, painted in colours. Size, $39\frac{1}{2} \times 14\frac{3}{8}$.
Ancient Chinese warriors.
 Painted by SHIN-SHI I-SHI. Signed. Seal. Eighteenth century.
1525. Unmounted drawing, on silk, painted in colours. Size, $31\frac{3}{8} \times 14\frac{1}{4}$.
Carp leaping from the waves.
 Painted by SHIN-SHI I-SHI. Signed. Seal. Eighteenth century.
1526. Unmounted drawing, on paper, painted in colours. Size, $24\frac{7}{8} \times 48\frac{1}{8}$.
Chinese landscape.
 Painted by TŌ-TEI NOBI-NOBU. Signed. Seal. Nineteenth century.
1527. Unmounted drawing, on silk, painted in colours. Size, $42\frac{1}{4} \times 17\frac{1}{4}$.
Court nobles in retirement.
 Probably a scene from the *Genji Monogatari*. Drawn in the style of the Yamato school. Unfinished.
 Painted by TŌ-TEI NOBI-NOBU. Signed. Seal. Nineteenth century.
1528. Unmounted drawing, on paper, painted in colours. Size, $66\frac{1}{2} \times 13\frac{7}{8}$.
Cranes.
 Painted by KA-NO SEI-SUI. Signed SEI-SUI. Two seals. Nineteenth century.
1529. Unmounted drawing, on silk, painted in colours. Size, $43\frac{5}{8} \times 23$.
The spirits of the pine-trees of Sumiyoshi and Takasago.
 (See No. 436.)
 An aged man and woman standing beneath a pine-tree, the man

holding a bamboo rake, the woman a fan. A sacred tortoise with young is at their feet, a stork has nested amongst the branches of the pine, and its mate is seen flying through the air across the face of the sun. The emblems of longevity are completed by the plum-tree and bamboo.

Painted by SEI-SUI. Signed SEI-SUI Yō-kō. Seal. Nineteenth century.

1530. Unmounted drawing, on silk, painted in colours. Size, $43\frac{3}{4} \times 17\frac{3}{4}$.

Chinese landscape.

Mountains and lake. Moonlight.

Painted by SEI-SUI. Signed. Seal. Nineteenth century.

1531. Unmounted drawing, on silk, painted in colours. Size, $43\frac{1}{2} \times 17\frac{3}{4}$.

The Wife and Husband Rocks (Miōto-Séki) of Futami ga Ura.

Painted by SEI-SUI. Signed. Seal. Nineteenth century.

The 'Miōto-Séki' are two curious rocks close to the shore of Futami. They stand side by side, rising like twin giants high above the waves, and are joined together by a band of straw rope which is believed to act as a talisman against evil influences of all kinds.

The use of a straw rope as a charm against disease and other ills is said to have originated at Futami. According to a local legend Susanō no Mikoto, when belated near the place, was succoured by a peasant named Sōmin. To reward this act of hospitality, the god foretold the approach of a plague, advising his host to wear a belt of twisted grass as a protective against the disease, and to fasten a straw rope across the entrance of his house. The plague arrived, and the family of Sōmin alone escaped. Susanō is also said to have installed the whole company of the gods in a niche on the seaward side of the larger rock. (See Satow and Hawes' 'Handbook for Japan,' p. 150.)

- 1532 and 1533. A pair of unmounted drawings, on silk, painted in colours. Size, $60\frac{5}{8} \times 34\frac{1}{4}$.

Summer and winter birds and flowers.

The summer is represented by ducks and peonies, the winter by pheasants and plum and camellia blossoms.

Painted by KA-NO SHŌ-SEN. Signed SHŌ-SEN HŌ-GEN. Seal. Nineteenth century.

1534. Unmounted drawing, on silk, painted in colours. Size, $16\frac{5}{8} \times 22$.

Yoshitsuné and Benkei. (See p. 116.)

Yoshitsuné, who is reduced to pigmy dimensions, has leaped upon the broad blade of Benkei's spear.

Painted by KA-NO SHŌ-SEN. Signed SHŌ-SEN HŌ-GEN.
Nineteenth century.

1535. Unmounted drawing, on silk, painted in colours. Size, $21\frac{1}{2} \times 37$.

Szema Kwang (Jap. SHIBA ONKO) breaking the water vessel.

A child while playing has fallen into a large jar of water. Most of his companions stand terrified and helpless, but the little hero, Szema Kwang, dashes in the side of the vessel with a large stone, giving vent to the water, and thus saving his playmate from drowning.

Painted by KA-NO SHŌ-SEN. Signed SHŌ-SEN HŌ-GEN
MASA-NOBU. Seal. Nineteenth century.

Szema Kwang was a famous statesman and author of the eleventh century (A.D. 1009-1086). The incident which forms the subject of the picture is related as an example of precocious readiness of resource.

1536. Unmounted drawing, on silk, painted in colours. Size, $37\frac{1}{8} \times 12\frac{3}{8}$.

Chinese landscape.

Mountain scenery with waterfall. In the foreground is seen a personage on horseback admiring the prospect.

Painted by KA-NO SHŌ-SEN. Signed SHŌ-SEN HŌ-GEN.
Seal. Nineteenth century.

- 1537 to 1539a. A set of four unmounted drawings, on silk, painted in colours. Sizes various.

Chinese Scenes.

1. The manufacture of an ideographic decoration.
2. Hunting scene.
3. Rice cultivation.
4. Mirror sellers' children at play.

Painted by KA-NO TŌ-UN. Signed. Seal. Seventeenth century.

1540. Unmounted drawing, on silk, painted in colours. Size, $39\frac{3}{8} \times 17\frac{1}{2}$.

Hotei and children. (See p. 37.)

Painted by KA-NO SHŌ-SEN. Signed SHŌ-SEN HŌ-GEN
NAKA-TSUKA NO KIŌ. Seal. Nineteenth century.

1541. Unmounted drawing, on silk, painted in colours. Size, $34\frac{1}{2} \times 13\frac{3}{4}$.
Mêng Tsung discovering the bamboo shoots in winter.
 (See p. 173.)
 Painted by TAN-KŌ-SAI GI-SHIN. Signed TAN-KŌ-SAI SHU-GEN MINAMOTO NO GI-SHIN. Seal. Nineteenth century.
1542. Unmounted drawing, on silk, painted in colours. Size, $44\frac{1}{2} \times 17$.
Hachimantarō on horseback. (See No. 1375.)
 Painted by TAN-SEN-SAI SHIN-BUN. Signed. Seal. Nineteenth century.
1543. Unmounted drawing, on silk, painted in colours. Size, $49\frac{5}{8} \times 22$.
The Four Accomplishments.
 A party of Chinese men of learning occupied in writing, music, chess, and the criticism of pictures.
 Painted by TAN-GEN-SAI MORI-TSUNÉ. Signed. Seal. Nineteenth century.
- 1544 and 1545. A pair of unmounted drawings, on silk, painted in colours. Size, $43\frac{1}{2} \times 17\frac{3}{4}$.
Landscapes.
 Mountain scenery. Morning and evening.
 Painted by TAN-GEN-SAI MORI-TSUNÉ. Signed. Seal. Nineteenth century.
1546. Unmounted drawing, on silk, painted in monochrome. Size, $48\frac{1}{2} \times 18\frac{1}{2}$.
Chinese landscape, with Chu-ko Liang (Jap. Kō-MEI) receiving visitors. (See No. 846.)
 Unfinished.
 Painted by MORI-TSUNÉ. No signature or seal. Nineteenth century.
1547. Unmounted drawing, on silk, painted in colours. Size, $37\frac{7}{8} \times 13\frac{7}{8}$.
Female Rishi on Phoenix Lao-yü (Jap. RŌGIOKU).
 Colouring in the style of the Ming dynasty.
 Painted by MORI-MASA. Signed TAN-YEN-SAI HŌ-GEN MORI-MASA. Seal. Nineteenth century.

1548. Unmounted drawing, on silk, painted in colours. Size, $50\frac{1}{2} \times 19\frac{3}{8}$.

The Three Wine Tasters. (See No. 1719.)

Three personages, typifying Buddhism, Taoism, and Confucianism, are tasting a brew of saké, and each is shown by the expression of his countenance to be affected by the beverage in a manner peculiar to himself. The jar bears the brand Dai-ichi-jo, or "Best quality."

Painted by KA-NO TATSU-NOBU after a picture by KA-NO MASA-NOBU. (Fifteenth century.) Signed YEI-SHIN FUJIWARA NO TATSU-NOBU. Seal. Nineteenth century.

The object of the picture is to show that although the forms by which religions are expressed differ widely in kind, they are all the result of a common inspiration; or that the same religious principle, passing through the minds of different apostles, may become translated in various ways, according to the idiosyncrasies of its promulgators.

1549. Unmounted drawing, on silk, painted in colours. Size $40\frac{1}{4} \times 14\frac{1}{8}$.

Kin Kao. (See No. 794.)

Painted by KA-NO TATSU-NOBU. Signed YEI-SHIN TATSU-NOBU. Seal. Nineteenth century.

- 1550 and 1551. A pair of unmounted drawings, on silk, painted in colours. Size, $43\frac{1}{2} \times 17\frac{3}{8}$.

Chinese landscapes.

Painted by TAN-RIŪ MORI-TAMA. Signed. Seal. Nineteenth century.

1552. Unmounted drawing, on silk, painted in colours. Size, $40\frac{3}{4} \times 12\frac{3}{8}$.

Egret and lotus.

Painted by TAN-YEN-SAI MORI-ZANÉ. Signed TAN-YEN-SAI HŌ-GEN. Two seals. Nineteenth century.

1553. Unmounted drawing, on silk, painted in colours. Size, $46\frac{1}{2} \times 16\frac{1}{2}$.

Lion and waterfall.

A conventional lion of azure colour standing beneath a cascade.

Painted by MORI-ZANÉ. Signed TAN-YEN-SAI HŌ-GEN MORI-ZANÉ. Seal. Nineteenth century.

The Lion is dignified with the title of "The King of Beasts" in China and Japan as well as in Europe. It is related that the Emperor Shao Ti of

the Wei dynasty, having received a present of a lion from a foreign country, put the royalty of its nature to the test by bringing before it two tigers and a leopard, which at once, by drooping tail and closed eyes, confessed their inferiority: and when a blind bear was led forth, the mere scent of the lion was sufficient to make it break its chain and take refuge in its den, quivering with terror.

An old Chinese book asserts that the lion can run five hundred *li* in a day, and at the sound of its roar the other animals burst their brains and die; but powerful though it be, there is a little creature shaped like a badger that, by leaping on to the head of the lion, makes the monarch sink helpless to the earth and perish where it falls.

The lion of the artist is by no means a formidable beast, despite its big eyes and fierce countenance. It is usually depicted with beautifully-curved mane, disporting amidst huge peony flowers or indulging in kitten-like gambols with a Sacred Gem; as harmless as its pictorial brother in European Heraldry, and offering even less resemblance to the real "Monarch of the Forests."

In Buddhist pictures the lion appears as the emblem of S'akyamuni.

1554. Unmounted drawing, on silk, painted in colours. Size, $16\frac{5}{8} \times 34\frac{7}{8}$.

Shintō temple.

Painted by KA-NO KEI-SEN. Signed KA-NO HŌ-GEN KEI-SEN. Seal. Nineteenth century.

1555. Unmounted drawing, on silk, painted in colours. Size, 44×18 .

Chinese children at play.

Coloured in the later style of the school.

Painted by TAN-SHŌ-SAI. Signed. Seal. Nineteenth century.

1556. Unmounted drawing, on silk, painted in colours. Size, $18\frac{1}{2} \times 28\frac{1}{8}$.

Li Peh (Jap. RIHAKU) beside the cascade of the Lü Mountains.

Painted by TAN-RIŪ MORI-TANÉ. Signed TAN-RIŪ-SAI. Seal. Nineteenth century.

Li Peh, or Tai Peh, is described by Mayers as the most widely celebrated amongst the poets of China (A.D. 699 to 762). It is said that the Emperor Hūan Tsung, wishing to show respect for his literary eminence, not only directed the favourite concubine of the Imperial harem to hold his writing materials, but served him at table with his own hands; and when the bard had become intoxicated by a too free use of the wine-cup, his boots were removed by the privy councillor. Subsequently, however, a satirical allusion in his verses offended the chief concubine, and by her influence his progress was intercepted. "He led for the remainder of his life a wander-

ing existence, celebrating in continual flights of verse the praises of Bacchanalian enjoyments and of the beauties of nature in the various localities he visited" (Mayers).

His poems were collected and edited by a kinsman under whose protection he remained until his death.

The famous cascade of the Lü mountains formed the subject of one of his writings. It has been likened in an ancient composition to a piece of silk woven by angels, and carried down to the mountain by a breeze from heaven.

Li Peh is frequently represented in pictures in a state of drunkenness. It must be remembered that over-indulgence in wine was regarded in the old days of China merely as an amiable weakness that was by no means incompatible with the full preservation of self-respect and the esteem of others (see *E-hon Riō-zai*, vol. ix.).

1557. Unmounted drawing, on paper, painted in colours. Size, $70\frac{3}{8} \times 31$.

Kü Ling-jin (Jap. KOREJIN).

A sage accompanied by a tiger. Mountain scenery.

Artist unknown. Seal. Nineteenth century.

Kü Ling-jin is described as one of the Eight Sennin, a rishi of marvellous powers, whose favourite associate was a white tiger. He is not included in the *Ressen zen den*, and the legends attached to his name have not been discovered.

1558 to 1569. A set of twelve unmounted drawings, on silk, painted in colours. Size, $49\frac{1}{2} \times 15\frac{1}{2}$.

Sages and Rishis.

1. Sage watching the flight of a wild goose.
2. Su-she (Jap. Tōba). See No. 824.
3. Li Peh (Jap. Rihaku) by the waterfall of the Lü Mountains (see No. 1556).

4. Chung Kwoh (Jap. Chōkwaro). See No. 1460.

5. Mei Fuh (Jap. Baifuku).

A sage playing upon a reed instrument, with a crane by his side.

Mei Fuh was a Taoist patriarch, who lived in the first century B.C. Disgusted with the license of the times, he resigned his office as governor to Nan Ch'ang, and retired to the mountains of the south, where he attained the knowledge of the secrets of the Rishi. "Having drunk the magic elixir he revisited his native place, Show Ch'un, whence shortly afterwards he was caught up to heaven upon a gorgeous *Luan* bird attended by a bevy of celestial youths and maidens." (Mayers' 'Chinese Reader's Manual,' p. 1, No. 487.) In Japanese drawings he is represented either riding away upon the Phoenix, or as in No. 5 of the present series.

6. Tung Fang So (Jap. Tōbōsaku). See No. 615.

7. Ch'en Nan (Jap. Chinnan) evoking a dragon from a bowl of water. (See No. 795.)

8. Chow Mao Shuh (Jap. Shumōsniku) gazing upon the lotus pond. (See No. 1313.)

9. Kū Lingjin (Jap. Koreijin) riding upon a tiger. (See No. 1557.)

10. Jurōjin. (See p. 44.)

11. Keuh Tsz' Tung (Jap. Kiku Jido).

Keuh Tsz' Tung was a youthful favourite of the Emperor Muh Wang of the Chow dynasty (died 947 B.C.). Having on one occasion offended against the etiquette of the Court by touching the Emperor's pillow with his feet, the officials demanded that the crime of *lèse-majesté* should be punished by banishment or death. The Emperor was forced to pronounce a decree of exile, but, pitying the boy, taught him a magic sentence received from S'ākyamuni, the utterance of which ensured protection from evil and conferred the gift of long life. Jido in his mountain retreat passed his time in writing the characters upon the leaves of chrysanthemums that he might not forget the mystic sounds, and so powerful was the charm that the dew which washed away the potent inscriptions derived from them the virtues of an elixir ("Furo-fushi no Kusuri," a medicine to drive away age and death); whence the people who lived near the place attained extraordinary longevity—even to the span of eight hundred years.

The introduction of the name of S'ākyamuni is not an anachronism according to Chinese chronology.

12. Chang Kiuko (Jap. Chōchiuka) converting fragments of his clothing into butterflies.

Chang Kiuko was a Rishi who lived under the Sung dynasty. The Emperor once observed that he always wore thin clothes, and asked the reason; upon which the sage cut off pieces of his garments with a pair of scissors, and the fragments as they were detached became converted into butterflies, fluttering around his head until he clapped his hands, when they immediately resumed their form and position as parts of his attire.

Artist unknown. Nineteenth century.

1570. Unmounted drawing, on paper, painted in colours. Size, $68\frac{1}{2} \times 38$.

Kwan Yü on horseback. (See No. 218.)

Artist unknown. Seal. Nineteenth century.

1571. Unmounted drawing, on silk, painted in colours. Size, $33\frac{3}{8} \times 12\frac{3}{4}$.

Hwang Ngan (Jap. KōAN).

An aged Rishi borne upon the waves, on the back of a Sacred Tortoise.

Artist unknown. Nineteenth century.

1572. Unmounted drawing, on silk, painted in colours. Size, $44\frac{5}{8} \times 16\frac{3}{4}$.

Shōjō masker.

An actor with a mask representing a boyish face reddened by over-indulgence in saké, and overshadowed by long, straight red hair. (See No. 645.)

Artist unknown. No signature. Seal. Eighteenth century.

1573. Screen, paper, painted in colours. Size 71 × 147.

Chinese landscape.

Picturesque rural scenery. In the foreground are seen rustic buildings, in which a number of peasants are engaged in tea-sorting and other occupations.

The outlines are rapidly sketched in ink, and the local tints are indicated by light washes of colour. The picture is a good example of the *Usu-zuishiki*, or thinly coloured painting, a style which the early artists of the Sesshiū, Chinese, and Kano schools had adopted from the masters of the Sung and Yüen dynasties.

Painted by KA-NO YASU-NOBU. Two seals. Seventeenth century.

1574. Album of pictures, on silk, painted in colours. Size, 14 × 10½.

The Twenty-Four Paragons of Filial Piety. With explanatory text. Twenty-four drawings. (See p. 171.)

Attributed to KA-NO TŌ-UN. No signature or seal. Seventeenth century.

1575. Album of sixteen drawings, on silk, chiefly in monochrome. Size, 8 × 12½.

Birds, flowers, &c.

Artist unknown. Seal. Eighteenth century.

1576. Album of drawings, on paper, painted in monochrome and colours. Size 10¾ × 7¾.

Rough sketches; originals and copies.

A practising sketch-book. Such collections were very numerous, but rarely possessed any great intrinsic value, as the majority of the drawings were merely copies from the works of well-known artists, repeated until the pupil had acquired the necessary power of touch.

Artist unknown. Nineteenth century.

See also Nos. 227, 237, 282-3, 335-40, 638, 686, 957, 2855, 2856, and "Copies from Chinese," 155-161.

POPULAR SCHOOL, OR, UKIYO-YÉ RIU.

As a comparatively modern phase of Japanese art, presented chiefly through the medium of the wood engraver, and having no claim to reflect the noblest aspects of the pictorial genius of the country, the popular school has hitherto met with little consideration and less encouragement at the hands of native connoisseurs. For the foreigner, however, the wealth of new ideas it has unsealed in decorative æsthetics, the immense variety of motives and applications it has gathered together from all sources, and, above all, its easy accessibility for purposes of study outside Japan, demand for it a wider notice than could be allotted to any of the more classical and cultivated academies from which its leading principles were drawn.

The motives of the school were by no means limited to the scenes of common life, to which its name* and individuality were originally due, but embraced all that had been utilized by its predecessors, from Buddhist divinities to Toba caricatures. The chief subjects adopted or evolved by the new men, however, were designs for wood-cut illustrations to printed volumes of history, legend, or fiction; portraits of noted actors, wrestlers, geishas, and courtesans, mostly reproduced by chromoxylography; scenes of domestic and out-door existence amongst the humbler classes; comic drawings of an unconventional type, distinct from that of the Toba-yé; native scenery, chiefly in the form of single sheet chromoxylographs and illustrations to guide books for the provinces and great cities; books of instruction in drawing, including both original sketches for imitation

* The term "*Ukiyo-yé*" now signifies "worldly," or popular pictures. *Ukiyo* as originally written had a Buddhistic meaning, as "this miserable world," but the depreciatory sentiment of religious pessimists has faded away, and the characters at present used may be interpreted simply as the "passing world."

and also skilful reproductions of works by the old masters of China and Japan; complimentary picture cards printed for circulation at the New Year; play-bills for the theatres; and, lastly, books of patterns for embroiderers, dyers, pipe and comb-makers, and other labourers in the field of art industry.

The illustration of the literature of biography, history, and fiction dates from the earliest days of the Yamato school, but it was not until the seventeenth century that the elaborate pictorial rolls of the old artist nobles of the Mikado's court were supplemented by something within reach of the less wealthy classes. Not later than 1608 commenced the publication of the "É-hon," or picture-books, which were destined to bring into play striking talents of a new order from the previously unrecognised body of artisan draughtsmen. The earlier examples, as might be expected, were rough and unskilful as specimens of wood engraving, and presented little that was worthy of remark in point of design; but about 1680 an almost sudden advance took place, when a dyer's draughtsman in Kioto, named HISHIGAWA MORONOBU, began to publish a series of remarkably vigorous and original sketches, worthily transferred to wood by men who probably worked under the immediate direction of the artist. From this period, which may be regarded as an epoch in Japanese art, the artisan artist and the wood engraver have laboured together with a perfect sympathy, and their joint productions may fairly claim a place apart, and one of the most prominent, in the history of xylography.

MORONOBU was the first of a long and talented line of book illustrators, amongst whom may be named, the TORIIS, KIYOMITSU, KIYOTSUNÉ, and KIYONAGA; TOMIKAWA GINSETSU; TACHIBANA MORIKUNI; SHIMOKAWABÉ JIUSUI, NISHIKAWA SUKÉNOBU and TSUKIOKA TANGÉ, in the eighteenth century; and ISHIDA GIOKUZAN, UTAGAWA TOYOHIRO, UTAGAWA TOYOKUNI, and KATSUSHIKA HOKUSAI, who worked at the end of the last and during the opening years of the present cycle.

The early popular artists, including MORONOBU, frequently imitated KANO SANRAKU, the HASÉGAWAS, and the KAIHOKUS in representing the brave deeds of native heroes; and a few, like TSUKIOKA TANGÉ, were chiefly known by their power in drawings of this sort. The more modern leaders of the school in adopting the same motive, which appeared to be keenly relished by their peace-loving

patrons, vulgarized it by importing into the effigies of their warriors the grimaces and exaggerations of the stage. The Yoshitsunés and Hachimantaros, in the drawings of KEISAI YEISEN and his fellows, always seemed to be playing to the gallery, and there is no doubt that this unintentional burlesque of martial nobility aided greatly in securing for the later Ukiyo-yé the disregard of educated art connoisseurs.

In the portraiture of actors in character the popular artists had no predecessors and were in no danger of rivalry by the older academies, the members of which regarded the stage and all things appertaining as beneath their notice. Even amongst the plebeian painters the social position, or rather the absence of social position, of the actor sometimes brought upon the theatrical section of the Ukiyo-yé a pseudo-patrician contempt, and a few draughtsmen who devoted their pencils to perpetuating the graces of tea-house girls and courtesans, chose to consider they would dishonour their art by employing it in the portrayal of the impersonations of the Garricks of the drama. Nevertheless, Japanese chromoxylography and the Yedo and Kioto stage were inseparably connected: the most beautiful colour prints in Japan, and perhaps in the world, were the likenesses of players of male and female parts, commenced by TORI KUYONOBU about 1700, and brought to perfection by TORI KUYONAGA and KATSUGAWA SHUNSHO seventy years later. Play-bill designs and stage scenery were in the hands of a lower grade of painters, but theatrical signboards were often executed by artists of repute.

Another set of artists, intimately associated with those last named, applied their talents to the delineation of women, by more or less individualized portraits, or by impersonal and somewhat insipid representations, and did considerable injustice to the attractions of their gentle countrywomen in works that were sometimes of high artistic merit. The names of NISHIKAWA SUKENOBU, SUZUKI HARUNOBU, YEISHI, and KITAWO MASANOBU are especially distinguished in this section of popular motives.

A new school of comic drawing, free from the extravagant mannerism of the Toba-yé, was introduced by a contemporary of MORONOBU named HANABUSA ITCHO, who, however, did not draw for the engravers. His style was made more widely known two or three generations after his death by the publication of several

collections of engravings of his sketches, and has been followed by many workers in the present century.

Woodcut representations of native scenery began to appear from the end of the seventeenth century, but reached their highest development about 1790, under TAKAHARA SHUNCHŌSAI, and a generation later under HASÉGAWA SETTAN, the artist of the *Yédo Meisho dzu-yé*. Single-sheet pictures (*Ichimai-yé*) of famous places were brought to great perfection under HOKUSAI and HIROSHIGÉ before the middle of the present century.

Books designed to aid in the self-instruction of young artists were issued in considerable numbers from the beginning of the eighteenth century by TACHIBANA MORIKUNI, KEISAI MASAYOSHI, SAKURAI SHIŪZAN, Ō-OKA SHUNBOKU, and many other members of the old and new schools. The two last-named imitated MORONOBU in reproducing celebrated pictures by the old masters of China and Japan in cheap albums of woodcuts.

The custom of circulating pictorial New Year's cards is said to have arisen about 1765, and all the resources of chromoxylographic skill were employed by HOKUSAI and his associates in the execution of these works.

Lastly, the publication of printed collections of designs for artisans of various callings was initiated early in the last century, as exemplified in the *Tokiwa-gi* (1700), the *Tokiwa hinagata* by TAKAGI KOSUKÉ (1732), the *Makiyé daizen* by HOKKIŌ HARUKAWA (1759), &c., and was aided more recently by HOKUSAI, in the *Ban-shoku dzu-kō* and other works, and by HŌITSU, who directed the reproduction of a large series of the invaluable designs of OGATA KŌRIN (see Korin School).

The art motives of the schools of painting in existence before the sixteenth century included little or no reference to the actual life of the dwellings, streets, and pleasure resorts of the great cities; but such an inexhaustible field of ideas could not always remain untilled. The earliest attempt to found a popular school dates from the beginning of the seventeenth century, and the first painter who made a speciality of subjects drawn from his immediate surroundings was an offshoot of the most formal and aristocratic academy in the country.

IWA-SA MATA-HEI, the reputed originator of the *Ukiyo-yé* or

popular pictures, was the son of a follower of the regent Nobunaga, named Araki Tsu no Kami, who was sentenced to commit *harakiri* for rebellion against his lord. He became a pupil of TOSA MITSUSHIGÉ, and appears to have learned thoroughly the art-lessons of his school; but, after the close of the sixteenth century, he detached himself from the TOSAS, and began to apply his powers of brush to the delineation of caricatures and scenes of ordinary life.

It is difficult to form an opinion of his ability and influence, for the available biographical details are as scanty as the existing examples of his handiwork. We are indeed forced by lack of original material to study the earliest phase of the popular school in the productions of the revivalists of his style, led by HISHIGAWA MORO-NOBU. The specimen in the collection merely shows that his manner of drawing and colouring resembled that of the Tosa line; but other existing works, attributed to his brush, one of which is in the Ernest Hart collection, tend to support the statement made by native writers, that the Ukiyo revival of the latter part of the seventeenth century, to which reference will presently be made, was in direct imitation of the example of MATAHEI.

As a caricaturist his reputation has been handed down, very unworthily, by rough sketches called *Ōtsu-yé*, specimens of which are still to be obtained at Ōtsu near Kioto, and are said to represent his manner. They have, however, little claim to notice beyond that accorded by their assumed descent.

UKIYO MATAHEI, as he was called, left no active successors to maintain the effect of his precedent, and his death was followed by an almost complete hiatus in the history of the school. A few painters contributed some works to popular art, including KITA-MURA CHIŪ-BEI, and YAMA-MOTO RI-HEI (fl. 1624-44), TSUJI-MURA MO-HEI (fl. 1644-61), INO-UYÉ KAN-BEI (fl. 1661-73); but it was left for HISHI-GAWA MORO-NOBU, or KICHI-BEI, a native of Hoda, in Bōshiu, originally a designer for dyed robes and embroideries, to build up the school upon a lasting foundation. A master of the pencil, an original observer, and a most indefatigable worker, he could not fail to succeed, and his success was rendered more permanent than that of his predecessor, by his judgment in having recourse to the aid of engraving to multiply and disseminate his works. He was, in fact, the first artist of any repute who made a speciality of book illustration, and no small portion of his fame should rest upon

the important aid he thus rendered to the progress of the art of pictorial wood-cutting, which, before his time, had been in a very rudimentary state. The first sign of the remarkable powers of the Japanese engravers showed itself in the forcible, though still somewhat rough illustrations in the numerous books of MORONOBU, the execution of which was probably carried out under the direction of the artist himself.

As an artist, the vigorous individuality manifested in all his designs, his refined sense of colour, and his wide range of motive, signalize him as one of the most striking figures in the history of his school. He moreover led the way for his successors in the Ukiyo-yé, not only as an exponent of contemporary life, but in the interpretation of fiction, poetry, and sentiment, and his works are free from the vulgarity that tainted the productions of many of the best representatives of the school in later times. As a recorder of the manners and costume of his period, his labours are of considerable interest to the student of Japan. The life that he has set forth was, for the most part, different from that which HOKUSAI and his artisan followers have so faithfully mirrored in the present century; for although traders, artisans, and coolies were introduced freely into his pictures, they rarely came upon the scene except as instruments or accessories of the existence of the two-sworded Corinthian Toms and Jerry Hawthorns of whom he was the artistic Pierce Egan. His sketches display a phase of existence which the foreigner can see only through Japanese eyes. The gilded youth of a couple of hundred years ago, adorned with the moustachios and mutton-chop whiskers of an ephemeral fashion; the habits and amusements of their picturesque but very questionable associates; and the curious *entourage* of their haunts of pleasure, all appear without disguise, but without indelicacy, and form a good complement to the formalities and vapidities of the Court life, as depicted by the Tosa school, and to the hearty, almost childish enjoyments of the people, as witnessed on any public merrymaking of to-day, or seen in the pictures of TAKAHARA SHUNCHŌSAI, and HASÉGAWA SETTAN.

He died in the period Shōtoku (1711-1716), at the age of about 67.

The following is a list of the principal books in the collections of Mr. Satow and the author, containing his illustrations reproduced in woodcuts.

- Iwaki é-dzukushi.* Pictures of social life. 1682.
Koi no Uta Kagami. Illustrations to amatory poetry.
 Signed "HISHI-GAWA YANA-YÉ." 1683.
Bijin é-dzukushi. Drawings of beautiful women. 1683.
Kokon Bushidō é-dzukushi. Scenes in the lives of Japanese
 warriors. 1685.
Yama-san-nasaké no Kayoi-ji. Story of fast life. 1685.
Yokei tsukuri-niwa no dzu. Sketches of landscape gardens.
 1691.
Sugata-yé hiakunin isshu. Scenes of social life. Occupations
 of women. 1695.
Kakémono é-dzukushi. Copies from kakémonos. 1701.
Koi no mina kami. "The Springs of Love." N.D.
Yamato-yé dzukushi-bon. Scenes in Japanese story. N.D.
Ko-koku hiaku-jo. N.D.
Yamato no Oyosé. Scenes of social life. N.D.

To these may be added the following titles quoted from the
Ukiyo-yé riū-kō.

- Hiaku-nin shiū.* 1680.
Yamato shino é-dzukushi. 1684.
Shoshoku é-hon kagami. 1686.
Tōkaidō meisho-shi. (6 vols.) 1687.
Tsukinami no asobi. 1686.
Isé monogatari.
Koshoku Yédo murasaki.
Wakoku hiaku-jo. (3 vols.) 1690.
Yumé no uranai é-dzukushi.
Éhon Yamato-zumi. (3 vols.)
Ukiyo hiakunin onna.
Wakoku meisho kagami.

And many others, concerning which no information can be obtained,
 were also printed in the periods of Tenwa and Jōkiō (1681-1688).

The more intimate associates of MORONOBU in the development of
 the Ukiyo-yé were his brothers MORO-FUSA, MORI-SHIGÉ, and MORI-
 NAGA, and two pupils named ISHI-KAWA IZAI-YÉMON TŌ-SHIU-KI, and
 SUGI-MURA JI-HEI MASA-TAKA, who were probably the authors of
 most of the unsigned book illustrations which appeared between
 1680 and 1710. A second MORO-NOBU is also mentioned.

By the side of HISHIGAWA MORONOBU must be placed a wholly independent contemporary artist who aided importantly in the advance of the school. TAGA CHŌ-KŌ, better known by one of his many *noms de pinceau*, HANA-BUSA ITOHŌ, was the son of a physician in Osaka, and a talented but erratic pupil of KANO YASUNOBU. The source of his education was indelibly stamped upon his productions, for he has left masterly sketches of sages and genii scarcely distinguishable from those with which his teachers had already covered acres of paper and silk; but while retaining the old touch and methods, he adopted a new set of motives, in which he appears to have had no predecessor of ability since TOBA SŌJŌ KAKUYŪ (see p. 156). As a colourist he stands in the first rank.

His name was speedily brought into prominence by his daring and novel creations, and unconventional renderings of subjects which had hitherto been held almost sacred. As an example of his style may be noticed a sketch reproduced in the 'Pictorial Arts of Japan,' where we see a travelling priest, who, earnest in belief, has prepared fire, pan, knife, and even seasoning, and lacking only the meat, now extends his hands, rolling the beads of his rosary with holy fervour, towards a plump goose that flies overhead, while the bird, in happy unconsciousness of what is expected of it, leaves the hungry man to lament the degeneracy of the animal world since the pre-Buddhistic days of the pious Hare.* In another drawing, No. 1727, the Thunder God having brought his noisy circle of drums too near to earth, his loin cloth has been grasped by a blind beggar, who has mistaken it for a leading string and pays for his mistake by an aerial flight, the ultimate destination of which the artist leaves to our imagination. The 'Seven Gods of Good Fortune' also had the evil fortune to present considerable attractions for his irreverential pencil, and in his hands lose every shred of divinity, behaving like emancipated shop-boys, and sharing his page with courtesans and coolies on terms of perfect equality. He was, however, most at home in the streets, and appears to have revelled in the vulgar amusements provided by the peripatetic showmen and mountebanks, who offered open-air entertainments for the idlers of the great city. It was, perhaps, his disregard for the conventions that made him obnoxious

* S'ākyamuni is said to have sacrificed himself when in a previous existence as a hare, that he might assuage the hunger of the disguised Indra, whence the figure of the animal was drawn upon the moon by the admiring deity ('Folk-lore Journal,' vol. ii.).

to his superiors, for in addition to his early expulsion from the School of the Kanos he was compelled in the midway of his life to expiate by an eighteen years' exile to the island of Hachijo a dangerous liberty which he ventured to take with the domestic concerns of the Shōgun in publishing the portrait of one of his female favourites amongst a series of drawings of popular beauties of the time.

ITCHŌ, unlike MORONOBU, did not make a speciality of representing the social life of his time, nor did he seek to render his works more widely known by means of engraving. It was nearly forty years after his death that the first collection of his sketches were reproduced in wood, and published in the form of an album; but this essay was soon followed by others, and at last the number of volumes amounted in all to over twenty.

His influence upon the progress of the Ukiyo-yé was less direct than that of MORONOBU, and was exerted without evidence of effort, or even of desire on the part of the artist to take a prominent place in the history of the school, but in the end was perhaps almost as powerful. It is to be feared, however, that the chief characteristic of his sketches, their wit, can never be fully understood or appreciated outside the people for whom they were drawn.

He died in 1724, at the age of 73, leaving a son named NOBU-KATSU, and a son or pupil named ITTEL.

His principal followers were :—

CHŌ-HACHI OR TAGA CHŌ-HACHIRŌ, named the second ITCHŌ.
Flourished in the period of Kiōhō (1716–1736).

HANA-BUSA IPPŌ. IPPŌ was one of the *go* or professional names of ITCHŌ, and was probably assumed by his disciple as a respectful tribute to the memory of the master. He died in 1772, at the age of 85.

HANA-BUSA SŪ-SHI. Flourished 1780–1790.

HANA-BUSA SŪ-KOKU. Flourished 1804–1818.

HANA-BUSA SŪ-GETSU. Contemporary with the last.

HANA-BUSA IKKIYO. Flourished 1830–1844.

HANA-BUSA IKKEI. Contemporary with the last.

KO SŪ-KEI. Lived in the early part of the present century.

The various *go* or professional titles of ITCHŌ were KIO-UN, NOBU-KA, YASU-WŌ, SUKÉ-NO-SHIN, MUSŌ-WŌ, HOKU-SO-WŌ, IPPŌ, RIN-SHO-AN, and IKKAN SANJIN.

The name ITOHŌ was first assumed in 1709; that of HOKU-so-wō (the Ancient of the Northern Window) on his return from banishment, in allusion to the aspect of his studio window.

The best known albums of wood-cuts from his sketches are:—

Hanabusa Uji gwa hen (3 vols.). 1753.

Hanabusa Itchō hiaku gwa (5 vols.). About 1760.

Itchō gwa-fu (3 vols.). 1770. Another series (1 vol.) 1773.

Gwa-to setsu miyo (3 vols.). 1774. (Reprinted in 1821.)

Gun-to setsu miyo (3 vols.). 1779.

Gunchō gwa-yei (3 vols.). 1772.

Hanabusa Itchō kiō-gwa (1 vol.). Printed in colours. 18—.

The principal artists of the popular school from the time of MORONOBU, with the exception of ITCHŌ and MIYAGAWA CHŌSHUN, worked almost entirely for the publishers of books and “single-sheet pictures” (*ichi-mai-yé*). Their earlier drawings were printed in black, or in the form of *nishiki-yé* or colour-prints (lit.: brocade pictures) the production of which began about the commencement of the eighteenth century. The following list is fairly complete:—

KAWA-AI KAN-SETSU. Flourished in the period Genroku (1688–1716). See 2311-12.

YAMA-MOTO DEN-BOKU. A contemporary of the last.

HASÉ-GAWA CHŌ-SHUN. A contemporary of the last. Probably the same as HASÉ-GAWA TŌ-UN, the artist of the *É-hon hōkan* (1688), one of the oldest volumes of illustrated legends, and which may have suggested to TACHIBANA NO MORIKUNI some years later the plan of the *É-hon-kōji-dan*.

ISHI-KAWA RIU-SEN. A contemporary and imitator of MORONOBU. The artist of *Yamato kōsaku yé-sho*, a book of agricultural scenes. He is probably identical with ISHI-KAWA IZAI-YÉMON TŌ-SHIU-KI, mentioned on p. 334.

MIYA-GAWA CHŌ-SHUN, a late contemporary of MORONOBU, ranks after him amongst the leaders of the revived Ukiyo-yé. In style and motive his works resemble those of MORONOBU, and possess an equal charm of colouring, but he fell much behind his associate in versatility and power, and contributed nothing to book illustration. See Nos. 1707 and 1708.

He was succeeded by his son CHŌ-KI, who worked in the period Kichō (1716-1736), and in the caricature roll No. 562 has left a good indication of his wit and artistic capacity.

TORIÏ KIYO-NOBU or SHŌ-BEI. A contemporary of the last. He is said to have been the originator of the "single-sheet" engravings, chiefly of theatrical stars and noted beauties of the capital, which were published from the end of the seventeenth century under the name of *Yado-yé*. The style in which theatrical signboards are still painted is also believed to have the same origin. He appears to have been the founder of the theatrical section of popular art, a speciality untouched by HISHIGAWA MORONOBU and despised by many later artists, but which in the hands of NISHIMURA SHIGENAGA, TORIÏ KIYONAGA, IPPITSUSAI BUNCHŌ, KATSUGAWA SHUNSHŌ, SUZUKI HARUNOBU, UTAGAWA TOYOKUNI, KITAGAWA UTAMARO, and a few others, has given us some of the most perfect specimens in existence of the chromoxylographic art.

TORIÏ KIYO-MASU, the immediate follower of KIYO-NOBU. He carried on the style and motives of his predecessor during the first two or three decades of the eighteenth century, but did not add materially to the progress of the school.

OKU-MURA MASA-NOBU, also called BUN-KAKU, HŌ-GETSU-DŌ, TAN-CHO, and O GEN-BOKU. A late contemporary of KIYO-NOBU, and an imitator both of this artist and of HISHIGAWA MORONOBU. He is known by a number of colour prints of actors and beautiful women (*bijin*) in the style of the former, and some illustrated volumes, after the manner of the latter. Amongst his books, which were published between 1690 and 1720, two, the *Yukei Sennin* and the *Kinriu-san Asakusa sembon zakura*, are in the author's collection; and three others, the *É-hon shin Yoshiwara sembon zakura*, the *É-hon Bijin zuku-toku San-jiu-ni Sō*, and the *Yū-gwa shiki* are mentioned in the second edition of the *Ukiyo-yé riū-kō*.

NISHI-MURA SHIGÉ-NAGA. A well-known imitator of TORIÏ KIYONOBU. Many portraits of actors and women printed from four blocks, after his designs, appeared between 1716 and 1748, and under his auspices some advance was made in the art of chromoxylography.

KON-DŌ SUKÉ-GORO KIYO-HARU. Noted for drawings of theatrical

and Yoshiwara scenes, and as an illustrator of books for children, before the middle of the eighteenth century.

MOCHI-DZUKI KAN-SUKÉ. Flourished between 1716 and 1736.

TACHI-BANA MORI-KUNI. One of the most important book illustrators of the eighteenth century, and noted also as a calligraphist and as a scholar of wide attainments. He was the author of a large number of volumes of drawing examples and illustrations of legends, intended for the instruction of art pupils and as models for the artisan artist, and rendered by his well-conceived and skilfully-executed designs a service to the cause of "artisan art" that would be difficult to over-estimate. He died in 1748, at the age of 78.

The subjoined list gives the names and dates of his chief works :

É-hon Koji-dan (8 vols.). 1714. Illustrations to legends.

É-hon Sha-hō bukuro (9 vols.). 1720. Drawing examples and illustrations to legends.

É-hon Tsū-hōshi (9 vols.). 1725. Drawing examples and illustrations to legends.

Gwa ten tsū kō (10 vols.). 1727. Illustrations to legends.

Wa-cho meisho gwa-dzu (4 vols.). 1732. Illustrations to poetry.

Yokioku gwa-shi (10 vols.). 1732. Illustrations to legends.

Fusō gwa-fu (5 vols.). 1735. Illustrations to poetry.

É-hon Ō-shuku-bai (7 vols.). 1740. Illustrations to legends.

É-hon Jiki shihō (9 vols.). 1745. Drawing examples.

Umpitsu, So-gwa (3 vols.). 1749. Miscellaneous rough sketches.

An admirable example of the artist's more rapid manner.

Riaku gwa (3 vols.). 1750. Miscellaneous rough sketches.

Honshō gwa-yen (6 vols.). 1782. Illustrations to poetry.

His style of drawing bore considerable resemblance to that of the Kano artists, of one of whom, **TSURU-ZAWA TAN-ZAN**, he is said to have been a pupil.

He left a son named **HŌ-KOKU** or **YASU-KUNI**, and a pupil named **KUNIO KO-TEN-SAI** or **SU-YA HEI-JUBO**, the artist of the *Mōshi dzu fu*.

In certain of his works his name is signed as **TACHI-BANA NO BEN-JI** and **TACHI-BANA NO YU-YETSU**.

NISHI-GAWA SUKÉ-NOBU, known also as **BUN-KWA-DŌ** and **NISHI-GAWA UKIYO**, a native of Kyoto (b. 1671), who settled in Osaka, was a contemporary of **MORIKUNI**. He is said to have been a pupil of

KANO YEINO, and is also claimed as an alumnus of the Tosa school, but the style he adopted was that of the Ukiyo revivalists and particularly of OKUMURA MASANOBU, and his skill was chiefly directed to book illustration. He was especially renowned for sketches of women and illustrations of social customs, and was the author of the *É-hon Yamato Hiji*, a book of illustrated legends, to which he appended an essay on painting. He does not appear, however, to have aimed at a reputation as an instructor of artists.

In power and versatility he was inferior to MORIKUNI, but within the narrower limits of his motives his sketches give more pleasure. It was especially in the drawings of the female figure that he excelled. The young girls who held the place of honour in most of his pictures were remarkably graceful, and their faces, delicate in feature, good humoured and innocent in expression, were devoid both of the exaggerations of traits seen in the works of the later popular school, and of the shapelessness and inanity which appears to have represented the older artists' ideal of beauty; but unfortunately these charming little specimens of Japanese girlhood were almost all alike, and hardly displayed more individuality than the ladies in a Paris fashion-plate. SUKÉNOBU, however, was a man of mark, and contributed a large share towards the completion of the work that HISHIGAWA MORONOBU had commenced, the elevation of the practice of wood engraving in Japan to the rank of a fine art. The greater part of the credit of the improvement is, perhaps, due to MORIKUNI, who added to his other accomplishments a practical acquaintance with the wood-cutters' art, and no doubt himself directed the execution of the blocks upon which his designs were reproduced.

The following selections of the works illustrated by NISHI-GAWA SUKÉ-NOBU give the best idea of his powers, but the complete list would more than treble the number here given.

Haku-nin jorō shina sadamé. Sketches of women of all classes. 1723.

É-hon Tsukuba yama. Japanese poetry. 1730.

É-hon Tama kadzura. Occupations of women. 1736.

É-hon Chitōsé yama. Moral maxims. 1740.

É-hon Yamato Hiji. Illustrated legends. 1742.

É-hon Kamé no O-yama. Japanese stories. 1747.

É-hon Fudé-tsu bana. 1747.

Gorius é-hon soroyé. Miscellaneous sketches. 1748.

É-hon Chiomi gusa. Occupations of women. 1741.

É-hon Himo kagami. Illustrations of vers de société. 1755.

É-hon Yoshi no gusa. 3 vols. 1759.

É-hon iké no kawadzu. Illustrations of social life. 1768.

HATTORI BAI-SHIN. Flourished about the middle of the 18th century.

KŌ-KAN. The author of a collection of popular sketches entitled *Jimbutsu sō-gwa*, published in 1722.

Ō-OKA SHUN-BOKU, called also BOKU-WŌ and HŌ-GEN SHUN-BOKU.

A pupil of the Kano school, whose illustrations to legends and copies from the old masters of China and Japan, engraved and published in album form in Osaka, formed an important supplement to the works of SUKÉNOBU and MORIKUNL. He died at the age of 84, between 1751 and 1764.

The principal volumes containing his sketches are as follows:—

Gwa-shi kwai-yō. Copies from celebrated pictures (6 vols.). 1707.

É-hon té-kagami. Copies from celebrated pictures (6 vols.). 1720

Gwa-kō sen-ran. Copies from celebrated pictures (6 vols.). 1740.

Wa-Kan mei-hitsu gwa-yen. Copies from pictures (6 vols.). 1749.

Tansei nishiki-bukuro. Miscellaneous sketches (6 vols.). 1753.

Wa-Kan koji Boku-wō shin-gwa. Illustrated legends (5 vols.). 1753.

KOYÉ-KAWA SHUN-CHŌ. A designer of colour prints. Died 1789, at the age of 46.

SAKU-RAI SHIŪ-ZAN or HŌ-GEN SHIŪ-ZAN. An artist of the Chinese school who followed SHUN-BOKU in the publication of copies of the old masters. The *Wa-Kan mei-hitsu gwa-yei*, 1750; *Wa-Kan mei-hitsu gwa-hō*, 1764; and the *Gwa-sōku*, 1777, formed part of the same series as the *Gwa-shi kwai-yō*. A female descendant bearing the name of SHIŪ-ZAN is referred to in p. 194.

TORIŌ KIYO-MITSU, the son of KIYO-MASU. He maintained the

style of KIYO-NOBU during the middle of the eighteenth century, and left many clever book illustrations and colour-print portraits of actors.

SADA-TŌSHI. The artist of an album of miscellaneous sketches called the *E-hon ritsu-hō*, published in 1752.

SHIMO-KAWA-BÉ JIU-SUI. Chiefly noted for illustrations to moral stories in the style of SUKÉNOBU. Flourished between 1765 and 1791.

TSUKI-ŌKA TAN-GÉ, known as KIN-DŌ, RŌ-JIN-SAI or MASA-NOBU. Noted for drawings of warriors. His different styles are well illustrated in the *E-hon Musha tadama*. Pictures of heroic deeds, 1759; *E-hon Himé bunkō*, "The young lady's companion," 1760; and the *Tōgoku meisho-shi*, Sketches of scenery, 1762. He died in 1786 at the age of sixty-nine.

ISHI-KAWA TOYO-NOBU. A pupil of NISHIMURA SHIGÉNAKA, and an industrious book-illustrator and "single-sheet" draughtsman. He died in 1789.

SUZU-KI HARU-NOBU. Also a pupil of SHIGÉNAKA, who devoted himself chiefly to an early form of colour-print known as *Adzuma Nishiki-yé* or *Surimono*, a kind of New Year's card, printed from five or six blocks, and sold in large numbers at the beginning of the year. He was noted for drawings of reigning beauties, but, unlike most of the early *Nishiki-yé* draughtsmen, regarded it as beneath the dignity of his art to produce portraits of actors. His works appeared between 1764 and 1779. His son or pupil, HARU-NOBU the SECOND, learned to draw in the Dutch style (*Ran-gwa*).

TORIÏ KIYO-NAGA, named also SÉKI SHUN-SUKÉ, a pupil of KIYO-MITSU. He surpassed all his predecessors and contemporaries as a designer of chromoxylographic portraits of actors and women and as an illustrator of novelettes (1765-1780). His colour-prints, which are unfortunately very scarce, nearly reached the limits of perfection in their combined grace of drawing and purity of tones.

His fellow pupils KIYO-HIRO and KIYO-TSUNÉ were distinguished in the same branches of art; the works of the latter are comparatively common.

TOMI-GAWA FUSA-NOBU GIN-SETSU. An illustrator of novels and designer of *Ichimai-yé*. His colour-prints are rare, but many

of his illustrated novelettes which were issued near the middle of the eighteenth century, are still to be obtained.

GIOKU-SUI-SAI YOSHI-KANÉ. The artist of the *Gwa-to Sen-yô*, a book of rough sketches, published in 1766.

KŌ-MATSU-YA, commonly called SAN-YÉMON. An *Ichimai-yé* designer, chiefly remembered for immoral sketches, drawn after the style of NISHI-GAWA SUKÉ-NOBU. He worked in the period of Meiwa (1764-1772).

KATSU-GAWA SHUN-SHŌ, called also KIRO-SAI and YU-SUKÉ. The most talented of the depicitors of actors in costume. He and his pupil associates, SHUN-KŌ and SHUN-YEI, have left many very beautiful specimens of *Nishiki-yé*, which appeared chiefly between 1770 and 1780. Good examples of his *Nishiki-yé* style will be found in the following books, now very rare and valuable:—*Kôbi no Tsubo*, portraits of actors, printed in colours (1770); *Sei-rô Bijin Awasé Kagami*, portraits of Yoshiwara beauties, printed in colours (1776); and *Nishiki Hiakunin Isshiû Adzuma ori*, portraits of the hundred famous poets, printed in colours (Siebold Collection, 1776). But his masterpieces were "single-sheet" portraits of actors, a line in which he ranked as *facile princeps*. There is indeed in the reproductions of his theatrical pictures, which were sold at a phenomenally low price, a sentiment of life and passion, and a mellow harmony of colouring that appear as a revelation to the European art student.

He commonly used a seal shaped like a jar, and bearing the character "HAYASHI," the name of a merchant with whom he lodged. From this he received the nickname of Tsubo (jar), and his pupil SHUN-KŌ was called KO-TSUBO, or "the Little Jar."

He died in 1792. His chief pupils were SHUN-YEI, SHUN-KŌ, SHUN-JŌ, and SHUN-KIU, who were close imitators of his style; SHUN-MAN and GAKU-TEI, well known as designers of New Year's cards; and, last and greatest, SHUN-RŌ, who afterwards became famous under the name of HOKUSAI.

RAN-TOKU-SAI SHUN-DŌ a book-illustrator and designer of colour-prints who flourished about 1780. His painting No. 2262, in the style of the Shijō school, is a work of remarkable power.

TORI-YAMA SEKI-YEN TOYO-FUSA. A pupil of the Kano school who adopted the style of the *Ukiyo-yé*. His chief works are the *Toriyama Sekiyen gwa-fu*, a large album of miscellaneous sketches, printed in colours (1774); *Gwa-jiki-hen*, illustrated legends (1777); and *Zokku-hiak'ki*, pictures of goblins, printed in black and grey (1779), and lately republished.

KITA-WO SHIGÉ-MASA, known also as **KO-SUI-SAI, KWA-RAN,** and **SA-SUKÉ.** Famous for popular sketches of social customs and Yoshiwara scenes after the manner of **SUKÉNOBU.** His portraiture of women, as seen in the heroines of the *É-hon Biwa-ko*, was as attractive as that of **SUKÉNOBU**, and perhaps more refined. He died at the age of 80 in 1819.

His principal works appeared between 1775 and 1802. Amongst these may be noted, *É-hon asa Murasaki* (n.d.), *É-hon Biwa-ko* (1775), and *É-hon Yotsu-no-toki* (1775).

KITA-WO MASA-NOBU. The artistic name of the famous novelist **KIŌ-YA DEN-ZŌ (KIŌ-DEN)** a pupil of **SHIGÉMASA.** Died 1830, aged 55. He has left many beautiful chromoxylographs.

IPPITSU-SAI BUN-CHO. A painter of actors and scenes of ordinary life, who worked between 1760 and 1780. The colour-prints after his pictures are highly esteemed.

ISO-DA SHŌ-BEI, commonly called **KO-RIŪ-SAI.** A contemporary of **BUN-CHO.** Noted for chromoxylographic designs.

KUBO SHUN-MAN, known also as **SHŌ-SA-DŌ.** A pupil of **SHIGÉMASA,** and afterwards of **SHUNSHŌ,** chiefly noted for illustrations to comic verselets and New Year's cards. He died at the commencement of the present century.

GAKU-TEI HARU-NOBU. A pupil of **SHUNSHŌ,** known in the early part of the century as a designer of *Surimono* and colour prints. An admirable example of his style is reproduced in facsimile by M. Gonse, in 'L'Art Japonais.'

UTA-GAWA TOYO-NOBU. An associate with **BUNCHO** and **SHUNSHŌ** as a designer of theatrical portraits for colour-prints about 1770. His works are comparatively scarce.

SHI-BA GŌ-KAN. A pupil of **SUZUKI HARUNOBU,** noted as a calligraphist and artist. His principal woodcut illustrations appeared in the *Gwa-to Sai-yu-dan*, a book of travels, published in 1794. He introduced copper-plate engraving,

which process he learned, together with other elements of European art, from a Dutch resident; and was probably the first Japanese who made use of the elements of linear perspective in pictorial art, but his education in the science was very imperfect. He died in 1818, at the age of seventy-one.

KITA-GAWA UTA-MARO. A pupil of **TOBIYAMA SEKIYEN.** He originally followed the style of the **Kanos**, but subsequently adopted the popular manner of the **Katsugawa** school, and became renowned as a designer of colour-prints. His works appeared about the beginning of the present century, and were largely exported from **Nagasaki** by the Chinese, with whom they were very popular. His *Momo chidori kioka awasé*, pictures of birds, with comic verses, published about 1800, is an admirable specimen of chromoxylography, and the practice of "embossing" the paper by strong pressure of an uninked block, as an aid to the effect of colour-printing. The *Seirō Nenjiu gioji*, or Annual of the courtesan quarter (1804), is another valuable example of his manner. He was followed by **UTA-MARO** the SECOND, and **KITA-GAWA SHUN-SEI.**

HOSO-DA TĒBU-YUKI, named also **CHŌ-BUN-SAI.** A talented artist, said to have been a pupil of **KANO YEISEN.** The engravings from his designs in the *Onna San-jiu-rok 'kasen* (1798) are amongst the finest specimens of Japanese colour-printing.

YEI-SEI. A pupil of the **Kano** school. Best known by the chromoxylographs after his drawings of women, published between 1795 and 1805.

TSU-BŌ TOSHI-MITSU. A left-handed artist. Chiefly known as an illustrator of comic verselets. Flourished about 1800.

TŌ-SHIŪ-SAI SHA-BAKU. Drew portraits of actors at the end of the last century. It is said that "he made too strenuous efforts to copy nature, and the result was that his pictures missed the higher truth. After one or two years he retired from the scene." The few of his works that have reached us certainly demonstrate his failure, but in no degree support the theory of its causation. His drawing is, in fact, more incorrect in detail than that of any of his contemporaries.

KA-GEN. A designer of colour-prints, who lived in **Owari** at

the end of the last century. Some of his drawings appear in the *Kwashi Kōretsu* (1781).

TAKA-HARA SHUN-CHŌ-SAL. One of the earliest and best illustrators of *Meisho*, or guide-books to celebrated localities. His chief works are the *Miako* (Kioto) *Meisho* (1786), the *Settsu Meisho*, which includes a description of Osaka (1796-8), the *Yamato Meisho* (1791), and the *Idzumi Meisho* (1793). Many of the sketches in these volumes show remarkable feeling for the picturesque, and great power of composition.

ISHI-DA GIOKU-ZAN. An industrious and talented book illustrator. He drew innumerable sketches for guide-books, historical works, and novels, at the end of the last and beginning of the present century, before the publication of the *Hokusai Mangwa*.

Amongst many volumes containing his sketches may be noted the following:—

Yorimitsu ichidai-ki. History of Yorimitsu (Raikō). 1 vol. 1796.

Sumiyoshi Meisho dzu-yé. Celebrated places in Sumiyoshi. 5 vols. 1797.

É-hon Kusunoki Ni-dai gun-ki. History of Kusunoki Masashigé. 1800.

É-hon Taiskō-ki. History of Hidéyoshi. 84 vols. 1798-1808.

É-hon Kan-so Gun-dan. 1802.

Tōdō Meisho dzu-yé. Celebrated places in China. 6 vols. 1805.

É-hon Dōji kiō. Moral teaching for the young. 1806.

SHI-TOMI KWAN-GETSU. A pupil of TSUKIOKA TANGÉ, and an imitator of GIOKUZAN. He is well known by his illustrations to the *Isé sangu meisho dzu-yé* (1798) and the *San-kai mei-san dzu-yé* (1779).

NISHI-MURA CHIU-WA, a native of Kioto. The artist of the *Kishiū Meisho dzu-yé*, the *Kiso-kaidō Meisho dzu-yé*, the *É-hon Nendatski*, &c.

SHŌ-KŌ-SAI HAN-BEL. One of the early students of the European elements of drawing introduced by GŌ-KAN. His illustrations to a handbook of the theatre, called *Shibai gaku-ya* (1800) contain some clever perspective drawings.

KITA-WO MASA-YOSHI, called also **KEI-SAI** and **JŌ-SHIN**. The son of **KOSUISAI**, and an early contemporary of **HOKUSAI**. Most of his works appeared in the first decade of the present century. He is especially noted for rapid sketches, in which the characteristics of the objects depicted were suggested with remarkable skill by a few apparently careless strokes of the pencil and a hasty wash of colour. Most of his drawings represent comic scenes of ordinary life; but he has left a valuable album of landscapes, and some careful sketches of fishes. He died in 1824. His principal works are the following:—

É-hon Kwa-chō kagami. Birds and flowers copied from drawings by a Chinese artist. Printed in colours. (Siebold Collection.) 1789.

Shoshoku yé kagami. Drawing examples for artists. The later reprints are imperfect and very inferior. 1794.

Riaku gwa shiki. Miscellaneous sketches. Printed in colours. 1795.

Shiuki Ichi-futsu. Miscellaneous rough sketches. (Burty Collection.) 1800.

Riaku gwa-yen. Miscellaneous rough sketches. Printed in colours. 1809.

Sansui Riaku-dzu shiki. Rough sketches. Printed in colours. Uniform with the last. 1810.

Giobai riaku-dzu-shiki. Drawings of fishes and molluscs. Printed in colours. Circa 1810.

UTA-GAWA TOYO-HARU, the founder of the Utagawa branch of the popular school. It is said that he drew modern *ukiyo-yé* better than the artists of the Hōreki period (1751–64), and imitated a style, called *Uki-yé*, derived from European oil-painting. He died in the period Bunkwa (1804–1818) at the age of 69. His works are extremely scarce.

UTA-GAWA TOYO-HIRO, called also **ICHI-RIU-SAI**. A pupil of **TOYO-HARU**. Noted as a book illustrator and painter of screen-mounts (*hari-mazé*) and single sheet rough sketches printed in black or colours. He died in 1828. The following books, containing his illustrations, offer good indications of his abilities:—

Zenmiōkan Sayotsuki. Novel by Bakin. 5 vols. (Hart Collection.)

Kengu Irigomi Sento Shinwa. A novel. (Burty Collection.) 1802.

Fukuso Shiriyo. Printed in colours. (Burty Collection.) 1804.

Kataki uchi Sembon sakura. (Burty Collection.) 1809.

Matsura Sayo-himé Seki-kon-roku. Novel by Bakin. (Hart Collection.)

Asaina Shima méguri no ki. Novel by Bakin. (Hart Collection.) 1819.

Musôbiôyé Kochô Monogatari. Novel by Bakin. (Hart Collection.) 1810.

UTA-GAWA TOYO-KUNI, named also IOHI-YÔ-SAI. A pupil of TOYO-HABU, and a well-known book illustrator and designer of theatrical chromoxylographs. His later prints are more highly pitched in tone than the earlier specimens, but are exceedingly effective and harmonious. He is said to have introduced the use of purple into colour-printing. Most of the volumes containing his drawings were novels by Kiôden, Bakin and others, and appeared in the first decade of the present century, but he published after this date a valuable album in the style of the *Mangwa*, called the *Toyokuni Toshidama fudé*. He died in 1828 at the age of fifty-six. His name was adopted from 1844 by his pupil KADO-TA SHÔ-GORO or KUNI-SADA, who became known as TOYO-KUNI THE SECOND.* Of his other pupils the best were KUNI-MASA and KUNI-YASU, whose works, chiefly portraits of actors, are seldom met with. Other followers of lesser note were KUNI-MITSU, KUNI-TADA, KUNI-NAGA, KUNI-MARU, and KUNI-TSUGU.

Shortly before the opening of the present century the *Ukiyo-yé Riu* began to extend its sphere of action, and became developed into the purely artisan school to which Europe and America owe their chief experience of the decorative beauties of Japanese art.

It is difficult to fix a date for the phenomenon of which the rise of the artisan school merely forms a part, the full exercise of the hitherto half latent powers of the industrial community. The way had been prepared long before, but the most powerful efforts

* The younger TOYOKUNI usually omitted to write "the Second" after his signature, and hence some confusion has arisen between the earlier and later holders of the name.

in the good cause were those of two individuals who gave to popular art and literature a wealth of useful work and new ideas. These men, BAKIN, the novelist, and HOKUSAI, the book draughtsman, fast friends as such men should be, laid no claim to the origination of the sentiment of self-help and self-assertion, of which they were the most energetic exponents; nor did they even appear to be conscious of their championship of intellectual free trade, for all that is heard of their lives shows a remarkable absence of the qualities of ambition and assertiveness, in the more objectionable signification of the terms. Their renown was earned solely by an irresistible combination of untiring industry with high abilities, and they have both deserved a full measure of gratitude from their countrymen; but to the one who has written the manners, thoughts, and traditions of Japan in the universal language of the pencil may well be accorded also a meed of praise from lovers of art in all countries.

HOKUSAI, whose real name is variously stated, was born in 1760, and was the son of one Nakajima Isé, a maker of mirrors, who lived in the district of Honjō, in the north of Yedo.* He learned the rudiments of his style under KATSUGAWA SHUNSHŌ, the theatrical draughtsman, and assumed the name of KATSU-GAWA SHUN-BŌ in compliment to his teacher, but for some reason he was discharged from the school and left to his own resources.

We learn on the authority of the artist himself that he laboured at his profession almost from infancy, but nevertheless his history previous to the midway of his life is almost a blank. It is, however, known that he became the heir of one Tawara-ya Sōri after quitting the academy of SHUNSHŌ, and assumed the name of SŌRI THE SECOND, which he soon gave over to a pupil, adopting that of HOKU-SAI TATSU-MASA RAI-TO before the close of the last century.

His early efforts were designs for woodcut illustrations to verselets, New Year's cards, and cheap novelettes, and bore more resemblance

* A small portion of the following account has already appeared in a paper by the author, printed in the 'Transactions of the Asiatic Society of Japan' for 1878. Other notices of the artist have been contributed by Professor Morse to the 'American Art Journal,' vol. i. (1880), Mr. F. V. Dickins in his English edition of 'The Hundred Views of Fuji' (1880), M. Duret in the 'Gazette des Beaux Arts,' 1882, and by M. Gonse in 'L'Art Japonais.' Copies of his drawings appeared in Europe long before any written account of his life, and several of his sketches were reproduced as early as 1864 in 'Le Japon, la Chine, et l'Inde,' by M. Chassiron.

to the contemporary drawings of UTAGAWA TŌYŌKUNI than to those of SHUNAHŌ. They were nevertheless quite characteristic, and although the artist had not yet attained his full powers of design, the promise of the genius afterwards displayed in the *Mangwa* was fully apparent. It is remarkable that he appears as author as well as illustrator of some of these early volumes, under the pseudonym of TOKI-TA-RŌ KA-KŌ.

The first of his more important works appears in a kind of frontispiece to a rare and beautiful volume of colour prints, entitled the *Onna San-jiu-rok'kasen* ("The Thirty-six Famous Poetesses"), issued in 1798, the date at which the artist first adopted his now historical name of HOKUSAI. The execution of this sketch shows all the indications of a practised hand, and its presence in a book of high pretensions may be considered to prove that his skill had by this time earned some degree of recognition. During the next fourteen years he was engaged in teaching and in illustrating books of various kinds, of which the most remarkable were four series of chromoxylographic views of Yedo and its neighbourhood, published between 1800 and 1804 (see list, page 357); and it was to the great demand for his drawings as copies for art-students and artisan draughtsmen that we owe the commencement of the publication of the work upon which his fame now chiefly rests, the *Mangwa*, or Rough Sketches.

The first volume of the *Mangwa* appeared in 1812. He had at this time lost many of the imperfections of his early drawing, notably the ungraceful elongation of the figure, which was conspicuous even in the Yedo views just alluded to; and the certificates appended to the painting of Tamétomo and the Demons (No. 1747), executed at the request of his friend Bakin in 1810, as well as the terms of the introduction to the first volume of the *Mangwa*, show that he was duly honoured by those who were most competent to appreciate his works. The following abstract from the preface referred to (quoted from the translation by Mr. F. V. Dickins), indicates both the scheme of the work and the circumstances under which it was undertaken:—

"How shall one hand down to future ages, and bring within the knowledge of our remote fellow-men beyond a thousand leagues, the spirit and form of all the joy and happiness we see filling the

universe? Art alone can perpetuate the living reality of the things of the world, and only that true art which abides within the realm of genius can properly serve this end. The rare talent of the master, HOKUSAI, is known throughout the land. This autumn, in his journeyings westwards, the master by good hap visited our city, and there, to the great delight of both, came to know BOKUSEN, of Gek-ko (Moonlight) Hall, under which roof some three hundred compositions were thought out and executed. Things of heaven and of Buddha, the life of men and women, aye, even birds and beasts, herbs and trees were not left unattempted, and the master's brush depicted all phases and forms of existence. For some time past the talent of our artists has been on the wane; life and movement were wanting to their productions, and their execution fell short of their conceptions. Of the sketches here presented, rough as they are, the admirable truth and vigour cannot fail to be recognised; the master has essayed to give life to all he has depicted, and his success is shown by the joy and happiness he has so faithfully expressed. Who can add to his work? To the aspiring student of art this collection will form an inestimable guide and instructor. The title, *Man-gua*—rough or rapid sketches—was chosen by the master himself.

“Written by Kei-jiu, of Han-shiu Hall, at Birô-ka in Owari, period Bun-kua (1804–18). Blooming of letters.” *

The appearance of the first book of the “Rough Sketches” was the turning-point in his career. The novelty and grace of the woodcuts conveyed the news of the draughtsman's genius to all who could pay the small sum required for the purchase of the little volume, and the author rose to the position of a celebrity in his own wide but humble sphere. A new series was called for and supplied, and HOKUSAI, now over fifty years of age, began to reap the reward of the patient labour of his early and middle life. His hours were soon monopolised by the demands of publishers for fresh volumes, but his inexhaustible imagination and unwearying energy made it a simple task to build up the big edifice of books upon which his name is inscribed. His literary associates were proud to write for his volumes admiring, elegant, but for the most part empty, pre-faces; his contemporaries rendered him the sincere flattery of

* See introduction to ‘The Hundred Views of Fuji,’ an English edition of one of the best works of Hokusai. Batsford, 1880.

imitating his albums; and a clever band of pupils began to transmit his style, and marked their respect for his teaching by adopting, *more Japonico*, one of the two characters of his artistic name, with the prefix or affix of a distinctive ideographic sign. The success of his experiment was great, although the more critical of his patrons found some lack of calligraphic dexterity in his touch, and of refinement in his treatment of the multitude of themes to which he turned his facile hand; but it was to the people at large that his art appealed, in the rich profusion of sketches that mirrored their everyday life with a truth that could only come from one who shared their thoughts and feelings, a truth directed by close observation and pointed by the quaint humour of the artist, but never poisoned by coarse, ill-natured or misconceiving caricature. For there were printed, in characters that the most unlearned could read, a record of all the little social ceremonials that were as dear to the shopkeeper or workman as were more imposing formalities to the samurai or daimio; their child-like amusements, their historical landmarks, their folk-lore, and the homely jokes that never lost by repetition; and at every page a holiday resort, a household pet, a favourite flower, or some other of the thousand familiar objects of their simple existence, were summoned vividly before them by the magic of a few swift strokes of the artist's pencil. It would be difficult to conceive a work more calculated to impress those for whom it was intended, or to give the student of old Japan a more undistorted view of the sentiments and tastes of the easy-going multitudes who fill the closely-packed streets and alleys of the chief city of the Land of the Rising Sun.

Thus, at an age that to an ordinary man would have prompted a retirement from active employment, did the artist begin the labour that was to form the key-stone of his renown. It was no empty boast that he made when his well-used life was drawing to an end, that he had "worked diligently from his sixth to his eighty-eighth year;" but his harvest came later than that of most men of success. From the date of the appearance of his sketch-book, the rich storehouse of mind and skill yielded volume after volume, until the total of his handiwork represented a sum of originality attained by few of the artists of any country, and by none of his own. The "Rough Sketches" alone, in its fourteen closely-filled volumes, would have been a worthy life-work; but these records of his versatility and industry are but a small part of his legacy. Even as late as 1836 he

was still adding important works to the list, and these included the *É-hon Suiko-den*, the *Fugaku hiak 'kei*, the *É-hon Saki Gaké*, and the *Musashi abumi*, which are regarded as some of his most vigorous productions. At this date he was nearly eighty, but in robust health, and his eyes, clear and true as at the beginning of his career, were independent of the optician's aid.* His green old age brought neither impairment of faculties nor desire for repose; and of his subsequent works, some of the latest, the sketches in the *Sōzan Chōmon Kishin*, painted at the age of eighty-eight, would scarcely lose by comparison with the productions of his best period; and the *É-hon Saishiki-tsu*, issued two years before his death, was a bold effort on the part of a man approaching his tenth decade to elucidate his methods by a manual of instruction, that showed no loss of firmness of hand. It appears to have been amongst the last efforts of his extraordinary energies. He died in 1849,† at the patriarchal age of eighty-nine—or ninety, according to the Japanese method of computation. He left no son to inherit his genius, but of three daughters, one, named TĒBU, was possessed of considerable artistic talent, and another became the wife of a pupil named YANAGAWA SHIGÉNOBU.

HOKUSAI must be judged chiefly by the woodcutters' transcripts of his sketches. It is true that he left many paintings of great merit, and it is reported that in the early portion of his career he attracted notice by the exhibition of a number of colossal pictures, some of which even reached the dimensions of 36 yards square, but he was essentially a book artist, and as the drawings made for the engravers were pasted upon the blocks and sacrificed in the process of cutting, comparatively few of the more characteristic works of his hand have reached us. Fortunately Europe possesses a few examples to show his power of brush. Of these, one large kakémono, painted in 1810 (No. 1747), and five sketches on silk (Nos. 1772–6), executed in his later years, are in the present collection, together with a small picture (No. 1899) signed TAMÉ-ICHI, late HOKU-SAI. A valuable collection of album drawings similar to the five above alluded to is in the possession of

* See preface to *Musashi Abumi* (1836).

† M. Gonse announces as the exact date of his death the 13th of April, 1849, and states that he was buried in the Buddhist temple of Saikioji in Hachi-kenji Cho, Asakusa. Upon his tomb appears the simple legend, "*Genyo Hoku-sai Shinji Nan Shoyen—Le glorieux et honnête chevalier Hokusai.*" See *L'Art Japonais*, vol. i.

the Hon. James Saumarez, to whose kindness the writer is indebted for Nos. 1747 and 1772-6. Professor Morse is the owner of another painting, of which an engraving was published in the first volume of the American Art Journal; M. Gonse has also obtained two kakémonos and two rolls of album sketches, bearing the signature of the master; and others are in the collections of Dr. Gierke and Mr. Ernest Hart. The powers of HOKUSAI as a colorist were very unequal, but are shown to most advantage in his earlier sketches. In some of his later works the pigments were of bad quality, and produced effects that were unworthy of his forcible outline and perfect composition; but even at his best he merits no especial distinction above many of his fellows in this respect.

The influence of HOKUSAI's teaching and example was not limited to his own pupils or his own public, but extended to industrial art in all its branches. The admirers of the pottery, bronzes, lacquer, and other art products, for which a market has been sought outside Japan, will in most cases recognise the impress of the half-emancipated artisan, who, in imitation of the Katsushika painter, has shaken off the traditions that hampered the free exercise of his artistic instincts, and, amidst much that is crude and *rococo*, has evolved those daringly successful feats in decoration which have helped to make the nineteenth century a new era in the art history of his country.

No biographical facts as to the man can be found in the printed literature of his country, beyond a few details of little interest. The *noms de pinceau* which he chose to adopt at various periods in his career were very numerous; the earliest appear to have been KINTAI-SHA, SHUN-RŌ, TETSU-GORO, TOKI-TA-BŌ and SŌRI the SECOND, which latter he changed in 1798 for that of HOKU-SAI TATSU-MASA. As HOKU-SAI, HOKUSAI-SHI, or KATSU-SHIKA HOKU-SAI, he was thenceforth known, but other artistic signatures were sometimes appended to his works, as RAI-SHIN, SAI-TO, TAMÉ-ICHI, or I-ITSU, and lastly, in his later years (from about 1833), MAN RŌ-JIN, or GWA-KIŌ RŌ-JIN MAN.* The signature to the earlier of his known works was usually KATSU-SHIKA HOKU-SAI, the first name derived from his birthplace, the second, which signifies "northern studio,"

* M. Gonse adds to the list the names of Sesshin, and Tai-gaku. See *L'Art Japonais*.

probably referring to the quarter of the city in which his *atelier* was situated. After the age of seventy he replaced the characters of HOKU-SAI by the Buddhistic *Svastica*, which is represented in Japanese by the word *Manji*, or ten thousand, and in this case implies fabulous longevity. The characters GWA-KIŌ, or “infatuated with pictures,” are occasionally prefixed to this symbol.

The author of the revised edition of the *Ukiyo-yé riū-kō* (MS.), published in 1844, inserts a long notice of HOKUSAI, and amongst other details tells us that “he could draw with anything—an egg, a quart measure, a bottle, or with his thumb-nail—and could use his left hand as well as his right. He was perpetually finding new outlets for his skill, and, from the signboard of a perfumer to that of a theatre, from oil painting to Dutch painting, he left nothing unattempted.” It is also said that he drew many hundreds of pictures for the Dutch, until a prohibition was issued by the Government; if this be true, it would be interesting to know what has become of these exportations.

Of his personal character we are left to judge by his works, which fortunately supply us with more than his niggardly biographers have taken the pains to relate. They demonstrate not only the versatility and range of his artistic genius, but convey a vivid impression of his moral and intellectual qualities, of his keen but kindly powers of observation, wit untainted by malice, strongly marked individuality free from self-consciousness, and an art-loving industry that never permitted him to save labour by repetition or plagiarism, or to mar his conceptions by carelessness of hand or thought. He was a cyclopædia of folk-lore and legend, and has left untouched scarcely one motive that was worthy of his pencil.

As an artist he was a true Japanese. It was rarely that any half-understood elements of the pictorial rules of European academies stole into his sketch-books to pervert the freedom of his natural style. The science of chiaroscuro was as lightly esteemed in his art as were the laws of linear perspective or the forms of superficial anatomy. He had undoubtedly seen foreign books and pictures, and some of his own drawings show that he knew as much about perspective as any of his contemporaries, but the specimens of Western art that accident had thrown in his way were not of a character to make him dissatisfied with the models of style transmitted by the masters of his own country and of China. Hence he

took the art as he found it, applying it to embody his own ideas and observations, without feeling the need of more perfected theories or methods.

It is not easy to say in what particular direction in the realm of painting his genius tended, for figure, landscape, animals, and still life all appeared to come with equal facility from his brush. His great strength, however, lay in his extraordinary gift of fixing, by means of a few simple lines, the essential characteristics of his subject; and with this power were combined a strong perception of beauty of form, and a firmness and decision of touch, that expressed his meaning as forcibly if not as elegantly as the master-stroke of the artists of the older schools. His rapid sketches sometimes convey suggestions of contour, and even of colour, that were scarcely excelled by the monochrome masters of China, and his work is always as free from carelessness as from indication of effort. To apply to the Japanese draughtsman the remarks of Ruskin upon the English John Leech, his drawings were wonderful "in their accurate felicity and prosperous haste;" and he was not merely right in what he seized, but "refined in the sacrifice of what he refused."

His position, however, must not be overstated. He seizes our admiration in a thousand ways in the multitude of his achievements; but we have no right to look for the grandeur of conception of a MEICHŌ, or the graphic perfection of touch and consummate harmony of colouring of a MOTONOBU or a SANBAKU. It is indeed impossible that the artisan with no more than the ordinary schooling of his class, condemned to labour from childhood to old age for a bare subsistence, should have been able to convey into his works the evidences of a culture which only well-directed study and gentle associations could secure; and it is easy to comprehend why, in Japan, his deficiencies in this respect have robbed him of a large portion of the esteem that his untutored genius might fairly claim. But to judge such a man by the classical standard would be narrow and unjust, and to compare his art with one it never sought to rival can strengthen the reputation of neither. It is sufficient that his life-work was almost unique in its originality, scope, and utility; and his award of fame may be safely entrusted to the unprejudiced verdict of time. In France he has already found some generous and keenly sympathetic critics, and the number of his admirers will multiply wherever his labours become known.

The following list of books, illustrated by HOKUSAI, may be of interest to collectors:—

Onna San-jiu-rok 'kasen. Portraits of celebrated poetesses. The first picture, only, by HOKU-SAI (signed HOKU-SAI), the rest by HOSO-DA CHŌ-BUNSAI. Printed in colours. 1 vol.* 1798.

Tōto Shōkei Ichiran. Scenery in and near Yedo. Printed in colours. 3 vols. (Siebold Collection.) Signed "HOKU-SAI TATSU-MASA." 1800.

É-hon Adzuma Asobi. Uniform with the last. 3 vols. 1802.

Chigo Monju Osanago Kiōkun. Novelette by Hokusai. 3 very small volumes. 1802. Signed TOKI-TA-RŌ KARŌ.

Ogura hiak'ku. The hundred short poems of Ogura. 1803. (Duret Collection.)

É-hon kioka Yama mata Yama. Uniform with the *Toto Shōkei Ichiran.* 3 vols. (Burty Collection.) 1803.

É-hon Sumida-gawa riogan ichiran. Uniform with the last. 3 vols. 1804.

Tengu. Novelette by Ikkiu. Signed SHUN-BŌ now GUM-BA-TEL. 1804.

Shunsetsu Yumi haru dzuki. Novel by Bakin. Signed "KATSUSHIKA HOKU-SAI-SHI." (Hart Collection.) 1807.

Kataki uchi Miga-wari Miōgō. Novel by Bakin. (Burty Collection.) 1808.

Hokusai Man-gwa. Miscellaneous sketches printed from two or three blocks; in some early editions in black only. 14 vols. The first volume is dated in the 9th cyclical year in the period of Bunkwa (1812).† The last *dated* volume, the thirteenth, appeared in 1849. The time of issue of the fourteenth is uncertain, and the so-called fifteenth volume, published in 1878, is merely a reprint of old pictures, chiefly from the *Hokusai Shiu-gwa ichiran.* Some of the early sketches were reproduced in a volume called *É-hon Shitori Keiko.*

Shin riaku-gwa. A drawing-book, showing the modes of repre-

* Unless otherwise stated, the titles, etc., enumerated, are drawn from books in the author's collection. The most important collections of the works of HOKUSAI are those of MM. Duret, Burty, and Gonse.

† A note in the 15th volume states that the publication began in the 11th year of Bunkwa, or 1814, but this is probably an error.

- senting the various actions of the human figure. Signed KATSU-SHIKA HOKU-SAI. 1 vol. 1815.
- Hokusai Santai gwa-fu.* Miscellaneous sketches printed from two blocks. 1 vol. 1816.
- Wa-go In-shitsu-mon é-sho.* Illustrated by NAN-RI-TEI and SAI-TO. 2 vols. (Burty Collection.) 1818.
- Hokusai gwa shiki.* Miscellaneous sketches printed in black, or from two blocks. Signed "TÔ-TO GWA-KIÔ SAKI NO HOKU-SAI SENSEI," and "KATSU-SHIKA SAI-TO." Preface dated 1818.
- É-hon riyo-hitsu.* Miscellaneous sketches. Uniform with the above. Cuts subsequently reprinted in *Hokusai gwa-fu.* 1820.
- Sessen hinagata. Kushi hinagata.* Designs for pipes and combs. 3 vols. Signed "SAKI NO HOKU-SAI TAMÉ-ICHI or I-ITSU." 1823.
- Ei-yu gwa-yen.* Miscellaneous sketches. 1825.
- É-hon tékin Ôrai.* Models of priestly calligraphy, with illustrations by HOKU-SAI. 3 vols. Signed "HOKU-SAI GWA-KIÔ." 1828.
- É-hon Suiko-den.* Chinese heroes and heroines. Signed "SAKI NO HOKU-SAI TAMÉ-ICHI RÔJIN." 1 vol. 1829.
- É-hon Toshi-sen.* Illustrations to Chinese classics. Signed "KIÔ RÔ-JIN MAN Ô," the whimsical Ancient of a hundred centuries. 10 vols. 1833. (Other series of the same work contain illustrations by other artists.)
- É-hon Chiu-kiô.* Examples of fidelity of retainers. 1 vol. Signed "SAKI-NO HOKU-SAI TAMÉ-ICHI RÔ-JIN." 1834.
- Ei-yu dzu-yé.* Military heroes of Japan. 1 vol. Signed "GEN-RIU-SAI SAI-TO." 1834.
- É-hon Sai-yü-ki.* Story of the travels of Hiouen Thsang, by Kiusan. 40 vols. Signed "KATSU-SHIKA SAI-TO." (Hart Collection.) 1835.
- Fugaku hiak 'kei.* A hundred views of Fuji. Printed from two blocks. 3 vols. 1835 to 1837. This work has been recently republished in England with an introductory essay and a description of the plates, by Mr. F. V. Dickins. Reductions of some of the cuts have appeared in a volume entitled *Ukiyo-yé-déhon* (1850).
- É-hon Saki-gaké.* Japanese heroes, &c. Signed "SAKI NO HOKU-SAI GWA-KIÔ RÔ-JIN MAN." 1 vol. 1836.
- Musashi Abumi.* Uniform with the above. 1 vol. 1836.

Wa-kan Homaré. Uniform with the above. 1 vol. The artist's age is here given as seventy-six in an inscription over the last cut. 1836.

The three preceding works have been republished. The preface to the *Wa-kan Homaré* is dated third year of Kayei (1850).

É-hon Tsu-zoku San-goku Shi. Novel by Bakin. 75 vols. Signed "KATSU-SHIKA SAI-TO." 1836.

Dō-chiū gwa-fu. Sketches on the Tōkaidō. Printed in two tints. 2 vols. 1836. Republished 1881.

Hokusai Shiū-gwa ichiran. Miscellaneous sketches. Printed in colours. Many of the pictures have been republished in the fifteenth volume of the *Mangwa*. About 1836.

Nikko-zan-shi. A pictorial description of Nikko. Illustrations by various artists, including HOKU-SAI. 1836.

Shin Hinagata. Designs for carpenters and wood-carvers. Signed "GWA-KIŌ RŌ-JIN MAN." 1836. The full title is *Sho-shoku É-hon Katsushika Shin Hinagata*, but in later editions this is reduced to *Hoku-sai Shin Hinagata*.

Banshoku dzu-kō. Designs for workmen. By "SAI-TO SENSEI." 5 vols. About 1836.

Shaka Ichi-dai-ki dzu-yé. Life of S'ākyamuni. 6 vols. (Burty Collection). Preface dated 1839.

Jingō Kōgō San-kan tai-di dzu-yé. Story of the Empress Jingō and the Korean conquest. 6 vols. Signed KATSU-SHIKA SAI-TO. 1841.

É-hon Hayabiki. *Nagashira Musha Burui.* Representations of famous warriors, classified for quick reference. 1841. (Duret Collection.)

Hokusai gwa-yen. Miscellaneous sketches. Printed in colours. Signed "SAKI NO HOKU-SAI MAN-RŌ-JIN." Originally printed under the title of *Man-Ō so-hitsu gwa-fu*, from two blocks only. 1843.

Retsu-jō hiakunin Isshiū. Partly illustrated by HOKU-SAI. (Burty Collection.) 1847.

É-hon Saishiki-tsu. Book of instruction for art students. Two series. The first signed "GWA-KIŌ RŌ-JIN MAN"; the second, "SAKI NO HOKU-SAI MAN-RŌ-JIN." 1847.

Kwa-chō gwa-den. Drawings of birds. By KATSU-SHIKA SAI-TO. 2 vols. 1848.

- Ei-yū hiakunin Isshiū.* Book of poets. Partly illustrated by HOKU-SAI. (Burty Collection.) 1848.
- Sōzan Chōmon Kishin.* Strange things seen and heard of by Sōzan. Illustrated by various artists. Some by HOKU-SAI are signed with the *Svastika* or *Manji*, and record his age as eighty-eight. 1849.
- Ē-hon kō-bun kō-kiyo.* Illustrated legends. 1849.
- Bon-gwa shitori geikō.* Self-instruction in Tray pictures. Printed in colours. N. D.
- Hokusai dzu shiki.* Miscellaneous sketches. Mostly reprinted from old blocks. 1882.
- Ukiyo yé-déhon.* Miscellaneous sketches. Many reduced from *Fugaku Hiak'kei*. 1 vol. 1850.
- Yédo Murasaki.* The story of Gompachi. Signed TOKI-TA-RŌ. 1 small vol. 1780? (Duret Collection.)
- Tsuki no Kumasaka.* The history of the Brigand Kumasaka. Signed TOKI-TA-RŌ. 1 small vol. 1780? (Duret Collection.)
- Yuiga-hama Chiyua Monogatari.* Novelette. Signed TOKI-TA-RŌ. 1790? (Duret Collection.)
- Mappira gomen.* Novelette. Signed TOKI-TA-RŌ KAKŌ. 1790? (Burty Collection.)
- Kamadō Shōgun.* Comparison of historical and domestic events. Signed TOKI-TA-RŌ. 1 small vol. 1780? (Duret Collection.)
- Mottomo Sēkai Chiushingura.* Burlesque upon the story of the Forty-seven Rōnins. Signed TOKI-TA-RŌ. 2 small vols. 1797? (Duret Collection.)
- Yamato Honzo.* Comic Natural History of Japan. Signed TOKI-TA-RŌ. 3 small vols. 1797? (Duret Collection.)
- Saifu no Himō.* A story. Signed TOKI-TA-RŌ. 3 small vols. 1798? (Duret Collection.)
- Bushū hō.* A collection of blunders. Signed TOKI-TA-RŌ. 3 small vols. 1798? (Duret Collection.)
- Riyo-hitsu gwa-fu.* Landscape with figures. 1 vol. Signed "Tōto (Yedo) HOKU-SAI SAITO," in association with NANIWA (Osaka) RIU-KŌ-SAI. (This volume must be distinguished from the book of the same name previously mentioned.) The figures are drawn by HOKU-SAI, the landscapes by RIU-KŌ-SAI. The probable date is about 1820.
- Hokusai gwa-fu.* Miscellaneous sketches. 3 vols. Printed in

colours in the re-issues published in *Kayei* (1848–1854). The pictures are nearly all reprints of those in the *É-hon Riyo hitsu* and *Hokusai gwa shiki*.

Hokusai Onna Imagawa. Examples of female virtue. 1 vol. Early edition printed in black, later in colours.

Haya-ji nan. A drawing-book. Two series. Preface signed "SAKI NO HOKU-SAI TAMÉ-IOHI." N. D. The second series is sometimes entitled *Hokusai Mangwa haya-ji-nan*.

Shimpen Suiko den. A Chinese story, translated by Takai Ranzan. (Burty Collection.)

Fugaku san-jiu-rok'kei. Thirty-six views of Fuji printed in colours. Amongst the finest works of the artist. Signed "HOKU-SAI TAMÉ-IOHI." (Burty Collection, Duret Collection.) A few supplementary sheets were published after the completion of the series.

Shimpen Kokuji Suiko gwa den. Chinese novel, translated by Bakin. 45 vols.

Suiko gwa den. Stories of Chinese heroes. Printed in colours. 3 vols.

Tōkaidō go-jiu-san Éki. Fifty-three posting stations on the Tōkaidō. Printed in colours. (Alexander Collection.)

Ōmi hak'kei. Eight views on Lake Biwa. Printed in colours. (Alexander Collection.)

Mutsu Tamagawa. Views of the six rivers called Tamagawa. Printed in colours. (Alexander Collection.)

For the following additional lists the author is indebted to Mr. Satow:—

Saito gwa-fu. Miscellaneous drawings.

Akindo kagami. The tradesman's mirror.

Hokusai kiō-gwa. Comic sketches.

Adzuma hiaku-nin onna Tamadzusa.

Bandai Bannin misa wo bunko.

Sono no yūki. 5 vols.

Raikō Ajari kwai-so den. 6 vols.

Nitta Koshin roku. 10 vols.

Shaku-son Go-ichi-dai-ki dzu-yé. Novel by Yamada Isai. Illustrated by SAKI NO HOKUSAI RŌ-JIN.

Iso hiakkwa sen. Selection from curious plants and flowers.
Mei-kiyo hiak'kei. Views of noted bridges.
Hiak'kwa kijutsu. Occupations (?).
Hiaku-jiu, hiaku-fuku. Rejoicings and prosperities.
Kio-gwa sohitsu gan. Comic pictures.
Giyoku hiak'kei. Fishing scenes.
Gek'ka hiak'kei. Moonlight scenes.
Hiaku-ba hiaku-gu. Horses and cows.
Hiak'kin hiaku-ju. Birds and animals.
Noka hiak'kei. Agricultural scenes.
Empo Choten ippiaku ji-zai dzu-yé.

The following are named in the second edition of the *Ukiyo-yé riu-kô*.

(a) Drawing books.

Ji-mon hinagata (patterns for weavers).
Hokusai É-kagami.
Hokusai gwa-sô.
Taméichi gwa-fu.
Shashin gwa-fu. 1 vol.
Jôruri-zekku. 1 vol.

(b) Illustrated novels.

Sanshichi zenden Nanka no yumé. By Bakin.
Chiû-kô Itako-bushi. 5 vols. By Emba.
Tama no Ochîho. 1 vol. By Koyéda Shigéru.
Kwai-dan Shimo-yo no Hoshi. 5 vols. By Riûtei.
Adzuma Futaba no Nishiki. 5 vols. By Shigéru.
Kokuji Nuyé Monogatari. 5 vols. By Shakuyakutei.
Awa-no Naruto. 5 vols. By Riûtei.
Kana déhon gojitsu no Bunshô. 5 vols. By Emba.
Shin Kasané gédatsu Monogatari. 5 vols. By Bakin.
Kataki-uchi urami Kudzu no Ha. 5 vols. By Bakin.
Futatsu Chôchô Shiraito Zôshi. 5 vols. By Shakuyakutei.
O Riku Kôsuké Yumé no Uki-hashî. 3 vols. By Tôyei. 1809.
Sumida-gawa Bairiû Shinsho. 6 vols. By Bakin.
Raigô Kwai so den. 10 vols. By Bakin.
Yuriwaka Nozuyé no Taka. 5 vols. By Mantei Sôba.

- Matsuwō Monogatari.* 6 vols. By Shigéru.
Awoto Fujitsuna Moriō-an. 10 vols. By Bakin.
Séta no hashi riūjo Hon-ki. 3 vols. By Riūtei.
Hida no takumi Monogatari. 6 vols. By Jimori. 1809.
Peipei Gōdan. 6 vols. By Bakin.
Hashi kuyō. 5 vols. By Shigéru.
Oguri gwai-den. 16 vols. By Bakin.
Hokuyetsu Ki-dan. 6 vols. By Tachibana Shigéyo. 1812.
Nuréginu zōshi. 5 vols. By Shakuyakutei.
Sansho Daiyu. 5 vols.

(c) Books of colour prints.

- Shokoku Sansui.* Scenes in the provinces.
Hiak'ki yagiō. Devil's nocturnal excursions.
Shokoku Taki méguri. Cascades of the whole country.
Kwachō dzukushi. The universe of birds and flowers.
Riukiu Hakkei. Eight views of Loochoo.
Hiakunin isshū. Century of poets.

Besides these were many advertisements, single-sheet pictures, New Year's cards (*Surimono*), and other scattered and ephemeral productions. Of the *Surimono*, which were often gems of chromoxylographic art, remarkable specimens are in the possession of M. Burty, M. Montefiore, and M. Duret.

KATSU-GAWA SHUN-WŌ, KIKU-GAWA YEI-ZAN, TORI KIYO-MINÉ, and TSUKI-MARO were noted for drawings of women in the style of UTAMARO, in the first two decades of the nineteenth century.

KATSU-GAWA SHUN-CHŌ. One of the most successful imitators of TORI KİYONAGA. His works are chiefly colour prints, and illustrations to *Kusa-zoshi*, between 1800 and 1820. He afterwards gave up the *Ukiyo-yé* style, and changed his name to SHUN-KEN. He was still living in 1821.

KABU-KIDO. An indifferent designer of theatrical pictures at the beginning of the present century.

KATSU-GAWA SHUN-TEI. A follower of KATSU-GAWA SHUNYEL. Principally known as a book illustrator between 1800 and

1820. The following works may be cited as representative of his style:—

Kurai yama homaré no Yoko-dzuma. Novelette by Jippensha Ikku. 1812.

Nankō sei-chiū gwa den. 4 vols. The history of the loyalty and fidelity of Kusunoki Masashigé. 1815.

Ito-goromo Tengu Baikai. 6 vols. Novelette by Nakamura Utayemon. About 1815.

KATSU-GAWA SHUN-SEN or SHUN-KŌ the SECOND, a pupil of SHUN-YEI, who illustrated a few novels, but afterwards applied himself to the decoration of porcelain saké cups, which came into fashion during his time. He flourished between 1800 and 1818.

MORI SHUN-KEI. The author of the *Shunkei gwa fu*, a colour-print album of flowers, birds, and insects, collected from Chinese sources; published in 1820. (Alexander Collection.)

RŌ-REN. The author of the *Gwa-to sui fu-yo.* 3 vols. An album of miscellaneous sketches, published in 1810.

NIWA TŌ-KEI. The artist of the *Kawachi Meisho dzu-yé*, or celebrated places in the province of Kawachi. 5 vols. Published in 1802.

HAYA-MI SHUN-KIŌ-SAI. The illustrator of the *Nenju Gioja taisai*, a description of holiday festivals in Yedo, with drawings in the style of SHUNCHŌSAI; published in 1807. He was also both author and artist of the *É-hon Nankō-ki.* 30 vols. (Hart Collection.) 1809.

BOKU-AN. The author of an album of rough sketches called *Bokuan So-gwa*, published about 1812.

HASÉ-GAWA SETTAN. One of the most celebrated of the guide-book artists. He lived in Yedo, and devoted his pencil entirely to delineating the noted places and public festivals of the city, in emulation of SHUNCHŌSAI. His chief works are:

Yédo Meisho dzu-yé. 20 vols. 1832-6.

Yédo Yiuran hana-goyo-mi. The pleasure resorts of Yedo. 3 vols. 1837.

Tōto Saijiki. The holiday festivals of Yedo. 5 vols. 1839. This work includes some curious examples of hybrid perspective.

HASÉ-GAWA SETTEI. Son of SETTAN. A clever artist, who has

left many paintings; but does not appear to have worked as a book illustrator. See Nos. 1749-50.

NISHI-KUNI, or HÖKKIO NISHI-KUNI. The artist of the *Kisō-ji Meisho*. 7 vols. 1806.

HAN-ZAN YASU-NOBU. The artist of the *Kwaraku Meisho*. 1859.

NUMA-TA GESSAI. A book illustrator in the style of HOKUSAI. He is the artist of the *E-hon Imagawa Jō*, 1824. Died 1864, aged 77.

O-HARA Tō-YA. An illustrator of novels and guide-books in the early part of the present century.

FUJI-I BAN-SAI. A book illustrator in the style of GIOKUZAN. His drawings were engraved in the *Tai-hei Ko-ki é-hon Miō yo den*, a selection of scenes from Japanese history. 5 vols. 1834.

YAMA-ZAKI KI-YU. The artist of the *Zōho é-hon Kunkō gusa*, stories of Japanese heroes, with colour print illustrations. 1838.

KEI-SAI YEI-SEN, surnamed IKÉ-DA. An industrious book illustrator, who followed closely in the footsteps of HOKUSAI and the UTAGAWAS. The *Ukiyo-yé riū-kō* informs us that he was a great drunkard, and would sell the clothes off his back for saké; and that he amused himself with novel-writing when not otherwise engaged. He abandoned the practice of his art at a comparatively early age, on the grounds that, as he was sure to deteriorate, it was better to discharge his patrons than to receive his *congé* from them. His works are too numerous to detail at length, but the following may be referred to as offering the best examples of his manner:—

Jingi Andon. A collection of miscellaneous sketches, printed in colours. Illustrated by KEI-SAI YEI-SEN, in association with other artists. 5 vols. Circa 1825.

Kogané no Suzu Sachibani Sōshi. Novel by Kiutei Masanawo. (Hart Collection.) 1829.

Nishiki no Fukuro. Miscellaneous sketches, in the style of the *Mangwa*. 1 vol. 1829.

Keisai ukiyo gwa-fu. Miscellaneous sketches, by KEI-SAI and HIRO-SHIGÉ in the style of the *Mangwa*. 3 vols. Published about 1836.

Keisai So-gwa. Rough sketches, printed in colours. Very forcible in early editions. 5 vols. 1832.

Bu-yu Saki-gaké dzu-yé. Drawing of Japanese heroes. 2 vols. N. D.

Satomi Hak'ken den. Novel by Bakin. Issued between 1816 and 1842. With illustrations by KEI-SAI YEI-SEN, YANAGAWA SHIGÉ-NOBU, and GIOKU-RAN-SAI SADA-HIDÉ.

UTA-GAWA KUNI-SADA, known also as GO-TÔ-TEI, KA-CHÔ-RÔ, and ICHI-JIU-SAI, and afterwards, from 1844, as TOYO-KUNI the SECOND. One of the principal designers of book illustrations in the present century. Died in 1865 at the age of seventy-eight. He supplied drawings, a few of which show a rudimentary knowledge of perspective, for large numbers of *Kusazoshi* and other books published between 1820 and 1860 (often signed TOYO-KUNI), and left many good chromoxylographs of actors and courtesans. His style is well illustrated in the following volumes:—

Natsu no Fuji. Portraits of actors. Printed in colours. 2 vols. 1827.

Santo Yakusha Suiko den. Theatrical characters. Printed in colours. 1829.

Kaikwan rioki kiôkaku-den. Novel by Bakin. (Hart Collection.) 1833.

Haikai kijin den. Scenes of theatre. Printed with two blocks. 1833. Amongst the earliest works bearing the name of KUNI-SADA are two small and comparatively unimportant books, called *Shô-gwatsu yaoyo no kado*, published about 1810; and *Otoko no naka no Otoko kagami*, a novelette, published in 1816.

O-HARA TÔ-YA. A Meisho artist.

SHUN-SEN-SAI. The author of some of the finer landscapes in the *Tôkaidô Meisho*.

TSUTSUMI TÔ-RIN. A noted painter of lanterns and *Ex-votos* for temples in the first half of the present century.

EN-DÔ HAN-YÉ-MON, known as SAI-TO the SECOND. A pupil and close imitator of HOKUSAI; the author of the *Musha kagami*, *Saito gwa-fu*, *Komin Hinagata*, and many others which are often mistaken for the works of his master.

SHIN-SAI. An early pupil of HOKUSAI.

TÔ-TEI HOKU-SHI. A pupil and imitator of HOKUSAI. See Nos. 1779-1816.

TEI-SAI HOKU-BA, surnamed **ARI-SAKA.** A pupil of HOKUSAI. He is known by his illustrations to novels, among which may be named the *Tōshitsu yōgen kwai-roku*, 30 vols. (Burty Collection), published in 1809, and the *Den-ka chawa*, 5 vols., published in 1829; and left many pictures. See Nos. 1762-3.

UWO-YA HOKKEI. A pupil of HOKUSAI, but is said to have previously studied under KANO YŌSEN. Many of his paintings are in existence, and bear a very strong resemblance to the works of the former artist. As a book illustrator he is best known by the *Hokkei mangwa*, the *Kiōka Go-jiu-nin Isshiū* (Burty Collection), 1819; and the drawings in the *Hokuri jiu-ni toki*. He died in the period Ansei (1854 to 1859). M. Duret considers him the most talented of the pupils of HOKUSAI. See No. 1906.

HOKU-MEI. A female artist of the school of HOKUSAI. The author of the *Hokumei gwa-fu*, an album of miscellaneous sketches, published about 1825.

HOKU-UN. A pupil of HOKUSAI. The author of the *Hoku-un Mangwa*, which M. Gonse believes to be the work of HOKUSAI himself.

HO-GA. A pupil of HOKUSAI. He does not appear to have illustrated books, but is known by his paintings, which are in the style of his teacher. See No. 2036.

HOKU-SŌ, or **RAN-SAI HOKU-SŌ,** a pupil of HOKUSAI, and a designer of theatrical colour prints.*

HOKU-JIU. A pupil of HOKUSAI. The author of the *Hokujiu gwa-fu*, an album in the style of the *Mangwa*.

HOKU-CHŌ, **HOKU-SHIU,** and **HOKU-YEI,** designers of single-sheet colour prints of actors in the style of TOYOKUNI.

UTA-GAWA KUNI-YOSHI, known also as **CHŌ-YEI-RŌ** and **ICHI-YU-SAI.** A son or pupil of TOYOKUNI, and a close imitator of his style. Died 1861, at the age of sixty-one. He is principally known as a designer of single-sheet colour prints, but has also

* Neither HOKUSAI himself nor his pupils, with the exception of HOKUSŌ, HOKUCHŌ, HOKUYEI, and one or two others, were contributors to the pictorial record of the theatres. The mantle of KATSUGAWA SHUNSHŌ, the Vandyck of the stage, fell upon the UTAGAWAS.

illustrated many books, of which the following give the most characteristic examples of his power:—

Ichiyū gwa-fu. Miscellaneous sketches. Published in 1831.

Wakan yeiyu. Stories of Japanese heroes. N. D.

Kuniyoshi zatsu-gwa. Miscellaneous sketches. N. D.

Nippon kaibiaku yuraiiki. 6 vols. A history of the ancient days of Japan. 1856.

UTA-GAWA YOSHI-TSUNA (KNOWN ALSO AS ICHI-TŌ-SAI), KUNI-AKI (KNOWN ALSO AS IPPŌ-SAI), KUNIMASA, KUNI-HIRO, KUNI-SHIGÉ, KUNI-TSUNÉ, YOSHI-TOSHI, and YOSHI-TAKI are the names of less known pupils of the UTAGAWAS. These artists were all designers of theatrical and other single-sheet pictures. The living representatives of the line are named YOSHI-TOKI and YOSHI-TORA (called also ICHI-MŌ-SAI).

GIOKU-RAN-SAI SADA-HIDÉ. A noted book illustrator. His manner is very like that of KEISAI YEISEN, whom he joined in the illustration of the *Satomi Hak'ken den*. The *Chiu yu Asakusa Nikki*, a novel by Shōtei Kinsui (Hart Collection) contains some of the best examples of his work. His illustrations to the *Chiushin mei mei gwa den* show some knowledge of linear perspective.

YANA-GAWA SHIGÉ-NOBU. A pupil and son-in-law of HOKUSAI. He was associated, together with SADAHIDÉ and KEISAI YEISEN, in the illustration of the *Satomi Hak'ken den*, and published two collections of miscellaneous sketches in 1821, the *Yanagawa gwa-jō*, and the *Yanagawa gwa-fu*. He died in 1842, at the age of about fifty-five. The *É-hon Fuji bakama*, printed in 1836, was illustrated by YANA-GAWA SHIGÉ-YAMA, who was probably the same as SHIGÉNOBU.

Ō-ISHI MA-TORA. A book illustrator, now chiefly known by his share in the *Jingi Andon* (see KEISAI YEISEN), the *Itsukushima Meisho dzu-yé*, and the *Sō-gwa hiaku butsu*, a volume of miscellaneous sketches, published in 1833. Died 1833, aged 41.

FUKU-ZEN-SAI. A native of Owari. His principal work is the *Ippitsu gwa-fu*, "single line drawings," in which various objects are very cleverly outlined, each by a single continuous stroke of the brush, somewhat in the manner of KEISAI MASAYOSHI. These sketches are very similar in style to those of HOKUSAI,

by whose advice they were published (see preface to the volume); but some authorities believe that they are really the work of the latter.

BOKU-SEN. A native of Owari. The author of the *Bokusen sogwa*, an album of miscellaneous sketches printed in colours, and published in 1815. It was at his house that the plan of the *Mangwa* was sketched out, and the drawings for the first volume executed.

HIRO-SHIGÉ, known also as **ICHI-RIŪ-SAI**, and **KON-DŌ JIU-BEI**. Originally a Yedo fireman, afterwards one of the most original and talented pupils of **UTAGAWA TOYOHIRO**. He was an extensive contributor to single-sheet colour prints, but made a speciality of landscape, and has left, both in woodcuts and paintings, some of the most energetic and truthful representations of Japanese scenery that have been produced in his school during the present century. He appears to have been influenced, to a certain extent, by specimens of European art, for most of his pictures display attempts to carry out the rudimentary laws of linear perspective. He died of cholera in 1858, at the age of sixty-one. The name of **HIROSHIGÉ** has since been appended to landscape sketches of inferior merit, in the *Nihon Chishi riaku dzu kai* (circa 1870) and other works, which are probably from the hand of a pupil. Of his single-sheet pictures, which are almost innumerable, M. Gonse reproduces a striking example in 'L'Art Japonais.' See Nos. 1756-7 and 1895-6.

Some of his principal book illustrations appear in the following works:—

Fuji no hiaku-dzu. Views of Fuji. Printed in colours. (Burty Collection.) 1820.

É-hon Tōkiō miyagé. In many volumes. Scenes in and near Yedo. Printed in colours. Published about 1850.

Tōkaidō Fū-kei Sō-gwa. Scenes on the Tōkaidō. Printed in colours. 1851.

Go-jiu-san Éki Tōkaidō tsu-dzuki yé. Scenes on the Tōkaidō. (Dickins Collection.) 2 vols. N. D.

Go-jiu-san tsugi Meisho. Printed in colours. N. D.

MATSU-GAWA HAN-ZAN. Noted for drawings of Japanese scenery. His pictures, like those of **HIROSHIGÉ**, were mostly of small size

and printed in colours, but he was inferior in artistic ability to the Yedo draughtsman. His principal book illustrations are:—

Naniwa no Nigi-wai. Popular resorts in Osaka. Printed in colours. N. D.

Ujigawa rio-gan. 2 vols. The banks of the Uji. Printed in colours. 1862.

Yodogawa rio-gan. 4 vols. The banks of the Yodo. Printed in colours. 1862.

Sai-koku San-jiu-san-chō Meisho. 1854.

Jiguchi Andon. An album of popular sketches. Printed in colours. N. D.

SANÉ-NOBU, called also Ōkō. The artist of the *Meihitsu gwa-fu*, miscellaneous sketches, printed in colours; and the *Ōmi hak'kei*, or eight views of Ōmi, colour print, both undated, probably published about 1850.

YŌ-YEN YOSHI-TADA. The artist of the *Zenkōji Michi Meisho dzu-yé.* 5 vols. Published in 1850.

OTA-GIRI TADA-CHIKA. The artist of the *Owari Meisho.* 7 vols. Published in 1844.

YA-SHIMA SADA-OKA. The artist of the *Kashima Meisho.* 2 vols. Published about 1850.

I-SAI, or KATSU-SHIKA ISAI. A pupil and close imitator of HOKUSAI. His drawings are often mistaken for those of the master, but on careful examination may be distinguished by their inferiority in point of originality and vigour. He is seen to most advantage in the illustrations to the *Nichiren Shōnin ichi-dai dzu-yé* (6 vols.), a life of Nichiren, published in 1858, and in the *Kwannon kiō riaku dzu kai*, passages extracted from Buddhist Sūtra (1851). Many hundreds of his miscellaneous sketches are reproduced in the *Isai gwa shiki* (2 vols.), 1864, the *Kwa-chō-san-sui dzu-shiki* (5 vols.), 1865 to 1868, and the *Man-gwa haya-biki* (four series), 1867, recently reprinted.

SHŌ-FU KIŌ-SAI. This artist, who is still living (born 1831), is one of the most remarkable pupils of the HOKUSAI school. He is the only genuine successor of the master in his comic vein, and although inferior to HOKUSAI in genius and industry, he displays not only a rollicking originality of motive, that perhaps

occasionally smacks of the saké-cup, but is gifted with a rapid, forcible and graceful touch, and a power of realising action that would do no discredit to the best pages of the *Mangwa*. A large number of his sketches are included in the collection, and hundreds of his designs have been recently published in album form. His portrait, together with much interesting information, will be found in 'Promenades Japonaises,' by Guimet and Regamey.

A sketch-book called the *Kiōsai gwa-fu*, was issued about 1860, and may have been one of his early essays, but the first character of the name is different from that which appears in the signature to the recent productions of the artist. The first of his sketches that attracted attention were illustrations to the *É-hon Taka kagami* (5 vols., commencing about 1870), which included some remarkable drawings of hawks. This was succeeded by the *Kiōsai gwa-fu* (1880), the *Kiōsai Don gwa*, *Kiōsai raku-gwa*, *Kiōsai Man-gwa*, and *Kiōsai riaku-gwa* (1881), and the *Kiōsai sui-gwa* (1882). See Nos. 1827 *et seq.*

The principal of the remaining book draughtsmen now working are:—

SEN-SAI EI-TAKU, the artist of the *Meiji Tai-héki* and many other works; TACHI-BANA UNGA; ARAI TŌ-JIRO, or HÉKI-SAN (most of whose works are engraved on copper); KO-BAYASHI YONÉ-ZO; NAGA-WO MU-BOKU; NAWO-YÉ TOKU-TA-RŌ; HOKU-HO DŌ; TAKÉ-ZAWA KIŌ-SHI, and, lastly, BAI-BEI, whose sketches in the *Bairei hiaku chō gwa-fu* (4 vols., 1881-2) deserve notice for the spirited delineation of bird-life.

Many artists who have been represented only by a few unimportant works have been omitted from this list.

UKIYO-YÉ RIŪ.

OTSU YÉ.

1701. Kakémono, on paper, painted in colours. Size, $22\frac{1}{2} \times 8\frac{1}{2}$.
 Demon habited as a travelling monk.
 A coarsely executed caricature.
 Artist unknown. Seventeenth century.

HISHIGAWA RIŪ.

1702. Kakémono, on silk, painted in colours. Size, $15\frac{1}{2} \times 24\frac{1}{2}$.
 Yoshitsuné and ladies.
 A room occupied by a number of ladies playing upon different instruments of music. Yoshitsuné stands outside a rustic gate sounding a flute.
 Painted by HISHI-GAWA MORO-NOBU. Seal. End of seventeenth century.
1703. Kakémono, on silk, painted in colours. Size, $12\frac{1}{2} \times 26\frac{1}{2}$.
 River scene.
 A pleasure-boat, manned by a dozen oarsmen, conveys a Samurai and an attendant party of musicians and dancers. On the left of the picture is a small boat in the service of a group of bathers of both sexes. The Wakashi courtesans in the principal boat carry short swords in their girdles.
 Painted by HISHI-GAWA KICHI-BEI MORO-NOBU. Signed. Seal. End of seventeenth century.
1704. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 13$.
 Geishas.
 Two gaily attired young girls, one playing upon a *samisen*. Drawing and colouring after the manner of the Tosa school.
 Painted by HISHI-GAWA MORO-NOBU (? the Second). Signed. Seal. End of seventeenth century.

1705. Kakémono, on silk, painted in colours. Size, 18 × 24½.

Geisha caressing a cat.

Style resembles that of HISHIGAWA MORONOBU.

Painted by JO-RAN. Signed. Seal. Poetical inscription
Eighteenth century.

1706. Kakémono, on silk, painted in colours. Size, 10 × 16.

Blind man deluded by a fox.

A blind man conducted towards the fields by a fox whose tail he trustingly grasps, in ignorance of the nature of his guide. Two courtesans at the gate of a way-side house are laughing at the scene.

No name or seal. End of seventeenth century.

There is probably some old story attached to the picture, but it has not yet been traced.

1707 and 1708. A pair of makimono, on paper, painted in colours. Size, 204 × 15½.

Popular amusements.

Painted by MIYA-GAWA CHŌ-SHUN. Signed. Seal. End of seventeenth century.

The public flower exhibitions, and groves or avenues of cherry and other trees famous for the beauty of their blossoms, are amongst the most popular holiday resorts of the townfolk of the great cities of Japan. Here the visitors, with cheerful faces and gaily-coloured apparel, flock in thousands and outvie in brightness the flowers that attracted them, enjoying their holiday with a zest almost peculiar to the infant and adult children of the Far East. Drawings of such places form a conspicuous feature in the illustrated guide-books, and a work in three volumes, the "*Yedo yūran hanagoyo-mi*," filled with charming pictures by Haségawa Settan, has been devoted to the most favourite of these scenes in the present capital. A roll especially devoted to these holiday scenes will be found in No. 1770.

1709. Makimono, on paper, painted in colours. Size, 296 × 13½.

Matsuri procession.

A holiday procession of considerable pretensions, in which conspicuous parts are taken by men habited as the Seven Gods of Good Fortune.

Artist unknown. No signature or seal. Eighteenth century.

1710. Unmounted drawing, on silk, painted in colours. Size, $12\frac{1}{2} \times 55\frac{3}{8}$.

Wakashi bagnio.

Painted by HISHI-GAWA MORO-NOBU. Signed. Seal. Dated second year of Jōkiō (1685).

1711 to 1716. A set of six drawings, on silk, painted in colours. Size, $26\frac{7}{8} \times 12$.

Mountebanks, courtesans, &c.

Painted by SUGU-WARA NO MITSU-SADA. Signed. Seal. Eighteenth century.

1717 and 1718. A pair of screens, paper, painted in colours. Size, $59\frac{1}{2} \times 184\frac{1}{2}$.

A river festival at Nagoya (Owari province).

The river is occupied by the show of the occasion: a procession of highly ornamented barges, each distinguished by a special badge and crest, some bright with scores of red lanterns, others forming a stage for bands of music, and others bearing tower-like erections covered with gaily-coloured fabrics crowned with images of Dragons, Shōjōs, the Spirits of the Sumiyoshi and Takasago pines, and other emblematic figures. These are jostled by numbers of boats, tenanted by pleasure-parties of all grades, from the shopman busily cooking eels for his own refection, to the daimio, whose order of importance is announced by the number of his retainers and the paraphernalia they bear. At one place a rope has been stretched from a barge to a neighbouring boat for the display of the gymnastic feats of a mountebank; a bridge which spans the river has been closed, to serve as a kind of Grand Stand for specially privileged spectators; and a religious element asserts itself in the form of a staff decorated at its summit with the sacred strips of paper (*go-hei*), and implanted deeply by its other extremity into the bed of the stream.

The banks are lined by a lively crowd, laughing, chattering, feasting, and, by exception, quarreling. Here a blind mendicant, with his stick projected far in advance, plods his way through a scene which for him means nought but noise and the possible em-pouchment of some small coin of charity; here a group of sirens are trying to lure a shaven pilgrim to his moral destruction; here a doctor, in the sombre garb of his profession, walks with measured pace, followed by a servant bearing a huge box of healing appliances; here some two-sworded gentry amuse themselves with an infant, and look for the nonce as child-like as their little play-mate; and everywhere the refreshment-booths and pathways teem with the life of

a people who understand, perhaps better than all the rest of the world, the great art of holiday-making.

These pictures, which belong to the end of the seventeenth century, are valuable as records of dress and customs, and, despite the conventionality of drawing, possess considerable artistic beauty. They are probably the work of an artist of the Hishigawa school, but bear no mark of identification.

ITOHŌ RIŪ.

1719. Kakémono, on paper, painted in colours. Size, $40\frac{3}{8} \times 16\frac{3}{4}$.

"The three creeds." (See No. 1719.)

The style of this painting differs little from that of the Kano school, of which the artist was originally a pupil.

Painted by HANA-BUSA ITOHŌ. Signed HOKU-so Ō. Seal. Beginning of eighteenth century.

1720. Kakémono, on paper, painted in colours. Size, $32\frac{7}{8} \times 10\frac{3}{4}$.
Shintō Priest.

The priest is carrying a lantern in the rain, to light the lamp of the shrine.

Painted by HANA-BUSA ITOHŌ. Signed. Seal. Eighteenth century.

1721. Kakémono, on paper, painted in colours. Size, $27\frac{1}{4} \times 9\frac{3}{4}$.

Ebisu. (See p. 36.)

The god, holding his attribute, the Tai fish, above his head, is capering gaily upon the lintel of a Shintō gateway.

Painted by HANA-BUSA ITOHŌ. Signed. Seal. Eighteenth century.

1722 to 1724. A set of three kakémonos, on silk, painted in colours.
Size, $45 \times 16\frac{3}{8}$.

1. Si Wang Mu. (See No. 705.)

A fairy handmaid holds a wing screen above her mistress's head.

2 and 3. Flowers.

Painted by HANA-BUSA ITOHŌ. Signed. Seal. Eighteenth century.

1725. Kakémono, on silk, painted in colours. Size, $14 \times 22\frac{3}{4}$.

Rural ceremonial in honour of the rice harvest.

A number of peasants, some in white Shintō attire, are carrying a box filled with rice; others in ordinary dress are bearing torches

and a staff of *go-hei*. Mount Fuji is dimly seen through the mists of night-fall.

Painted by HANA-BUSA ITCHŌ. Signed. Seal. Eighteenth century.

1726. Kakémono, on paper, painted in colours. Size, $13\frac{7}{8} \times 19\frac{3}{8}$.
Spotted Egret (GOI-SAGI).

Painted by HANA-BUSA ITCHŌ. Signed CHŌ-KO. Seal. End of seventeenth century.

1727. Kakémono, on silk, painted in monochrome. Size, $43\frac{3}{8} \times 15\frac{3}{4}$.

The Blind Beggar and the Thunder God.

A blind mendicant has unwittingly taken hold of an extremity of the waist-cloth of the Thunder God, who had chanced to pass near him while sweeping along with the storm. The misguided man, clinging convulsively to his strange leading-string, is being whirled up into the sky, leaving his stick, umbrella, and clogs far behind him. The frozen summit of Mount Fuji, dimly seen in the far distance through the cloud and mist, appears to indicate the probable termination of the aerial journey.

Painted by HANA-BUSA ITCHŌ (?). Signed. Seal. Eighteenth century.

- 1728 and 1729. A pair of kakémonos, on paper, painted in colours. Size, $52\frac{3}{8} \times 22\frac{3}{4}$.

Strollers.

1. Two *manzai* performers, attired in travestie of the old Japanese dress; one wields a fan, the other beats a small drum. Various objects emblematic of the new year lie scattered at their feet.

2. Two dancers, one holding two pieces of bamboo, the other a fan upon which are figured a knife and two rings. The hats of the performers are decorated with ferns and honeysuckles.

Painted by ITCHŌ, ITTEI, and NOBU-KATSU. Signed HOKU-SO Ō ITCHŌ, HANA-BUSA ITTEI, and ROKU-SŌ HANA-BUSA NOBU-KATSU. Seals. Eighteenth century.

On the first day of the new year wandering minstrels called *Manzai* (always in couples, one of the two being called *Man-zai*, the other *Sai-zo*) show themselves in the streets. They appear always to have come from Mikawa (as water-sellers in France seem always to be Auvergnats, and organ-grinders in London to be Savoyards). The phrase "*Manzai, Manzai,*" or "*Senju Manzai*" (a thousand times long life, ten thousand years of life to you) is constantly repeated by these strollers. See "The Calendar of Japan" in the *Japan Weekly Mail*, 1878.

1730. Kakémono, on silk, painted in monochrome. Size, $37\frac{1}{4} \times 16$.
Monkeys.

One monkey points upwards to the moon, while the other stoops towards a pool to seize the reflection of the satellite. The animals depicted are taken from Chinese paintings, and are unknown in Japan.

Painted by HANA-BUSA ITOHŌ. Signed. Seal. Eighteenth century.

1731. Kakémono, on silk, painted in colours. Size, $35\frac{5}{8} \times 13\frac{7}{8}$.
Chinese landscape. Mountain and lake scenery. Moonlight.

Sketched in ink, and lightly tinted with colour, in the style of the older Chinese or Kano school.

Painted by HANA-BUSA IPPŌ at the age of seventy. Signed. Two seals. Eighteenth century.

1732. Kakémono, on silk, painted in colours. Size, $37\frac{1}{2} \times 17\frac{5}{8}$.
The procession of the Sakaki (*Cleyera imperialis*).

A crowd, mostly clad in the white Shintō ceremonial attire, and holding fans, are escorting the sacred tree, the branches of which are decorated with slips of paper (*go-kei*).

Painted by KŌ SŪ-KEI. Signed. Seal. Nineteenth century.

1733. Kakémono, on silk, painted in colours. Size, $39\frac{1}{4} \times 14\frac{5}{8}$.
Yoritomo and his retainers.

Yoritomo is riding on horseback, protected from the sun's rays by an umbrella which is held over his head by a Samurai attendant. A warrior of truculent aspect, whose hair is gathered into a double ball at the back of his head, walks by his side, armed with a long iron club.

Painted by KŌ SŪ-KEI. Signed KŌ SŪ-KEI NOBU-YOSHI (or SHIN-GI). Seal. Nineteenth century.

1734. Kakémono, on silk, painted in colours. Size, $39\frac{3}{8} \times 14\frac{5}{8}$.
Cranes and pine-trees—emblems of longevity.

In the foreground is the great stone gateway (*torii*) of Hachiman at Kamakura, flanked by the ancient pines of the temple. The sea and hills of the adjoining shore stretch out in the far distance. A crane has alighted upon the lintel of the gate, and his mate is in the act of swooping down to join him.

Painted by KŌ SŪ-KEI. Signed. Seal. Nineteenth century.

1735. **Kakémono**, on silk, painted in colours. Size, $39\frac{1}{4} \times 14\frac{3}{8}$.

Landscape.

A view of the eastern shore of Japan, near Kamakura, with Mount Fuji in the distance.

Painted by Kō SŪ-KEI. Signed. Seal. Nineteenth century.

1736. **Makimono**, on paper, painted in colours. Length, 366×11 .
Miscellaneous sketches (mostly humorous).

Painted by HANA-BUSA ITOHŌ. Signed HOKU-SO Ō ITOHŌ. Seal. Eighteenth century.

1737. Unmounted drawing, on silk, painted in colours. Size, $13\frac{5}{8} \times 19\frac{7}{8}$.

Ebisu. (See p. 36.)

Painted by HANA-BUSA IKKEI at the age of seventy-two. Signed. Seal. Nineteenth century.

- 1738 and 1739. A pair of unmounted drawings, on paper, painted in monochrome. Size, $17\frac{3}{4} \times 52\frac{1}{4}$.

Chinese landscapes sketched in ink upon a gilded background.

Painted by HANA-BUSA IPPŌ. Signed. Seal. Eighteenth century.

- 1740 to 1746. A set of seven unmounted drawings, on paper, painted in colours. Size, $53\frac{1}{2} \times 22\frac{1}{2}$.

Chinese worthies.

1. Wu Yün. (Jap. Gōshisho).

A warrior, holding above his head a massive brazier with one hand, while writing a verse of poetry with the other.

Wu Yün was a famous Chinese general of the fifth century B.C. Driven from his native state of Ts'u after the death of his father and elder brother, about 520 B.C., he took service in the rival Court of Wu, and remained faithfully attached to three successive sovereigns of that country. He was condemned to commit suicide, about B.C. 475, by the Prince Fu Ch'a, whom he had ventured to reproach for his debauchery. (Mayers.)

Many incidents in his career are told by writer and artist, but he is best remembered by his feat on the occasion of an assembly of the Dukes of various provinces at the Royal palace. It was then proposed to decide by competition, in accordance with an ancient custom, which of those present was the strongest and most learned; the test fixed being to compose a sentence upon a given theme and to write it while holding up a metal brazier weighing a thousand pounds. Wu Yün, who then repre-

mented his native state of Ts'u, alone was able to accomplish the double task.

On the same occasion the representatives of the states brought offerings from the treasures of their lands to lay before their host, but the country of Wu Yün was lacking in material resources and could furnish no gift. The deficiency giving rise to a disparaging remark concerning the poverty of Ts'u, Wu Yün arose, and proudly replied, like Eberhard of Würtemberg,* "My country is rich in the treasures of a virtuous people, the masses are industrious in their vocations, the nobles are generous to their vassals, and the retainers are faithful to their lords; this is better far than the precious stones of Chin" (*Sha hō Bukuro*).

His revengeful outrages upon the dead bodies of those who had caused the death of his father and brother are recited as a mark of his filial piety and strength of purpose.

* "Eberhard, der mit dem Barte
 Württemberg's geliebter Herr,
 Sprach: Mein Land hat kleine Städte,
 Trägt nicht Berge silberschwer.
 Doch ein Kleinod hält's verborgen,
 Dass in Wäldern noch so gross,
 Ich mein Haupt kann kühnlich legen,
 Jedem Unterthan in Schooss."

Der reichste Fürst, by Justinus Kernor.

2. Chao Ch'ung-kwoh (Jap. Chojiukoku). An aged warrior.

Chao Ch'ung-kwoh was a military commander during the reigns of Han Wu Ti, Chao Ti, and Suan Ti, and rendered important service in warfare B.C. 99 and 61. "It was by his advice that a body of troops was permanently stationed on the frontier as military settlers; and the practice of allotting tracts of land to the support of stationary garrisons is attributed to this origin." (Mayers.) He died B.C. 52 at an advanced age.

3. Fan Li (Jap. Hanrei) with Si She (Jap. Seishi). A warrior and a lady in a boat.

Fan Li, the minister of Kow Tsien, took an important part in the overthrow of Fu Ch'a. To deliver his master from the snare of the fatal beauty of Si She, the mistress of the fallen prince, he abducted and drowned her. He is best known, however, as the Chinese Cæsus. When he considered his services no longer necessary to the State, he retired from office (B.C. 473), and subsequently gained fabulous wealth by agriculture, commerce, and the rearing of fishes in ponds. His name became proverbial for riches. See Mayers, p. 1, No. 127.

4. Chao Yün (Jap. Chōun) leaping the chasm. (See No. 689.)

5. Fan K'wai (Jap. Hankai) forcing his way into the chamber of conspiracy.

Fan K'wai was a famous adherent of Liu Pang. (See No. 1297.) When a plot had been formed to assassinate Liu Pang, by a rival named Kao-yu, Fan K'wai, who had heard that his master's life was in danger, burst open the great doors of the building in which the conspirators were assembled,

and appeared before them with fierce aspect and drawn sword. Kao-yu, affecting to treat the matter lightly, ordered the servants to bring wine for Fan K'wai, who, strong in feasting as in fighting, quaffed ten shos (nearly four gallons) at a draught, and ate the leg of a wild boar, using his sword as a carving knife; then boldly accused Kao-yu of his intended treachery. During this scene Liu Pang secretly fled with Chang Liang; and Fan K'wai, to cover the evasion, continued his debauch before the admiring Kao-yu until he fell into a drunken sleep upon the floor. (*É-hon Rōzai*.)

Many years after, like Wü Yün, he received an ill reward for his services in being condemned to execution by his ungrateful and then besotted master, but the timely death of the monarch prevented the fulfilment of the order.

6. Chang Fei (Jap. Chōhi) feasting before the camp of Ts'ao-Ts'ao.

Chang Fei was united by a bond of sworn brotherhood with Kwan Yü and Liu Pei and, like them, emerged from a humble position to win undying renown in the Wars of the Three Kingdoms. It is related that when he was fighting against Ts'ao Ts'ao (Jap. Sō-sō), to draw the enemy from a place of vantage in the mountains, he pretended to have given himself up to carelessness and debauchery. The general of Ts'ao Ts'ao, perceiving, as he thought, the hostile chieftain seated with some boon companions on the open ground in the midst of their camp, drinking and making merry, believed the favourable moment had arrived for an attack, and gave the signal for advance; but when his troops drew near, it was discovered that the supposed revellers were figures of grass. Before the victims of the strategy could recover from their consternation, fires burst out upon the heights in their rear, and Chang Fei, suddenly appearing at the head of his army, faced them, brandishing a lance eighteen feet in length, and with bloodshot eyes gleaming like a hundred mirrors, roared out his name in a voice of thunder, then rushing with his followers upon the opposing host, put them to flight (*É-hon Rōzai*). It is said that when he menaced the army of Ts'ao Ts'ao, a general who stood near to the king fell dead with terror at the sound of the terrible voice, and the king himself fled headlong followed by his host. The fugitives in their mad haste knew not friend from foe, but crushed and killed each other, making a noise like the rolling of the ocean tide or the crumbling of a falling mountain (*Oshikubai*). He died A.D. 220 by the hand of an assassin.

7. Ts'ao Ts'ao (Jap. Sōsō) watching the flight of crows.

Ts'ao Ts'ao was the most prominent character in the great drama of history forming the epoch known as that of the 'Three Kingdoms' (A.D. 221-264). "He was the son of a military official of obscure rank, but by means of his sword, exercised first against the Yellow Turban insurgents in A.D. 184 and later against the usurper Tung Cho, he raised himself to such power that on the death of Tung Cho, in A.D. 192, he was able to aspire to the possession of the throne. He defeated his rival Liu Pei in A.D. 195, and after placing the imbecile Emperor Hien Ti in forced confinement, he took the reins of empire into his own hands, but without assuming regal title. About twenty years later he threw the consort of the monarch into prison, slew her two sons, and proclaimed his daughter Empress. Soon after he

assumed royal dignities with the title 'Prince of Wei.' He died in A.D. 220, and was succeeded by his eldest son Ts'ao P'ei." (See Mayers' 'Chinese Reader's Manual,' p. 1, No. 768.)

He is figured in the *Sha hō Bukuro*, vol. vii., as in the drawing, standing in a boat watching the flight of two crows towards the Nan Ping mountains in the country of Wu, and composing a poem in reference to the incident.

Painted by KĪŌ SŪ-KĪŌ. Signed. Seal. Nineteenth century.

See also Nos. 814-5.

MODERN OR ARTISAN UKIYO-YÉ.

1747. Kakémono, on silk, painted in colours. Size, $21\frac{1}{8} \times 32\frac{3}{8}$.

Tamétomo and the demons at Onigashima.

The Japanese hero is seated grasping a bow while three muscular demons strain with unavailing force at the string, and a fourth, apparently worn out by previous efforts, looks on with a baffled scowl.

The work is very characteristic of the painter in its firm, freely-drawn outline and somewhat heavy colouring, as well as in the remarkable vigour and expressiveness of the principal figures. Two small birds flying off in terror strongly recall certain of the cuts in the *Mangwa*.

Painted by HOKU-SAI. Signed KATSU-SHIKA HOKU-SAI.

A poetical inscription relating to the subject is written upon the picture by Bakin, the celebrated novelist. This is dated "On the last night (of the year), in the height of winter of the cyclical year of the sheep in the period Bunkwa (A.D. 1811). Written by Kiokutei Bakin."

The following note is placed inside the case:—

"My grandfather Hirabayashi Shogoro (Bakin) published the life of Chinzei Hachiro (Tamétomo) in the early part of the period Bunkwa (1804-17), with the title of *Yumi hari dsu-ki*. This picture has since been handed down in his family, and was repaired by Shogoro, the third in descent, in the month when the chrysanthemum is in bloom (the ninth calendar month) of the cyclical year of the Tiger, in the period Kayei (1854)."

Tamétomo, the grandson of Yoshiyé (Hachimantarō), was a famous archer who lived in the latter part of the twelfth century. He is described as standing seven feet high and having the left arm of such inordinate length, that he was able to draw the bowstring eighteen hands breadth from the arrow-head, his bow being eight and a half feet long, and requiring the strength of three ordinary men to bend it. He was banished to Ōshima, an island south of Yedo bay, for his share in the civil wars, and to render him powerless, the tendons of his arms were cut. According to the *Hōgen Monogatari* he committed suicide in this place of exile; but a current legend traces him to the Liukiu Islands, where he is said to have settled,

his son becoming the first historical king of this tributary group, which is now reduced to the position of a Japanese province.

He is fabled to have visited the Isle of the Demons (Onigashima) and to have there demonstrated his own physical superiority over the evil tenants of the place, to their great discomfiture. This episode is the subject of HOKUSAI'S painting.

1748. Kakémono, on silk, painted in colours. Size, $18\frac{1}{2} \times 28\frac{1}{8}$.

Scene on the Sumida River. Suburbs of Yedo.

The principal object is a pleasure-boat containing a party of men and *geishas*. To the left, a ferry-boat conveys a soberly-attired merchant and his servant across the stream.

Painted by HOKU-BA. Signed TEI-SAI. Seal. Nineteenth century.

1749. Kakémono, on silk, painted in colours. Size, $15\frac{1}{2} \times 24\frac{7}{8}$.

The Battle of Ogaki. (See No. 261.)

The fighting, which is of a rather desultory nature, is going on in the foreground of the picture. Some of the combatants are armed with match-locks, others with sabres; some are bearing off the heads of their slain foes in triumph, while others are tending their wounded comrades, ready, if necessary, to discharge the friendly office of decapitating them should their injuries be deemed beyond the relief of native surgery.

Iyéyasu and his staff are seen in the background, and on the left is shown, by a fiction of point of sight, the interior of the castle, in which the wounded are receiving succour from the ladies of Hidé-yori's Court.

Painted by HA-SÉ-GAWA SET-TEI. Signed. Seal. Nineteenth century.

1750. Kakémono, on silk, painted in colours. Size, $15\frac{3}{4} \times 21\frac{1}{8}$.

Women making "Asakusa nori."

Painted by HA-SÉ-GAWA SET-TEI. Signed. Sealed. Nineteenth century.

"Asakusa nori" is a preparation of an edible seaweed much in favour with the people of Yedo.

1751 and 1752. A pair of kakémonos, on silk, painted in colours. Size, $24\frac{1}{2} \times 31$.

Low tide at Shinagawa, on the third day of the third month.

A busy crowd of "mudlarks," of both sexes and all ages, are gathering the objects left by the recession of the waters, while the

still navigable channels in the bed of the stream are occupied by pleasure-boats.

Painted by HA-SĒ-GAWA SET-TEI. Signed. Seal. Nineteenth century.

Shinagawa is a suburb of Yedo that extends for some distance along the border of the bay. On the third day of the third month (old style) in the year the fall of the tide in Yedo bay is very great, and the beach at Shinagawa is then a favourite holiday resort for the people, who may be seen in crowds picking up shells and any flotsam and jetsam that the occasion may bring within reach.

1753. Kakémono, on silk, painted in colours. Size, $42\frac{3}{8} \times 11\frac{1}{2}$.
Courtesan.

The figure is characterized by the showy dress and the large hair ornaments. The lower lip is painted green.

Painted by IOHI-YŌ-SAI YOSHI-TAKI. Signed NANI-WA (Osaka) YOSHI-TAKI. Seal. Nineteenth century.

1754. Kakémono, on silk, painted in colours. Size, $37\frac{1}{2} \times 11\frac{1}{2}$.
Geisha.

Painted by YOSHI-TOSHI. Signed. Seal. Nineteenth century.

1755. Kakémono, on silk, painted in colours. Size, $47\frac{1}{4} \times 22\frac{1}{2}$.
Courtesan and attendant.

Painted by KUNI-AKI. Signed TOYO-KUNI KAN-JIN IOHI-YŌ-SAI KUNI-AKI. Seal. Nineteenth century.

From the great exaggeration of dress and ornament in the principal figure, the original was probably a woman of considerable notoriety. The outer robe and sash (obi) bear the device of the Storm Dragon, and the dress of the servant is decorated with the same design. The use of startling dress patterns appeared to have been the fashion amongst the leading members of the sisterhood, the extreme of which is shown in No. 697, where the entire robe is covered with a complicated and ghastly representation of the tortures of hell.

1756. Kakémono, on silk, painted in colours. Size, $37\frac{1}{2} \times 13$.
Tora and Soga no Goro.

Tora, standing upon a high balcony is gazing after the departing figure of her lover.

This picture illustrates the early efforts of the popular artists to incorporate with the national style the new ideas derived from outside sources. The drawing of the figures and landscape is purely Japanese, but the balcony from which Tora signs an adieu to Soga is represented in perspective. Unfortunately the lesson had been only half learned, and although the various lines converge

towards a vanishing point, this point is made to fall very wide of its proper situation.

The face of the woman has the exaggerated traits by which the later popular artists were accustomed to express their ideal of aristocratic beauty. The type was characterised by a long oval contour, strongly aquiline nose, small and very oblique eyes, and thin lips, peculiarities that reach their highest development in the more recent chromoxylographic theatrical portraits and were originally drawn from noted actors.

Painted by HIRO-SHIGÉ. Signed. Seal. Nineteenth century.

The Soga brothers, Sukénari or Jurō and Tokimuné or Gorō, were the sons of Kawadzū Sukéyasu, who had been killed by Kudo Sukétsuné. At the time of their father's death the brothers were children, but a determination to revenge his murder grew with their growth. When the elder had reached the age of twenty-two and the younger was in his twentieth year, a hunting party of Yoritomo, at which Sukétsuné was to be present, afforded the long-desired opportunity. They awaited their victim's return to his home, and in the dead of night made their way into his house to find him given into their hands in the helplessness of a drunken sleep. The younger brother raised his arm to strike the fatal blow, when Sukénari stayed him, saying that "to kill a sleeping man was no better than hacking a corpse;" and they cried aloud, "The Soga brothers are upon you!" Sukétsuné, startled into consciousness, had but time to recognise his enemies before falling under their swords. Sukénari's refinement of revenge, however, had given the alarm and the house was in tumult. The elder was attacked and slain by Nitta no Shiro, and the younger was secured by Gorōmaru after an obstinate resistance, and brought before Yoritomo.

The youth and bold bearing of the survivor pleaded for him with the stern Shōgun, but the son of the slaughtered man clamoured for the destruction of his father's executioner, and Tokimuné was condemned to death. The story, as told in the *Buké Hiōrin*, is very pathetic, and gives an interesting picture of the chivalry of old Japan.

The following are the episodes most commonly represented in connection with the life of the brothers:—

1. A trial of strength between Soga no Gorō and Asaina Saburo. Asaina, wishing to compel Soga to enter a room, has seized one of the skirt lappets of his armour. Soga resists, and the strength of the two men is so great and so equal that the powerful cords of the lappet are rent asunder. The popular artist carries the story a step farther, and depicts the natural result of a sudden cessation of resistance under the circumstances—the heroes sprawling unheroically upon their backs.

2. Soga no Jurō riding upon a horse, which he has taken from a coolie, to join his brother in Oiso with the news of the approaching hunting party.

3. Tora, a courtesan of Oiso and the mistress of Gorō, making signs to her lover—or giving the brothers admission to the house of Sukétsuné.

1757. Kakémono, on silk, painted in colours. Size, $23\frac{3}{8} \times 14\frac{1}{2}$.
River scene.

Painted by HIRO-SHIGÉ. Signed. Seal. Nineteenth century.

1758. Kakémono, on paper, painted in colours. Size, 28 × 44½.

Holiday ceremonial.

A number of persons, of various ranks and occupations, are pulling ropes attached to a branch of a huge pine. All present appear anxious to take part in the performance, and new-comers are joining the group from all sides. The meaning of the ceremony has not yet been ascertained.

Artist unknown. No name or seal. Nineteenth century.

1759. Kakémono, on silk, painted in colours. Size, 31½ × 12¼.

Street scene in Osaka.

The fore-ground is occupied by an animated group of coolies and small traders.

Artist unknown. No signature. Seal (NAN-REN-SAI). Nineteenth century.

1760. Kakémono, on silk, painted in colours. Size, 44½ × 23½.

The Hundred Coolies—"Hiaku-fuku no dzu."

The coolie treated from a humorous aspect. A few are following their ordinary employments, but the majority are shown in moments of relaxation—eating, drinking, quarrelling, bathing, smoking, gambling, tracking fleas in the inner recesses of their garments, and otherwise varying the monotony of their daily labour.

Roughly sketched and lightly tinted with colour.

Painted by Tō-shiū SHI-BEI, of Osaka, "by request and for amusement."

Signed. Seal. Nineteenth century.

1761. Kakémono, on paper, painted in colours. Size, 40½ × 12½.

The Hundred Courtesans "Hiaku-jōrō no dzu."

Painted after the manner of the last.

Artist unknown. Signature illegible, probably KEI-JIN. Seal. Nineteenth century.

1762. Kakémono, on silk, painted in colours. Size, 21½ × 34.

The Seven Gods of Good Fortune on Shichi-ri no Hama, or Seven ri Shore, near Énoshima.

A humorous view of the subject. Benten is riding upon an ox; a boy is scattering upon the sand the *takara-mono* taken from Hotei's bag. Jurōjin amuses two other children with a hatful of the precious articles. Ébisu and Daikoku are enjoying their leisure, while the martial Bishamon good-humouredly loads his broad back with their baggage. Fukurokujuu, carried through the air upon

the back of his stork, approaches the party, and his sacred tortoise swims in the sea in the same direction.

The picture is painted and mounted in burlesque of the Butsu-yé.

Painted by HOKU-BA. Signed TEI-SAI. Seal. Nineteenth century.

1763. Kakémono, on silk, painted in colours. Size, $42\frac{1}{4} \times 17\frac{3}{8}$.
Geisha on the banks of the Sumida.

Features very conventional; dress and sash decorated with designs of fishes.

Painted by HOKU-BA. Signed TEI-SAI. Seal. Nineteenth century.

1764. Kakémono, on silk, painted in colours. Size, $63\frac{3}{4} \times 18\frac{1}{2}$.
A ghost.

A weird female figure, with ghastly corpse-like features and dishevelled hair, floating upwards out of the confines of the picture. The illusion is effected by replacing the usual brocade bordering by an imitation mounting painted on the margin of the silk upon which the subject is designed. A similar expedient is adopted in No. 1164.

Painted by MAKI CHOKU-SAI in the first month of the year 1862. "By order of Mr. Sawai." Signed. Seal.

1765. Kakémono, on silk, painted in colours. Size, $33\frac{3}{8} \times 16$.
Portrait of a courtesan.

A girl with a pleasing and intelligent face and blackened teeth, seated in Japanese manner, holding a long tobacco-pipe.

The picture is evidently from life, and shows an unusual attempt at naturalism in the high lights upon the hair-pins.

Painted by ISSEN-SAI YEI-YO. Signed. Seal. Nineteenth century.

1766. Kakémono, on paper, painted in colours. Size, $44\frac{1}{2} \times 17$.
Roadside scene.

Travellers taking shelter during a passing shower.

Artist unknown. No signature. Seal. Early part of nineteenth century.

1767. Makimono, on paper, painted in colours, with text. Size, $65\frac{1}{4} \times 12\frac{1}{2}$.

Scenes from the life of an actress.

The drawings show a young and beautiful actress dressing and painting for a series of masculine parts, and engaged in her per-

formances on the boards. After the last of these representations, the character of the roll changes. The girl, who has become *enceinte*, has resumed the attire of her sex; she has fallen into the hands of a woman, apparently a jealous wife, who after subjecting her to a number of revolting brutalities, compels her to commit *harakiri*, and tearing the unborn infant from the dead body, butchers it without remorse. Then follow a ghastly series of dissection of the corpse of the mother; and the artist, who seems to revel in horrors, does not leave the remains till they are hacked into scattered fragments to become the food of pariah dogs.

The text is long, and is regarded as a good specimen of calligraphy. An inscription at the end of the roll states that the work extended over a space of fourteen years, terminating in 1862.

Painted and written by AMA-NO KISSEI.

1768. Makimono, on paper, painted in colours. Size, 270 × 10½.

The story of Peachling (MOMO-TARO).

A roughly sketched copy of an older roll. The incidents in the life of the little hero are traced from his childhood, to his conquest of the demons and his return to the cot of his adopted parents with the *Takara-mono* which he had received as a tribute from the subdued retainers of the King of Hades. The story is told in Mitford's 'Tales of Old Japan.'

Painter unknown. Nineteenth century.

1769. Makimono, on paper, painted in colours. Size, 360 × 10½.

A Japanese Brobdignagia.

The roll depicts, in a series of sketches, the adventures of a party of pleasure-seekers who have accidentally been thrown into contact with a race of giants.

1. Shows the occupants of a couple of pleasure-boats at sea, startled in the midst of their merry-making by the appearance of a gigantic fish, which is advancing towards them with yawning jaws.

2. The fish, after having engulfed one of the boats entire, with its passengers and crew, has been caught by fishermen of a giant race, to whom the creature has but the proportions of a salmon. It has been laid open, exposing its strange load, as unhurt as Jonah in the whale's belly, to the great astonishment of the Brobdignagian witnesses of the disinterment. Two of the pigmy excursionists are being displayed in the ample area of a saucer to a giant of venerable and not unamiable aspect, who is engaged in devouring a meal of rice and other comestibles *à la mode Japonaise*. The boat is still in the body of the fish, and the boatman, beside himself with alarm, tries to punt his craft through the mass of intestines amid which its bottom is entangled.

3. The ancient giant has caused the boat to be floated in a large plate, and watches its management by the boatman with great interest. The passengers inside appear to have completely recovered their usual equanimity.

4. The adventurers have undertaken to shampoo their host by machinery, and having erected a scaffolding over him, are pounding his loins by means of a pile-driver worked with ropes. The patient lies upon his stomach, smoking his pipe with an air of placid enjoyment of the process.

5. A second scaffolding has been constructed to enable the adventurers to reach the ears of the giant, in order to relieve the passages of superfluous cerumen. The fruit of their industry with spade and hatchet is already visible in the shape of a huge brown heap, which is rapidly growing by fresh contributions lowered in basketfuls from the seat of operations.

6. A portion of the little group are continuing their personal attentions to the comfort of their host by endeavouring to haul out the rope-like hairs from his nostrils; but three of their comrades have fallen into misfortune from the sportiveness of a mischievous young Titan who has thought fit to try the experiment of shutting them up in the air-tight compartments of a medicine-box. They have been released, considerably the worse for the pleasantries, and the author of their danger is undergoing a sound rating from a mature individual of military aspect, who appears to stand in paternal relation to the culprit.

7. The party, seated calmly upon a leaf as large as four mats, are being wafted across the ocean by a wind raised with an enormous fan, manipulated by one of the Brobdignagians.

8. The story is terminated by a view of the Peerless Mountain, the towering summit of which serves as a pillow for the head of the aged giant. We are fain to assume that the journey of the party whom we left in mid-air upon the loquat-leaf has reached a happy termination.

There is no text appended to the roll, and inquiries have failed to trace any familiar legend explanatory of the pictures. The story bears no resemblance to that of "Wa-sau-biyauwe," the Japanese Gulliver, which has been translated by Mr. B. H. Chamberlain in the pages of the 'Transactions of the Asiatic Society of Japan.'

The sketches appear to have been made as a preliminary to a more finished work.

Artist unknown. No name or seal. Nineteenth century.

1770. Makimono, on paper, painted in colours. Size, 262 × 13½.

"Hana-mi no dzu."

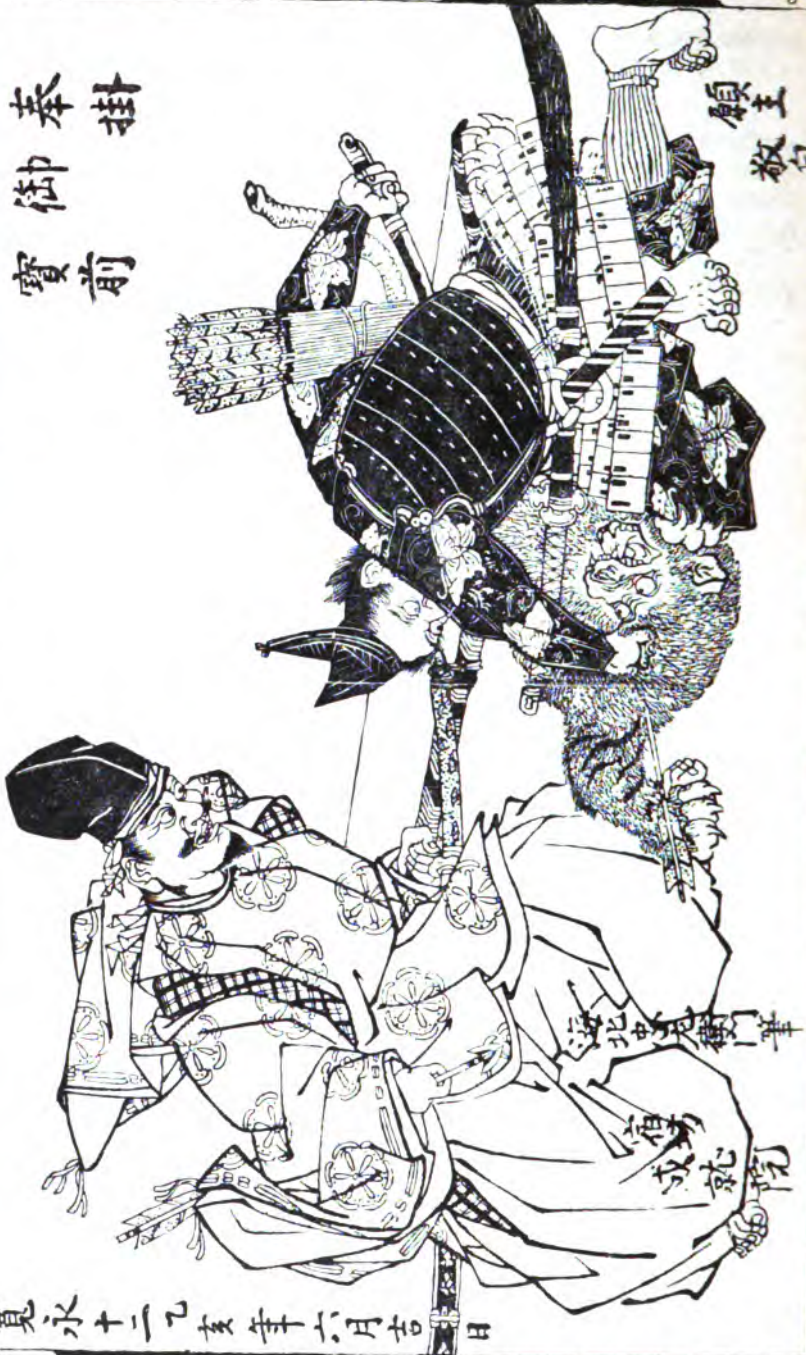
Holiday making in the flower season. See No. 1707.

Artist unknown. No signature or seal. Nineteenth century.



掛奉
御前
寶

願主
敬白



寛永十二乙亥年六月吉

院成就

THE SLAUGHTER OF THE NUVA. (Page 380.) After Kankoku Chikuzayōinon A.D. 1635.

1771. Unmounted picture, on cotton fabric, painted in colours. Size, $144 \times 53\frac{1}{2}$.

The slaughter of the Nuyé.

The Nuyé, a composite beast with the legs of a tiger, the head of a monkey, and a serpent tail, has been brought to earth by the shaft of the Court noble Yorimasa, and is being despatched by the Samurai retainer Ii no Hayata.

The two figures are essentially theatrical in conception, and probably represent stage celebrities.

Painted by UTA-GAWA KUNI-TOSHI. Signed HARA KUNI-TOSHI. Seal. Nineteenth century.

Minamoto no Yorimasa, the fifth descendant of Yorimitsu of Shūten-dōji fame, was renowned as an archer, horseman, and poet. His chief exploit was the slaughter of the Nuyé. The legend tells that on the fourth month of the third year of Niuei (1153), the Emperor became afflicted with an illness, and at the same time a strange "bird" was heard to sing every night upon the roof of the Imperial palace. Yorimasa then brought forth his bow and shot an arrow into the gloom in the direction of the sound, and immediately there crashed upon the ground a creature such as never had been seen before by man: it had the head of a monkey, the back of a badger, the feet of a tiger, and a tail like a snake. Undaunted by its fierce aspect Ii no Hayata, the trusty retainer of Yorimasa, sprang upon it and despatched it with his sword, and immediately the Emperor's sickness disappeared. Yorimasa was rewarded for his deed by the gift of a sword and the hand of one of the ladies of the Court. (See *Zenken kojitsu*, vol. vi.)

- 1772 to 1776. A set of five unmounted drawings, on silk, painted in colours. Size, $6\frac{1}{2} \times 8\frac{3}{4}$.

Miscellaneous Sketches.

1. Raccoon-faced dog (Tanuki), dressed as a priest. The animal is cautiously inspecting a trap baited with a dead rat. (See No. 2776.)
2. Frog swimming.
3. Rats and capsicum pods.
4. New-year's symbolical decorations. Cray-fish, oranges, fernfronds, and *go-hei*.
5. Kusunoki Masashigé delivering the ancestral roll to his son before committing suicide.

Painted by KATSU-SHIKA HOKU-SAI. All are signed with the Svastika (Jap. Man-ji), a mark adopted by the artist in his old age, and occasionally prefaced by the characters SEN HOKU-SAI or "formerly HOKU-SAI."

In manner of painting these sketches differ considerably from the rather heavily-coloured pictures of the earlier periods of HOKU-SAI's work, and approach more nearly to the style of the Kōrin school than to that followed by most of the popular draughtsmen.

Kusunoki Masashigé is one of the most famous examples of courage and

loyalty in Japanese history, and his meritorious deeds are recited in the book *Nankō Sei-chiū gwa-den*, illustrated by KATSUGAWA SHUNTEI (1815). In the first year of Genkō (1331) he was designated by the Emperor to defend the cause of the throne against the rebel Takatoki. With a garrison of only five hundred he held the castle of Akasaka against a large army under Sadanao, and at a later period defended the fortress of Chihaya with a garrison of nine hundred, holding the place by a variety of stratagems until the enemy were compelled by lack of supplies to raise the siege: finally he quelled the insurrection, and Takatoki and his leaders were executed. A few years later, in 1336, he was pitted against a more formidable foe in Ashikaga Takauji. Again he won a victory for the Imperial forces, and suggested a scheme for wholly crushing the Ashikagas, but his advice being rejected, he precipitated himself into an unequal conflict against a large army under Takauji. Nearly all his retainers died fighting around him, and at last, the day lost, he retired with his brother, the survivors of his staff, and sixty followers, to a farmer's house in Minatogawa, where the whole number committed suicide. Thus, at the age of forty-three, died one of the most skilful and devoted soldiers of the empire.

It is recorded that before ending his life he called his eldest son before him and gave to him the ancestral roll as a precious heirloom to stimulate him to preserve the renown won by his predecessors.

1777. Unmounted drawing, on silk, painted in colours. Size, $7\frac{1}{2} \times 7\frac{1}{2}$.

The "tongue-cut sparrow."

An old woman falls shrieking with terror at the apparition of a troop of goblins issuing from a large box which she has just opened. The two most prominent figures amongst the ghostly tribe are the "one-eyed urchin" (*Hitotsu-mé ko-zō*), and an evil spirit with a neck of enormous length, terminated by a rather comical head with three eyes (a combination of the *Bokuro-kubi*, or "whirling neck," with the *Mitsu-mé ko-zō*, or triple-eyed child).

The story has been translated in Mitford's 'Tales of Old Japan' and Griffis' 'Japanese Fairy World.'

Artist unknown. Seal. Nineteenth century.

1778. Unmounted drawing, on silk, painted in colours. Size, $9 \times 7\frac{3}{8}$.

View of the shore of Yedo Bay.

Copied from a picture by HOKU-SAI. Artist unknown.

- 1779 to 1816. A set of thirty-eight sheets of drawings, on paper, painted in monochrome and colours. Sizes various.

Miscellaneous sketches.

These embrace a few historical and legendary subjects of great interest: the chief of these are as follows:—

- (17.) Tomoyé Gōzen slaying Morishigé.

Tomoyé, or Tomoyé Gōzen, the concubine of Kiso Yoshinaka (12th century), was celebrated for her bravery and strength. She followed

Yoshinaka in the wars and performed many deeds of valour, the most notable of which were her combat with the stalwart Morishigé of Musashi, whom she conquered and beheaded; and her trial of strength with Wada Yoshimori, when the two antagonists struggled with such vigour for the possession of a young pine-trunk with which the latter had armed himself, that the tough fibres of the huge club, twisted in opposite directions, were rent asunder. After the death of Yoshinaka she ended her days in retirement as a nun.

(18.) Hadésu killing the Korean tiger.

Kashiwa-déno Omi Hadésu, was sent, accompanied by his family, as an ambassador from the Emperor Kimméi to Korea, in A.D. 545. On one snowy night during his stay in that country his little daughter was lost. All research was in vain, until at last a bloody track marked by the footprints of a tiger gave a sad clue to the mystery, and the father, determined to avenge if too late to save the child, followed the beast to its lair. When he reached the den the tiger was on the alert and came towards him with open mouth, but Hadésu, thrusting his hand between the yawning jaws, seized the creature's tongue and plunged a sword into its body. (*Zenken kojitsu*, vol. viii.)

(19.) Abé no Seimei studying an astronomical diagram.

Abé no Seimei was a great astrologer who lived about the middle of the tenth century. He was a descendant of the celebrated poet Abé no Nakamaro, and is said to have been the offspring of a white fox who had assumed the form of a girl with whom his father was in love. His necromantic powers have served as a foundation for many stories.

(25.) The Nine-tailed Fox (KIUBI-NO-KITSUNÉ).

The Fox in the folk-lore of China and Japan bears a worse reputation than that conferred upon his European brother in fairy tale and fable. He is a spirit of mischief, possessed of supernatural cunning and gifted with the power of assuming various forms in furtherance of his wicked ends. The sphere of his potency for evil enlarges with age. At fifty he is able to accomplish at will his most favourite and baneful metamorphosis into the semblance of womankind; at one hundred he can take the shape either of a young and beautiful girl or of a wizard strong in all the powers of magic; and when he reaches the term of one thousand years he becomes a Celestial Fox characterized by a golden colour and nine tails, and may be admitted to heaven. (See Mayers' 'Chinese Reader's Manual,' art. Hu.) It must, however, be understood that the title of Celestial Fox does not necessarily imply any pious tendencies, but, on the contrary, the dignity of the nine tails often appears to bring only an augmented capacity for deceitful ways, as exemplified in the stories of the Nine-tailed Fox who assumed the form of a beautiful woman and worked much ill in India, China, and Japan, and of Ta Ki, the concubine of Chow Sin (12th century B.C.), who stimulated the tyrant to the most fiendish cruelties, and was detected in her true shape as a nine-tailed fox by the mirror of the Taoist priest. The fox, whether of one or nine tails, is the centre upon which turn a thousand popular stories both in China and Japan, where he is supposed to import many curious and, usually, undesirable complications into human affairs, but occasionally taking

a sentimental or beneficent part, as in the case of the white fox who fell in love with a Japanese noble, and became the mother of the famous astronomer Abé no Seimei; and in that of a vulpine veteran of thirty centuries, who is believed to have lived for many years as a priest in the temple of Dendzu-in in Koishikawa, where he compiled the records of the institution. He is not, however, a common subject for the artist except in the woodcut illustrations to the popular novelettes of the last hundred years.

The animal is found in most parts of Japan, and even in the present day may be met with stealing through the larger Yashiki gardens of Tokio, or heard in the environs of the city making night hideous with the weird note of his unmelodious bark. The superstitions as to his uncanny faculties are still rife amongst the populace, and often secure for him a certain degree of impunity in his predatory nocturnal excursions amongst the hen-roosts.

Foxes are supposed to be the messengers of the Shintō god Uga no Mitama or Inari. Mr. Satow traces this connection to an etymological blunder between the words Mikétsuné (a name of the divinity) and Mikitsuné.

The association of a multiplicity of tails with preternatural powers is found also in case of the cat. (See the story of the Cat of Nabeshima in Mitford's 'Tales of Old Japan.')

(31.) The dream of Rosei.

The dream of Lu Shêng (Jap. Rosei) is a curious story illustrating that rapid action of the imagination by which the conception of a sequence of events apparently extending over long periods of time may be compressed within the space of a few moments. The real object of the legend is to point out the vanity of human greatness. It is thus told in the *É-hon kôji-dan* :—

In the period Kai Yüen (A.D. 713-742) of the T'ang dynasty there lived a man named Lu Shêng. A report having reached his ears that the Emperor desired the services of wise retainers capable of aiding in the conduct of government, he left his home and set out for the capital. On arriving at the town of Kantan he rested at an inn, and there he fell in with a certain Rishi. The two conversed of many things, Lu Shêng imparting all his projects of ambition, till wearied with travel he lay down to sleep, with his head upon a pillow lent to him by his new acquaintance, while his host was beginning to steam some millet for supper. Now this pillow had the magic property of engendering Dreams of Wealth. Lu Shêng quickly sank into a doze, but scarcely had he closed his eyes when he was aroused by the arrival at the inn of an Imperial envoy, who came to seek him, bearing presents and a command that he should present himself at the Court. He started joyfully to obey the summons, and reached the capital in safety. There he appeared before the Emperor, and having the good fortune to win approval by the expression of his opinions upon the government of the country, he was at once appointed to an honourable post in the administration. His rapid success, however, procured for him the jealousy of his fellow-officials, who spread false reports that led to his degradation and banishment to a distant province. Three years passed in exile, but at length he was recalled to be again elevated to a position of honour; and during three decades he continued to serve his country with varying reward, till finally he attained the most exalted rank that could be conferred upon a subject. Soon afterwards the Emperor died, leaving no heir, and Lu

Shêng was chosen to marry the daughter of his late sovereign and to ascend the vacant throne. In due course the marriage had issue in the birth of a prince. Three years passed happily and the little heir was emerging from infancy, when one day it happened, as he was amusing himself in a pleasure boat upon the garden lake with the Empress and her attendants, that he slipped from his mother's hold and fell into the water, amidst the shrieks of the spectators. The noise struck the ear of Lu Shêng, and he awoke—to find his Kantan host had not yet completed the preparation of the millet.

He had learned that human wealth and poverty pass as in a dream. So, taking leave of his companion, he abandoned his intention to seek fame in the turmoil of public life, and returned to his native country to end his days in seclusion.

A similar story, known in Japan as the "Nanka no yumé," or Dream of Nan Ko, is related by Li Kung-tso, an author of the T'ang dynasty (see Mayers' 'Chinese Reader's Manual,' p. 1, no. 513). Both legends are illustrated by Japanese artists, and the former is burlesqued in one of the volumes of the *Hokusai Mangwa*, where the ambitious Lu Shêng, in his dream of wealth and power, is represented by a sleeping porter of human manure, whose fancy creates a pleasing vision of inexhaustible receptacles of fertilising riches. The cut has been reproduced in 'A Glimpse of Japanese Art,' but the author has misunderstood its meaning.

Painted by TÔ-TEI HOKU-SHI. Signed. Kakihan.

One of the pictures bears the date of the 9th year of Bunsei [1826], but it is uncertain whether the period named is that of the painting.

1817 to 1823. A set of seven unmounted drawings, on paper, painted in colours. Size, $9 \times 24\frac{1}{2}$.

The Nine Gods of Good Fortune.

Two ancient Shintô divinities are introduced in addition to the seven personages forming the common group of *Shichifukujin*. One of these, an aged man with long white beard, is Inari, the other, represented as a boyish figure of gigantic size, is probably Okuni nushi no Kami. The last picture shows two children acting the fight of Yoshitsuné and Benkei.

Artist unknown. No signature or seal. Nineteenth century.

1824. Unmounted drawing, on paper, painted in colours. Size, $7\frac{2}{3} \times 18\frac{1}{2}$.

Daikoku and Fukurokujin. (See p. 30.)

The two divinities are wrestling in professional style; a little boy acts as umpire, and the spectators are represented by rats.

Artist unknown. Nineteenth century.

1825. Unmounted drawing, on paper, painted in colours. Size, $7\frac{3}{8} \times 18\frac{1}{8}$.

The Rishis Gama and Tekkal. (See Nos. 703 and 1348.)

The spiritual essence of Tekkai has left the body and is going through an acrobatic performance upon a stand, while Gama's familiar, the White Toad, balances upon a pole.

Painted by the same artist as the preceding.

1826. Unmounted drawing, on silk, painted in monochrome. Size, $11\frac{1}{2} \times 17\frac{1}{4}$.

Carp.

In the style of the Shijō school.

Painted by UTA-GAWA TOYO-KUNI the Second. Signed Go-so-TEI TOYO-KUNI. Nineteenth century.

- 1827 to 1831. A set of five unmounted drawings, on paper, in colours. Size, $15 \times 21\frac{1}{8}$.

Scenes in Hades.

1. The sinner confronted with King Yama.
2. Judgment and execution.

On the left is the accusing mirror, before which the culprit is held by a horse-headed gaoler. Another miserable creature is shrieking to the King for mercy, and on the right the demons have commenced their work of punishment. The artist's imagination seems to have rioted in the appalling details of his subject. The intense terror and anguish of the condemned, the convulsive crispations of the wretch down whose throat a tormentor pours a kettleful of molten lead, and the grim ferocity of the devils are more suggestive of a dream of a man on the verge of delirium tremens than the deliberate invention of a comic draughtsman.

3, 4, and 5. Punishment.

The King of Hell is holding up his palm, from which two eyes glare upon the malefactors. The details of the torture chambers are too horrible for description.

Painted by KIŌ-SAI. Signed. Seal. 1879.

1832. Unmounted drawing, on paper, painted colours. Size, $15 \times 20\frac{7}{8}$.

Buddhist subject.

Atchalā (Fudō), mounted upon an animal resembling an antelope, is making a raid upon a number of flying men and demons, amongst whom he distributes castigation with the utmost impartiality.

Painted by KIŌ-SAI. Signed. Seal. 1879.

1833. Unmounted drawing, on paper, painted in colours. Size, 15 × 21.

Buddhist subject.

A four-armed Atchala, riding upon a wild boar, is driving away a number of dismal goblins, which apparently typify the evil passions.

Painted by KIŌ-SAI. Signed. Seal. 1879.

1834. Unmounted drawing, on paper, painted in colours. Size, 15 × 20½.

Fight between men and demons.

Two men, one armed with a stick, the other with a sword, are resisting the attack of a band of devils. One of the demons has seized the comparatively unprotected mortal, and is biting his leg with the ferocity of a wolf.

Painted by KIŌ-SAI. Signed. Seal. 1879.

1835 to 1846. A set of twelve drawings, on paper, painted in colours. Size, 15 × 20¾.

Goblins.

Drawn after the style of the 'Night Journey of the Hundred Demons to the Rising Sun.' (See No. 262.) Some of the figures are copied from an old Tosa roll.

Painted by KIŌ-SAI. Signed. Seal. 1879.

1847 to 1894. A set of forty-eight unmounted drawings, on paper, painted in colours. Size, 15 × 21.

Humorous Sketches.

1. Men chased by wolves.
2. "Turning the tables." The Frogs and the Snake.

The frogs have captured their natural enemy the snake, and having lashed him firmly to a couple of stakes are avenging past injuries by dancing, drumming, and swinging on his body, pulling his tail, tickling him with a straw, and otherwise jubilating over his present impotence.

3. The Rats and the Cat.

A cat has fallen under the power of the rats, who are tantalizing and insulting their imprisoned foe. The corpse of a kitten, probably the offspring of the captive, is laid out upon a saucer before its face.

4. Tengus as mountebanks.
5. The attack of the Eagles upon the Tengus. (See No. 2125.)
6. The Knights and the Demons.

A big-nosed warrior is making havoc amongst a number of demons, while a companion, who appears to be seeing fair play, is barring the way against the escape of one of the crew.

7. The warrior Fishes expelling the Octopus and Molluscs from their domain.
8. Procession of frogs.
9. Race between hares and monkey.
10. Street scene. Mountebank and marionettes.
11. Yoshitsuné fencing with the Tengus.

The hero has alighted upon the long nose of one of the Tengus, to the serious discomfort of the possessor of the organ.

12. A mock Shintō procession.

The leading priest is represented by a sombre-looking cat, the rest of the train by rats.

13. The return from hunting. Burlesque.
14. Mountebank Tengus.
15. The round of robbery.

A kite has carried off a fish belonging to a townsman, and while the bystanders neglect their own affairs to shout after the feathered robber, thieves of the canine, feline, and human species take the opportunity of making free with their effects. The Japanese method of filching the purse and pipe-case by means of a hooked stick is here shown.

16. The Signs of the Zodiac, more or less humanized, engaged in general combat.

Only nine out of the "twelve animals" are exhibited.

- 17 and 18. Mock festival procession.

The parts of men taken by hares, foxes, cats, monkeys, and other animals.

19. Comic dance.

The performers are animals of various kinds.

20. Archery practice of monkeys and other animals.

A wriggling tortoise of the soft, edible variety suspended by his tail from a scaffolding, is the unfortunate target. On the right, the Kappa, a mythical relative of the victim, looks on at the proceedings with lively interest.

21. Demon assaulted by men armed with pestles.

The picture is probably a burlesque upon some historical legend.

- 22 and 23. Mask dance by street mummers.
24. Demon attacking a group of travellers.
- 25 and 26. Comic dance by various animals.
27. Men with demon masks terrifying a wayfarer.

28. Frog life.

A street scene, representing a portion of a popular festival, the parts of men being played by frogs.

29. Demons.

A red-faced monster whose head and shoulders alone appear above the surface of the soil is being hammered into the earth, like a huge misshapen nail, by a party of smaller demons armed with mallets.

30. Tortoise amusements.

31. A demon attack upon a travelling-car.

32. The lion dance (Shishi-mai).

33. Frog dance.

34. Blind mendicants who have lost their way.

35. Decapitation scene.

On the left a decapitation is about to take place. On the right a number of severed heads are seen suspended from a bar, and two others have taken to themselves wings and fly off laughing at their executioners. Near by, a man hanging by the neck from a tree saves himself from strangulation, by resting his toe upon a head which has rolled beneath his feet.

36. Demons as Samurai.

37. Monkeys, badgers, and hares.

38. The hunter captured.

A number of animals, foxes, hares, wolves, and racoon-faced dogs are leading in triumph a man who crawls along with his captors upon all-fours. The procession is headed by a large racoon-faced dog borne upon the shoulders of two human coolies.

39. Frogs and snake.

40. The game of Ken, with demon players.

41. Wrestling match between a frog and a rabbit; a monkey acts as umpire.

42. Ken and wrestling by animals and goblins.

43. Blind mendicants quarrelling.

44. Street scene. The monkey leader.

45. Comic mask dance.

Painted by KIŌ-SAI. Signed. Seal. 1879.

1895 and 1896. A pair of unmounted drawings, on silk, painted in colours. Size, $17\frac{1}{2} \times 24$.

Japanese landscapes.

Thinly sketched on a gauzy silk.

Painted by HIRO-SHIGÉ. Signed. Seal. Nineteenth century.

1897. Unmounted drawing, on silk, painted in colours. Size, $17\frac{3}{8} \times 24$.

Japanese landscape.

Painted by JUN-SKI. Signed. Seal. Nineteenth century.

1898. Unmounted drawing, on silk, painted in colours. Size, $17\frac{3}{8} \times 24$.

Landscape.

Painted by RŪ-SHIN. Signed. Seal. Nineteenth century.

1899. Unmounted drawing, on silk, painted in colours. Size, $14\frac{3}{8} \times 21\frac{1}{2}$.

Bird.

Painted by HOKU-SAI. Signed TAMÉ-ICHI, late HOKU-SAI.

1900 to 1902. A set of three unmounted drawings, on silk, painted in colours. Size, $12\frac{1}{2} \times 36\frac{1}{2}$.

The processes of tea preparation.

A series of pictures showing the various steps in the preparation of the leaf, concluding with the final ceremonials of presentation. The nature of each of the processes represented is indicated by a descriptive writing.

Painted by UWA-BAYASHI SEI-SEN. Signed. Seal. Nineteenth century.

1903. Unmounted drawing, on silk, painted in colours. Size, $12\frac{1}{2} \times 27\frac{3}{8}$.

Japanese landscape, with figures.

A very modern production, probably executed for sale to foreigners.

Artist unknown.

1904. Unmounted drawing, on silk, painted in colours. Size, $39\frac{3}{4} \times 14\frac{1}{8}$.

Courtesan and kitten.

Painted by MO-KIO. Signed. Nineteenth century.

1905. Unmounted drawing, on silk, painted in colours. Size, $17\frac{1}{2} \times 51\frac{1}{2}$.

The Sun-goddess emerging from the cave.

The strong god Tajikari-o no Mikoto is seen dragging away the great stone from the mouth of the cavern, exposing the luminous

face of the offended Amaterasu to her expectant fellow-divinities. Koyané no Mikoto kneels, holding the sacred rope of rice-straw that is to be stretched across the entrance to the retreat to prevent the re-seclusion of the goddess. Uzumé no Mikoto, the Goddess of Folly, has completed her song and dance, and moves away with a backward glance of great satisfaction at the successful result of the stratagem. In the background a number of figures in silhouette appear dazzled by the sudden burst of light from the cave. The cock, the fire, the mirror, the music, &c., are all in accordance with the legend.

The drawing of the picture is after the manner of the Shijō school.

Artist unknown. No signature or seal. Nineteenth century.

The Sun-goddess Amaterasu was born from the left eye of Izanagi no Mikoto during his purification in the sea after his visit to the infernal regions. Her brilliancy induced her sire to select her as the Ruler of the Heavens, whence her light might radiate over the universe, while her brothers Susanō (see No. 2036) and Tsukiyomi, the contemporary offspring generated from the nose and right eye of Izanagi, were placed in dominion over the moon and sea. Susanō, who was the *mauvais sujet* of the not very happy family, neglected his charge, cried incessantly, clamoured to join his mother Izanami in the regions under the earth, and otherwise comported himself in a variety of objectionable manners. At last, making his way to the chamber in which his sister was spinning, he cast a flayed horse at her feet, and caused her to hurt herself with the shuttle. The indignant goddess, with a spirit more feminine than divine, immediately resented the insult by shutting herself up in a cave, and so plunged the universe in utter darkness.

The device of the gods to allure her from her retirement is shown, with some variations, in the drawing. Fires were lighted and a large mirror was suspended in front of the cavern. A god named Amé no Koyané no Mikoto pronounced a highly complimentary address in honour of the offended luminary; the goddess Amé no Uzumé no Mikoto, while her companions kept time by striking two pieces of wood together, played an air upon a bamboo flute, and then, waving a spear decorated with small bells, commenced to dance and sing, finally closing her performance with the complete display of her physical attractions to the spectators. The curiosity of Amaterasu was so strongly aroused by the speech of Koyané and the din of Homeric laughter with which the gods saluted Uzumé's last pleasantry, that she peeped out of her hiding-place to see what was going on. Her gaze falling upon the mirror, which was at once thrust before her radiant face, she was persuaded to emerge still farther from the refuge, and the strong god Amé no Tajikara-o no Mikoto seized the opportunity to drag open the rocky door and lead her forth to rejoice the world once more with her beams.

The legend is narrated in detail in an article entitled "The Shintō Shrines of Isé," by Mr. Satow. See *Trans. Asiatic Soc. of Japan*. 1874.

1906. Unmounted drawing, on silk, painted in colours. Size, $22\frac{1}{2} \times 42\frac{3}{4}$.

Courtesan and child.

Executed in close imitation of the more heavy style of colouring of HOKUSAI.

Painted by HOKKEI. Signed AWUI-OKA HOKKEI. Seal. Nineteenth century.

- 1907 to 1928. A set of twenty-two unmounted drawings, on paper, painted in colours. Size, $19 \times 7\frac{3}{4}$.

Miscellaneous rough sketches.

Drawn after the style of HANABUSA ITCHŌ.

Painted by EI-SAI RIN-ZAN. Early part of nineteenth century.

- 1929 to 2034. A set of one hundred and six drawings, on paper, painted in colours. Size, $7 \times 9\frac{1}{2}$.

Miscellaneous sketches.

Painted by EI-SAI RIN-ZAN. Early part of nineteenth century.

2035. Framed picture (*gaku*), on silk, painted in colours. Size, $12\frac{3}{4} \times 48\frac{7}{8}$.

Jiraiya slaying the Giant Serpent.

The hero stands amidst his prostrate followers armed with a matchlock as large as a cannon, while the dying reptile lying at his feet emits its final breath, which is seen eddying away in the guise of a thin vapour across the face of the moon. On the left an old man of weird aspect, mounted upon a huge toad, appears to have been aiding in the conflict. The irregularities of the adjacent rocks have been made to assume the outlines of toads.

Artist unknown. No signature or seal.

The story of Jiraiya, by Kiōden, a famous novelist of the beginning of the nineteenth century, is well related by Mr. Griffis in the "Japanese Fairy World." Divested of its Turpin-like romance, its main incidents are as follows:—

Ogata Shiōma, nicknamed Jiraiya, the son of a chieftain in Kūshū, was left destitute at an early age by a series of family calamities, and being spurred by an ardent desire to build up again the fortunes of his ruined house, he adopted as the most direct means to his end a course of theft and murder that in strict justice should have brought him to the gallows.

The result of his early enterprises failed to satisfy his ambition, till at length a curious adventure placed him in possession of powers that gave a wider range to his efforts. It happened during one of his bandit excursions that a heavy storm forced him to seek refuge in a lonely hut,

where he was received by its only inmate, a woman, with all the rites of Japanese hospitality. After eating and drinking his fill, the hero retired to rest; and in the dead of night, feeling his energies recruited for a new step towards the restoration of the family glory, he stole into the chamber of his entertainer, and seeing her apparently unaware of his presence, raised his sword to strike off her head, as a preliminary to levying upon her property a contribution towards the good cause. He had, however, calculated without his hostess; for, as the blow was about to fall, her form suddenly changed into that of an old man, who, springing up, struck the weapon from his hand and held him at mercy. The strange being was a Toad Spirit, gifted with the supernatural powers appertaining to the reptile. Instead of requiting the treachery of his guest as it deserved, the Genius, having by some inscrutable reasoning, arrived at the conclusion that Jiraiya was the proper kind of person to rectify the wrongs of the poor, instructed him in the secrets of the Mystic Art, and at the end of some weeks discharged him, with injunctions to use his new accomplishments for the good of the people.

From this time Jiraiya became a kind of Robin Hood—succouring the poor at the expense of the rich, at the same time not neglecting to make his public-spirited mission particularly advantageous to himself. His renown grew apace, but one bitter drop poisoned his cup; his powers were inferior to those of a rival magician who was the offspring of a venomous snake and had inherited the Serpent's necromantic cunning. Fortune, however, again declared in his favour. A young girl, with all the virtues and attractions that a Japanese damsel should possess, had been chosen by a Snail Spirit to receive instruction similar to that for which Jiraiya had been indebted to the Toad Spirit. Now the Snail Magic is superior to that of the Serpent, and the hero, learning how richly dowered was the maiden, wooed and won her, and by this accession of strength became irresistible. Many adventures were shared by the couple, and at last Jiraiya took part in a great faction struggle, in which his rival was enlisted upon the opposite side. After a narrow escape from death by the poison which the Serpent Magician contrived to instil into his veins during sleep, a mighty battle afforded the hero an opportunity of joining issue with his foe, and, as the picture shows, succeeded, with the aid of the friendly Toad Spirit and a matchlock, in gaining the victory.

His services in the conflict were rewarded by his elevation to the rank of Lord of the Province of Idzu, and he passed the remainder of his days in the not obviously congenial pursuits of "reading the book of the Sages; composing verses; admiring the flowers, the moon, and the landscape; and occasionally going out hawking and fishing. There, amidst his children and children's children, he finished his days in peace."

2036. Framed picture, on wood, painted in colours. Size, $8\frac{1}{2} \times 10\frac{1}{2}$.

Susanō-no-Mikoto making a compact with the Spirits of Disease.

The spirits are grouped around the god. One ugly being, with a horn upon his forehead and a mallet by his side, has just stamped his inky palm upon the contract sheet by way of signature, leaving

the demon impress of a three-fingered hand. The representatives of Measles, Small-pox, Elephantiasis, Mumps, and Itch are easily recognisable, but the other ghastly embodiments of disease are less open to identification. Three corpse-like starvelings, one of whom bears a large bundle on his shoulders; a hoglike creature with a half human, half brutish head; a figure mottled with red blotches; and a very stout, but youthful and otherwise decent-looking personage, who alone amongst the crew has black instead of red hair, are probably meant to typify respectively Fevers, Leprosy, Erysipelas, and Corpulence.

Painted by HŌ-GA after a picture by HOKU-SAI. On the right is written, "The picture of the ancient one, aged eighty-six years." On the left, "Unskilfully copied by HŌGA from the picture of the 'Old man of a hundred centuries.'" Dated 1860.

Susanō no Mikoto, the "Impetuous Male," was the motherless son of Izanagi, the creator of the sun and moon, the world and all things that appertain thereto. He was generated during a bath of purification taken by his sire after a fruitless expedition to Hell in search of his dead consort, Izanami, and was appointed the Ruler of the Sea or of the Tides (in the latter capacity he is by some authorities regarded as the Lunar Divinity). He subsequently, however, appears freed from his marine dominions and acting as the ancestor of a line of chieftains who settle in the provinces of Idzumo and Yamato.

His career as told in Shintō legend is by no means divine or even edifying. After behaving in a highly unbecoming manner before his sister the Sun-Goddess, and causing her to retire in dudgeon into a cavern (see No. 1905), he kills the Food Goddess, and is very properly turned out of Heaven. He then descends upon the province of Idzumo in Japan, and achieves the Perseus-like adventure of rescuing a fair damsel, Kushinada Himé, from the jaws of an eight-headed dragon, which he slew after having beguiled it into inebriety by the temptation of eight vessels of saké, one for each head. Finally he marries, begets many children, and fades from the scene.

Mr. Satow alludes to a very suggestive variation in the legends concerning Susanō, which makes him descend from Heaven upon the Korean Peninsula, from whence he crosses over to Japan.

See the Introduction to the Handbook for Japan, p. [68].

2037. Drawing (on panel), in two halves, painted in colours. Size, 41 × 25½.

"Yōrō-no-taki." The water changed into wine.

A woodman kneeling by the side of the cascade shows to the Mikado a gourd containing the metamorphosed water of the fall.

Painted by I-KAWA KWAI-AN EI-SAI. Signed. Seal. Dated 1852.

Yōrō-no-taki, a cascade about 70 feet in height, is situated five miles from the town of Tarui, in the province of Mino (see 'Handbook for Japan,' p. 247). The story is that of a poor woodman who had been accustomed by dint of great industry to purchase wine for the use of his aged father and mother, but was on one occasion unable to obtain means for the usual luxury and sat down by the side of the cascade in profound distress at the privation which his parents were to undergo; the gods, however, desiring to reward his filial piety, converted the falling water into purest wine. The event is said to have happened in A.D. 717.

2038 to 2040. Three albums of drawings, on paper, painted in colours. Size, $13\frac{3}{4} \times 8\frac{1}{4}$.

Ghosts and Goblins (BAKEMONO).

The drawings, about a hundred in number, are roughly but vigorously sketched. A few are from the hand of KIŌSAI, but the greater number are by an unknown artist.

The series form an almost complete *résumé* of the popular demonology of the Japanese. Most of the horrible or comic figures portrayed in these volumes have an antiquity of many centuries, and some are of Chinese origin.

Nineteenth century.

2041. Album of drawings, on paper, painted in colours. Size, $11\frac{1}{2} \times 7\frac{1}{2}$.

Comical Botany.

Flowers, trees, and fruit tortured into the resemblance of animal life.

Artist unknown. Nineteenth century.

KŌ-RIN SCHOOL.

THE Kō-rin school owes its name to O-GATA KŌ-RIN, a famous painter and lacquer artist of the latter part of the seventeenth century.

The source of KŌ-RIN's early education in painting is a matter of doubt. The TOSA school claims him as a pupil of SUMIYOSHI HIROZUMI, while, according to the *Wa-kan Shō-gwa Shiū-ran*, he was taught by KANO YASUNOBU, and other authorities maintain that he, his brother KENZAN, and an associate named KŌ-HO, had for their master an artist named HONNAMI KŌ-YETSU (d. 1637), the grandfather of KŌHO, who appears to have been an Admirable Crichton in the polite accomplishments of his age. The works of KŌ-RIN present little similarity either in drawing or colouring to those of any of the established schools. They display remarkable inventive power, harmonious colouring, and usually a vigorous and expressive drawing; but in his delineations of the human figure and quadrupeds his daring conventionality leaves even the Tosa school far behind. His men and women have scarcely more shape or expression than indifferently-made dolls; his horses and deer are like painted toys, and even his floral pieces can only be regarded as sketchy decorations. His reputation rests chiefly upon his lacquer work, in which he attained a celebrity even wider than that won by his brother KENZAN (1663-1743), in the decoration of pottery, but his influence upon industrial design in general was more strongly marked than that of any artist before the time of HOKUSAI. He died in 1716 at the age of 56.

He was known by many professional names, of which the most familiar are SEI-SEI-DŌ and CHO-KO-KEN.

There is no account of any immediate pupils outside the lacquer industry, and it was not until the beginning of the present century that his style was revived, or anything deserving the name of a school was formed. At this time a priestly admirer of his works,

named Hō-ITSU, a son of the Daimio, Sakai Uta no Kami, and chief priest of the Nishi Hongwanji temple at Kioto, after having studied all the existing schools undertook the foundation of a new Kōrin Academy. He published three collections of the designs of KŌRIN, and himself produced many pictures in the same style, which could scarcely be considered inferior to those of the master. He attracted some clever pupils to the cause, and has succeeded in rescuing from comparative oblivion one of the most original and characteristic of the branches of Japanese pictorial art. He died in 1828 at the age of 67 (Gonse).

Hō-ITSU was as admirable as a painter of birds, as he was extravagant in his drawings of men and women; but he had the same graceful touch and the same instinct of harmony that reign in the works of KŌRIN, and has deservedly ranked high in the estimation of his countrymen. The contrast in the quality of his work in the two sets of motives will be illustrated by the comparison of Nos. 2104 and 2105.

The chief followers of the Kōrin style, after Hō-ITSU, were:—

Ō-HO. Son of Hō-ITSU.

KI-ITSU. Pupil of Hō-ITSU. Died in 1858. See No. 2117.

SHŪ-ITSU. Son of KI-ITSU. See No. 2124.

KŌ-SON (IKÉDA). Pupil of Hō-ITSU.

KŌ-ITSU. Pupil of Hō-ITSU. See No. 2110 *et seq.*

HŌ-NI. Probably a pupil of Hō-ITSU. See Nos. 2107-10.

The works of the school may be studied in the faithful reproductions offered by the following volumes:—

Makiyé daizen. Designs for lacquer decoration, including several copies of the works of Kō-rin. By HŌKKIO HARUKAWA. 5 vols. 1759.

Kō-rin gwa-fu. Miscellaneous sketches by KŌ-RIN. 1 vol. Printed in colours.

Kō-rin hiaku-dsu. Miscellaneous sketches by KŌ-RIN; three series, each in two volumes. First series 1815, second series 1826, third series 1864.

Kō-rin Mangwa. 1 vol. N.D.

Kensan hiboku. Designs for ceramic decoration by KENZAN, after the manner of KŌRIN. 1 vol. Printed in colours. 1828.

Banzō sokugoshi. Miscellaneous sketches by Hō-risū. 1 vol.
Printed in colours. 1817.

Hō-itsū Shōnin. Shinsei kagami. Miscellaneous sketches by
Hō-risū, printed from two blocks. 2 vols. N.D.

O-hō gwa-fu. Miscellaneous sketches by Hō-risū, printed in
colours. 1 vol. 1818.

Shasan-Rō gwa-fu. Miscellaneous sketches by Bun-ō and
Hō-risū. 1 vol. N.D.

Some very characteristic drawings by Kō-rin have also been
engraved in the *Gwashi Kwaiyō* (1707).

KŌ-RIN SCHOOL.

2101. Kakémono, on silk, painted in colours. Size, $36\frac{1}{2} \times 13\frac{3}{4}$.

Flowers.

The treatment is decorative and conventional. The leaves are painted with a wet brush in such a manner as to produce gradations of tint, partly accidental and partly related to the curves of the blade, and the veins are outlined in gold. The colouring of the blossom is perfectly flat.

This style is in some degree characteristic of the founder of the school, who was unequalled as a decorative artist, but cared little for realistic accuracy of drawing. His defects are illustrated still more strongly in the following picture, but his true strength must be learned by a study of his masterly works in industrial design.

Painted by O-GATA KŌ-RIN. Signed. Seal. End of seventeenth century.

2102. Kakémono, on silk, painted in colours. Size, $33\frac{7}{8} \times 13\frac{3}{4}$.

The Tamagawa picture (TAMAGAWA NO DZU).

The hero of the *Isé Monogatari* (supposed to be the poet Narihira) on horseback fording the Tama river.

A fair example of the worst style of the artist. The poet Antinōus of the ninth century is reduced to a doll-like caricature; the horse is almost worthy of a place in the Bayeux tapestry, and the face of the retainer has no more expression than the yellow flowers that are shown bordering the famous stream.

Painted by O-GATA KŌ-RIN. Signed SEI-SEI KŌ-RIN. Seal. End of seventeenth century.

2103. Kakémono, on silk, painted in colours. Size, $33\frac{3}{4} \times 16\frac{1}{4}$.

Crow and persimmon tree.

Painted by HŌ-ITSU. Signed. Seal. Nineteenth century.

2104. Kakémono, on silk, painted in colours. Size, $38\frac{7}{8} \times 15\frac{3}{8}$.

Narihira crossing the Tamagawa.

Compare with No. 2102. The figures, judged by an academical standard, might have been drawn by a child from his toys.

Painted by Hō-risu. Signed. Seal. Nineteenth century.

2105 and 2106. A pair of kakémonos, on silk, painted in colours. Size, $39\frac{1}{2} \times 15\frac{3}{8}$.

Fowls.

Two masterpieces, combining extraordinary delicacy and facility of touch with a fidelity to nature rarely observed in the works of the school. It is difficult to believe that these paintings came from the same hand as the last.

Painted by Hō-risu. Seal. Nineteenth century.

2107. Kakémono, on silk, painted in colours. Size, $40\frac{7}{8} \times 15\frac{3}{8}$.

Mandarin ducks. Winter scene.

Painted by Hō-ni. Signed. Seal. Nineteenth century.

2108. Kakémono, on silk, painted in colours. Size, $28 \times 10\frac{3}{4}$.

Samantabhadra.

The god, represented in feminine form, is seated upon a white elephant and holds a Chinese book.

Modified *Butsu-yé*.

Painted by Hō-ni. Signed SEI-SEI HŌ-NI YŌ-SHIN. Seal. Nineteenth century.

2109. Kakémono, on silk, painted in colours. Size, $28\frac{3}{8} \times 10\frac{1}{2}$.

Fukurokuju with white deer. (See p. 30.)

Painted by Hō-ni. Signed SEI-SEI HŌ-NI. Seal. Nineteenth century.

2110. Kakémono, on silk, painted in colours. Size, $33\frac{3}{8} \times 10\frac{7}{8}$.

Flowers.

Painted by Kō-itsu. Signed. Seal. Nineteenth century.

2111 and 2112. A pair of kakémonos, on silk, painted in colours. Size, $42\frac{3}{8} \times 15\frac{1}{4}$.

Carp and waterfall. (See No. 723.)

Painted by Kī-itsu. Signed SEI-SEI KĪ-ITSU. Seal. Nineteenth century.

2113 and 2114. A pair of kakémonos, on silk, painted in colours.
Size, $31\frac{1}{2} \times 11\frac{1}{2}$.

Tiger and monkey.

The tiger differs little in appearance from the domestic cat, and has none of the ferocious demeanour with which the Japanese artist usually endows him. The bamboo and plum are introduced into the picture as emblems of longevity. The monkey, which replaces the dragon as a companion subject to the tiger, differs from the common *Macacus speciosus* of Japan in the great length of its ears. The animal, seated upon a high rock, holding in his hand a wand with *go-hei*, probably represents one of the mountain divinities of Japan. (See No. 673.)

Painted by KI-ITSU. Signed SEI KI-ITSU. Seal. Nineteenth century.

2115 and 2116. A pair of kakémonos, on silk, painted in monochrome. Size, $43\frac{3}{4} \times 18$.

Bamboos.

The leaves and smaller twigs are represented, as usual, in silhouette, but the mode of rendering the cylindrical contour of the stem joints is a *tour de force* peculiar to the Kōrin school.

Painted by KI-ITSU. Signed SEI KI-ITSU. Seal. Nineteenth century.

2117. Kakémono, on silk, painted in monochrome. Size, $15\frac{1}{2} \times 16\frac{1}{2}$.

Mandjus'ri.

The divinity is seated upon a lion and holds a Buddhist sceptre (*Nio-i*).

Painted by KI-ITSU. Signed SEI-SEI KI-ITSU. Seal. Nineteenth century.

2118 to 2120. A set of three kakémonos, on silk, painted in colours. Size, $38\frac{1}{2} \times 13$.

1 and 2. Cherry blossoms.

3. Festival toys (*hina*).

A pair of highly conventionalized dolls, representing male and female figures in Court dress. These are appropriate to the festival of the third day of the third month (old style).

Painted by SHIN-ITSU. Signed MO-MU SHIN-ITSU. Seal. Nineteenth century.

2121 to 2123. A set of three kakémonos, on silk, painted in colours. Size, $38\frac{1}{2} \times 12\frac{1}{4}$.

The Three Gods of Good Fortune (SAN-FUKU-JIN). See p. 37.

1. Hotei with children.
2. Daikoku seated at the window of a granary.
3. Ébisu fishing.

Painted by SHIN-ITSU. Signed. Seal. Nineteenth century.

2124. Kakémono, on silk, painted in colours. Size, $21\frac{1}{2} \times 33\frac{1}{2}$.

A summer evening in the suburbs of Kioto.

A picture of considerable interest in connection with local customs.

Painted by SHIŪ-ITSU. Signed SEI-SEI SHIŪ-ITSU. Seal. Nineteenth century.

2125. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 11\frac{1}{4}$.

Kintoki and the Tengu.

Kintoki, as a sturdy boy bearing the paraphernalia of a sparrow catcher, is watching with professional interest the emergence of a little tengu from a newly broken egg, while an attendant monkey holds up his finger to impress silence and caution. Kintoki's basket, slung across his back, is already well filled with beaked tengus, and one of the tribe just caught is struggling upon the limed stick of his captor.

Painted by SEN-ZAN SHŌ-SHIŪ. Signed. Seal. Nineteenth century.

Kintoki was the son of a female mountain spirit (Yamauba), and was adopted as aquire by Raikō, the hero of the Shiutendoji. (See No. 2306.)

The Tengu are a mythical race who are supposed to haunt the mountains and forests. They are of two kinds—the ordinary Tengu, which has a human face and form, but is provided with wings and a long nose; and the Karasu Tengu (Crow Tengu), distinguished by bird-like head and claws and a more avial general conformation. In their relations with man they are not supposed to have any especially evil tendencies, and in some cases appear to be ready to do a good turn to any one who is deserving of their services. Thus it was to the Tengu King that Yoshitsuné is supposed to be indebted for the early fencing lessons which gave him such unrivalled skill in the use of the sword. In later times the creature has become almost wholly the property of the popular artists, who, taking advantage of the comic feature in his countenance, turn his proboscis to a variety of base uses in their portraiture, as a porter's yoke, a juggler's rod, a brush-handle, or to any other office which the dimensions of the organ may suggest to their fertile imagination. (See Nos. 1097 and 1104.)

- 2126.** Kakémono, on silk, painted in colours. Size, $36\frac{3}{4} \times 13\frac{1}{2}$.
Flowers.
 Painted by KI-HŌ SHIGÉ-NAGA. Signed KI-HŌ. Seal.
 Nineteenth century.
- 2127.** Makimono, paper, painted in colours. Size, $243 \times 11\frac{1}{2}$.
Miscellaneous rough sketches of flowers, &c.
 Painted by So-dō. Signed. Seal. Nineteenth century.
- 2128 and 2129.** A pair of unmounted drawings, on silk, painted in colours. Size, $55\frac{1}{2} \times 19\frac{3}{8}$.
Birds and flowers.
 Painted by HŌ-ITSU. Signed HŌ-ITSU HEI-SHIN. Seal.
 Nineteenth century.
- 2130 to 2151.** A set of twenty-two unmounted drawings, on paper, painted in colours. Sizes various.
Tortoises.
 Swiftly sketched in monochrome and sparingly touched with colour. Action admirably rendered.
 Painted by TO-NAN. Signed. Seal. Nineteenth century.
- 2152 and 2153.** A pair of unmounted drawings, on silk, painted in colours. Size, $39 \times 15\frac{1}{2}$.
"No" actors.
 1. The performer's mask represents a youthful face, and his head is covered with the form of hat called the Ébōshi. His outer tunic, white traversed by blue zigzag lines, is ornamented with designs emblematic of longevity (pines, bamboos, cranes and tortoises). He holds a fan and wears a sword in his girdle.
 2. The actor carries a set of small bells attached to a short stem. His mask is that of a wrinkled negro; the hat is black, high, and terminated by a flat triangular summit, and the dress is blue, but bears the same figurative decorations as in the companion figure.
 Painted by KI-ITSU. Signed SEI-SEI KI-ITSU. Seal.
 Nineteenth century.
- 2154 to 2197.** A set of forty-four drawings, on paper, painted in colours. Sizes various.
Miscellaneous rough sketches. Painted in ink and lightly coloured.
 Painted by So-dō. Signed. Seal. Nineteenth century.

SHIJŌ SCHOOL.
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THAT a careful study of nature is essential to secure the highest results in art was occasionally admitted as a general principle by the older painters of China and Japan, but their recognition of the formula was qualified by a latitude of interpretation that relieved them from any constraint it might have been expected to impose upon their practice. Many of the old Chinese masters had indeed observed nature while conventionalising it, and were in advance of some of their imitators, who often copied their works with an enthusiastic faith that forbade analysis, re-conventionalising conventionality, and magnifying the faults to which an admixture of truth had only given currency, until the precious element was scarcely assayable in the mass of calligraphic alloy.

The first artist to modify Japanese art by the promulgation and practice of realism was MARU-YAMA Ō-KIO, the founder of the Shijō naturalistic school. ŌKIO was born in the province of Tanba in 1733. He learned the rudiments of his art from a painter named ISHI-DA YU-TEI, whose name has reached posterity only by virtue of the bond that links it with that of his pupil. There is no reason to suppose that YUTEI was the author of the idea which created the new school; for we are told in the *Gwajo yoriaku* that ŌKIO's education consisted, as usual, in copying the most celebrated of the old drawings; but as their study gave him no inclination to follow the rules of the ancient masters, "he invented a new style, painting birds, flowers, grasses, quadrupeds, insects, and fishes, from nature. His talents were also manifested in the delineation of landscape and figure, and he was a skilful colorist; so that his fame became noised throughout the Empire; all people learned by his example, and he effected a revolution in the laws of painting in Kioto."

There are many anecdotes, savouring more of ingenuity than

truth, recorded to show his powers of close imitation of nature. One of these may serve as a sample of the whole. A patron of ŌKIO having expressed a desire for a picture of a wild boar, the artist, true to his principles of drawing only from nature, requested a farmer who lived in an adjacent district, where the animals were sometimes seen, to send him word should he ever find one asleep. In due time a message came to say that the opportunity had arrived, and ŌKIO hastening to the spot found his model stretched upon the ground in sound repose, and after having taken a careful portrait withdrew without disturbing him. Some months later he seized an occasion of submitting his drawing to the opinion of a person who was extremely intimate with the appearance and habits of the boar. This practical critic, after examining the picture closely, at length said that although it had an exact resemblance to the animal, it was rather like a sick than a sleeping boar, and explained that the latent power of limb always evident in the healthy animal, even during sleep, did not appear in the representation. ŌKIO saw the truth of the remark, and in vexation tore up his sketch. He thought no more of the matter until one day, happening to be in the neighbourhood of the farmer who had sent him the summons, it struck him to inquire what had become of the boar. The man was eager to tell him of a curious circumstance in connection with the incident—that the animal had never moved from the place in which it was first seen, and the next morning was found dead.

The induction as to the realistic genius of the artist is obvious, but a word of appreciation may also be reserved for the keen criticism of the expert.

Notwithstanding the praise bestowed upon ŌKIO, a study of his works proves that he lacked the full courage of his convictions. Many of his pictures, especially those of birds and fishes, were really true to nature in point of drawing, even in the most minute details; but he still sacrificed, almost unconsciously perhaps, to the altar of the old faith. His perspective was Chinese; his drawing of the human figure showed but little more of anatomical truth than that of his predecessors, and nothing worthy of the name of *chiaro-scuro* appeared in any of his pictures. Nevertheless there was a novel and intelligent grace in his most characteristic sketches, which, in association with the technical skill and sense of unobtrusive harmony derived from his early study of the old masters,

insured him a success that was only inferior to that merited by his bold assertion of independence.

In the periods Anyei and Temmei (1772 to 1789), when his principal works were executed, his reputation secured for him the highest support. Full of radical ideas for art, he had taken the bold step of establishing himself in Kioto, the centre of all that was conservative in Japan; but his genius sanctified his heresy, and at length he succeeded in attracting to his cause the greater section of the rising talent of Kioto, who eagerly sought his instruction, and formed the nucleus of the new Academy, which received its name from the street in which the artist had fixed his studio. He lived to see the influence of his teaching spread on all sides, even to the older schools which affected to find all that was worth knowing in the masterpieces of the ancients.

His reward, like that of MOTONOBU and HOKUSAI, came after the meridian of life, but he did not live so long as these veterans to enjoy it. He died in 1795, at the age of sixty-two—a fair term for the Japanese in general, but a short one for the painters, who as a body appear to have been gifted with remarkable longevity.

To the name by which he is generally known may be added those of CHIŪ-SEN SEN-SAI, and MON-DŌ DAN-SAI, and his youthful appellation SEN-REI.

He never drew for the engravers, but two collections of his rough sketches were printed in colours and published under the titles of *En-ō gwa-fu* (1837) and *Ōkio gwa-fu* (1851), and others have been copied in different volumes. His pictures are now so lost in the midst of clever forgeries that it is not often safe to conclude that any work bearing his name is really authentic.

He left two sons and a large number of pupils and imitators, in whose hands his teaching was productive of some of the most graceful if not the most powerful works of Japanese pictorial art.

The chief characteristics of the typical Shijō picture are an easy, but graceful outline, free from the arbitrary mannerisms and unmeaning elegance of some of the works of the older schools; comparative truth of interpretation of form, especially in the delineation of birds,* associated with an extraordinary rendering of vitality and

* These features are admirably illustrated in Mr. Frank Dillon's facsimiles of Japanese drawings.

action; and, lastly, a light harmonious-colouring, suggestive of the prevalent tones of the objects depicted, and avoiding the purely decorative use of gold and pigment.

The motives most in favour with the classical academies were necessarily excluded by the principle of the Shijō school; but Chinese landscapes, Chinese sages, and animals which the painter never saw in life, were profitably replaced by transcripts of the scenery and natural history of Japan. The subjects peculiar to the Popular School, the life of the streets and theatres, were, however, as carefully avoided by the naturalist as by the classical artist; but where the two schools chanced to coincide in motive, as in the drawing of Japanese heroes, the advantage of refinement always lay on the side of the pupils of ŌKIO.*

The subjoined list of the principal followers of ŌKIO is extracted chiefly from the *Gwa-jō Yō-riaku*. Amongst them pre-eminence attaches to the names of RO-SETSU, GEN-KI, GEKKEI, HO-YEN, SO-SEN, KEI-BUN, IPPŌ, SHIŪ-HŌ, and YŌ-SAI. The works of the three first, which are rare, are less characteristic of the school than those of the other artists named. A few painters of the highest ability, amongst whom may be noticed SAI-KU-KO YU-SHI (No. 2314) appear to have been passed over by all the native authors.

Ō-ZUI; named also GIHO. The eldest son of ŌKIO. He was an imitator of his father's style, but his drawings have neither the strength nor originality of those of ŌKIO. Died 1829. (See No. 2261.)

Ō-JIU. Second son of ŌKIO. Died at an early age in 1815.

Ō-SHIN; named also CHIU-KIŌ. Son of ŌZUI. Noted for landscapes. Died 1840, at the age of 49.

Ō-BIU (MARU-YAMA).† The painter of picture 8 in the Imperial palace at Kioto. His relationship to ŌKIO has not been ascertained.

RO-SETSU (NAGA-SAWA); named also GIYO and SUI-KEI. An original but eccentric artist, who became a convert to the principles of the Shijō school, while preserving a style that was peculiarly his own. His pictures were amongst the most vigorous works

* Compare the *Zen-ken ko-jitsu* of Kikuchi Yōsai with the *Musashi Abumi* of Hokusai and the *Ukiyo gwa-fu* of Keisai Ye'sen.

† The name first in order is the personal cognomen, by which the artist is most familiarly known, the patronymic is included within brackets, and the subsequent appellations are for the most part professional pseudonyms.

of the school, but the author of the *Gwa-jō Yō-riaku* considers that an insufficient study of the old masters had induced a want of refinement in his manner of painting. Died 1799, aged 44.

RO-SHIŪ. Son of RO-SETSU. (See No. 2308.) Died 1847, aged 80. GEN-KI; named also KO-MAI KI and SHI-ON. A pupil of ŌKIO, who won a reputation for paintings of beautiful women, and of flowers, animals, and other subjects, and for the beauty of his colouring. He died in 1798, at the age of 47.

KAJU-REI (YAMA-ATO); named also GI-YEN and KUN-GIYO. A native of Osaka, who settled in Kioto, and studied under ŌKIO. Noted for drawings of "flowers, grasses, quadrupeds, and insects."

NAN-GAKU (WATANA-BÉ); named also GAN and ISÉKI. A pupil of ŌKIO, but was also an admirer of KŌRIN's style. Noted for drawings of women and fishes. Died 1813, aged 46.

KŌ-GAKU; named also SEN-SHIŪ. Son of the last. Studied under BU-ZEN.

TESSAN (MORI); named also SHIŪ-SHIN and SHI-GEN. A native of Osaka, who studied under ŌKIO, but adopted a modified style. Noted for figures, flowers, birds, and quadrupeds. Died 1841. (See Nos. 2300 and 2306.)

SHIŪ-REI (YAMA-MOTO); named also KAZU-MA. A pupil of ŌKIO.

NAN-TEI (NISHI-MURA). A pupil of ŌKIO. A collection of his drawings has been published under the title of *Nantei gwa-fu* (3 vols. 1805). Died 1835, aged 79.

KŌ-KEI (YOSHI-MURA); named also MU-I. Studied under ŌKIO, but adopted a modified style. Died 1866, aged 65.

KŌ-BUN; named also KUN-IKU. Son of the last.

SO-JUN (YAMA-GUOHI); named also HAKU-GO. A pupil of ŌKIO, noted for figure designs after the manner of the Popular school. Some of his drawings have been published in three volumes under the title of *Sojun gwa-fu* (1810). See 2340-50.

YA-CHŌ (YA-NO); named also SEI-BIN. A pupil of SO-JUN. Noted for landscape.

BUM-MEI (Ō-KU); named also MAN-I. A pupil of ŌKIO.

GEN-CHOKU (SHIMA-DA); named also SHI-HŌ and SHI-GEN. A pupil of ŌKIO.

SAI-BI (TO-KI); named also EI-SHŌ and HAKU-GÉ. A pupil of ŌKIO.

CHOKU-KEN (SHI-RAI); named also CHI-SYI. A pupil of ŌKIO. Noted for drawings of rats, as was SO-SEN for monkeys.

- SHUN-KIO. A pupil of ŌKIO. Noted as a colorist.
- KI-REI (KAMÉ-ŌKA); named also SHI-KIO. A pupil of ŌKIO.
- SHISSAI (KAMI-BÉ). Painted in the style of ŌKIO.
- GEKKEI (MATSU-MURA); named also GO-SHUN and HAKU-BO. He first studied under BU-SON, but afterwards painted in the style of ŌKIO, and became one of the most noted members of the school, of which he is said to have headed a new section. His landscapes were very remarkable works, and stamp him as an artist of great originality and power; he was noted also for drawings of fruits and flowers. He died in 1811 at the age of sixty-nine. (See No. 2294.)
- TŌ-YŌ; named also TAI-YO and GIOKU-GA. Originally a pupil of KANO BAISHŌ, but upon becoming acquainted with ŌKIO and GEKKEI he adopted the style of the Shijō school. He was noted for landscape and figure. Died 1839, aged 86.
- NAN-REI (SUZU-KI); named also JUN and SHI-SHIN. A native of Yedo. He was at first a pupil of TŌYŌ, but subsequently made the acquaintance of OKA-MOTO HŌGEN, to the great advantage of the painting of both.
- TŌ-YEN; named also MOKU-SEI. Son of TŌYŌ.
- SHUN-PEI (MURA-TA). Pupil of TŌ-YEN. Noted for landscape and figure.
- KWA-IN. Noted for drawings of flowers. (See No. 2301.)
- DON-KEI (Ō-HARA). Noted for landscape and figure.
- DON-SHIU. Son of the last. A pupil of GIŌ.
- RŌ-KŌ (MIKUMA). A female artist who studied under GEKKEI. Noted for drawings of cherry blossoms.
- KIN-KIN (Ō-TA). A pupil of KWA-IN and RŌ-KŌ. Noted for drawings of cherry blossoms. (See No. 2302.)
- RAI-SHŌ (NAKA-JIMA). A pupil of ŌZUI. (See No. 2343.)
- NAN-PŌ (DZU-SHI). A pupil of ŌZUI.
- KI-YEN (MINA-GAWA); named also HAKU-KIŌ and SES'SAI. A companion of RŌ-SETSU.
- KEI-BUN (MATSU-MURA); named also SHI-SŌ and KWA-KEI. A younger brother of GEKKEI. One of the most gifted pupils of the school. His drawing was remarkable for delicacy and truth to nature. Died 1844, aged 64. (See Nos. 2265 *et seq.*)
- SEI-KI (YOKO-YAMA). A pupil of KEIBUN.
- KIU-BI (HARADA). A pupil of KEIBUN.

OKA-MOTO HŌGEN; named also SHI-GEN TOYO-HIKO and Kō-SON.

A pupil of GEKKEI. A talented and original landscape painter.

Died 1845, aged 67. (See No. 2360.)

UN-SHŌ (SHIWO-GAWA); named also SHI-BUN. A pupil of OKA-MOTO HŌGEN.

GI-TŌ (SHIBA-TA); named also I-CHIU and KEN-CHO. A pupil of GEKKEI. Most noted for landscape and figure, after the manner of the Shijō school, but also painted flowers and birds in the style of the Ming dynasty. Died 1819, aged 39.

GI-HŌ. Son of GITŌ.

GŌ-BEI (YAYÉ-GAWA). A pupil of GITŌ.

KŌ-YEN (CHŌ-ZAN); named also SHI-RIŌ. Lived in Osaka. A pupil of GEKKEI.

TŌ-KI (KI-NO); named also HIRO-NARI and BŌ-DAI. A pupil of GEKKEI, but afterwards adopted a different manner and became noted for Buddhist pictures in the style of WU TAO-TSZ'.

SO-SEN (MORI); named also SHU-SHŌ and SHUKU-GA. A famous animal painter. He is best known by his inimitable pictures of the Japanese monkey, but his range was by no means limited to the one subject. M. Gonse, who was the first to do him justice in this respect, has reproduced admirable sketches of the rat, carp, and tiger (the latter not drawn from nature). The Dillon collection includes a vigorous delineation of the peacock, and the hare and deer are well represented in Nos. 2288 and 2285. It is however by his studies of simian life, which constitute more than nine-tenths of his existing work, that he must be judged, and although it is certain that he might have attained equal eminence in other sections of animal painting, his almost exclusive devotion to a narrow speciality must condemn him to rank below ŌKIO, KEIBUN, HŌYEN, and perhaps other members of his school.

He painted in two distinct styles; the one delicate and sometimes highly elaborated, the other bold, rapid, and impressionistic; both manners are well exemplified by the specimens in the collection. According to the *Gwa-jin riaku nen-pio*, he died in 1821, at the age of seventy-four.

SHŪ-HŌ; named also KI-SHIN and SHŌ-YU-SAI. A celebrated artist of Osaka. His drawings of monkeys are little inferior to those of SOSEN. (See No. 2291.)

HO-YEN. One of the most accomplished and representative artists of the school. His paintings of animal and vegetable life combined a perfectly graceful touch with great fidelity to nature; and while many of his rivals produced little more than academical studies, he has given us some of the most charming picture compositions of the present century. The collection of Mr. R. Phené Spiers includes some valuable specimens of his work, and a good example of his burlesque style may be seen in No. 2264. Many clever pupils were educated in his atelier, and some of his followers are working for the foreign market in the present day.

RAN-KŌ (NA-KAI); named also SHIN and HAKU-YO. A native of Osaka. Noted for landscape and figure.

YŌ-SAI (KIKU-CHI); named also TAKÉ-YASU. The most brilliant of the modern pupils of the Shijō School. He distinguished himself from the rest of the naturalists by directing his powers almost entirely to figure painting, and is now chiefly known by his *magnum opus* the *Zenken kojitsu*, a noble series of portraits of Japanese celebrities in the costume of their periods. He died at the age of ninety-one, in 1878. Many of his original drawings are in the collections of Messrs. Gonse and Duret, and have been recently exhibited at Paris; and two good examples of his brush are in the collection (Nos. 2345-6).

JŌ-BIŪ. A pupil of ŌKIO. His style was vigorous, but comparatively coarse. (See Nos. 2270-1.)

SHIN-ZO. Son of JŌ-BIŪ. Noted for drawings of beautiful women.

IPPŌ (MORI). A pupil of TESSAN. As a painter of birds he stands very high, even amongst Japanese artists. The collection of Mr. Gowland, of Osaka, includes some of his best works. (See Nos. 2275-7.)

TŌ-SHIU (MURA-KAMI); named also NARI-AKI. A contemporary of ŌKIO.

ZĀ-SHIN (SHIBA-TA). A living artist of great originality, celebrated chiefly as a lacquer painter. An admirable example of his naturalistic manner has been reproduced by M. Gonse in 'L'Art Japonais,' and the picture of Shōki and the Demons (No. 2255) illustrates equally well another phase of his genius.

TETSU-GAI (NAKA-MURA); named also KIN-NORI, ZAKU-REN, and MU-GEN RŌ-JIN. Renowned especially for drawings of Mount Fuji. (See No. 2295.)

SHIJŌ SCHOOL.

2251. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 13\frac{1}{8}$.

Two fan-mounts, decorated with flower designs.

Painted by MARU-YAMA Ō-KIO. Signed Ō-KIO. Seal. Dated in the period Anyei (1772 to 1781).

2252. Kakémono, on silk, painted in colours. Size, $14\frac{1}{4} \times 19\frac{1}{4}$.

Carp.

The transparency of the stream is indicated by wavy bands of light and shadow, through which appear the objects in the water.

Painted by MARU-YAMA Ō-KIO. Signed Ō-KIO. Seal. Dated in the Hare year of Temmei (1783).

2253. Kakémono, on silk, painted in colours. Size, $40\frac{1}{4} \times 13\frac{7}{8}$.

"The Hundred Cranes."

Painted by MARU-YAMA Ō-KIO. Signed Ō-KIO. Seal. Eighteenth century.

2254. Kakémono, on silk, painted in colours. Size, $17\frac{1}{4} \times 18\frac{1}{4}$.

Daikoku. (See p. 33.)

The god, mounted upon his rice bags, is looking at a salver containing a number of the *Takara-mono*. The setting sun appears in the background.

Painted by MARU-YAMA Ō-KIO. Signed Ō-KIO. Seal. Dated in the 4th year of Temmei (1783).

2255. Kakémono, on silk, painted in colours. Size, $38\frac{1}{2} \times 12\frac{7}{8}$.

Puppies at play.

Painted by MARU-YAMA Ō-KIO. Signed Ō-KIO. Two seals. Dated fourth year of Temmei (1783). The seals are not those generally used by the artist, but the signature and draughtsmanship indicate the genuineness of the work.

2256. Kakémono, on silk, painted in colours. Size, $14\frac{7}{8} \times 25\frac{3}{8}$.

Bird's-eye view of Uji.

Lightly sketched in ink, water faintly tinted with blue.

Painted by MARU-YAMA Ō-KIO. Signed Ō-KIO. Seal.
Latter part of eighteenth century.

Uji is a small town upon the river of the same name. The place is surrounded by tea plantations, and is celebrated for producing the best quality of tea in Japan (see Satow and Hawes' 'Handbook for Japan').

2257. Kakémono, on silk, painted in colours. Size, $4\frac{3}{8} \times 16\frac{3}{8}$.

Carp leaping the cataract.

Painted by MARU-YAMA Ō-KIO (?). Signed Ō-KIO. Seal.
Latter part of eighteenth century.

2258, 2259, and 2259a. A set of three kakémonos, on silk, painted in colours. Size, $38\frac{1}{2} \times 15\frac{3}{8}$.

1. The winter flight of Tokiwa. (See No. 843.)
2 and 3. Fowls.

Painted by MARU-YAMA Ō-KIO (?). Signed Ō-KIO. Seal.
Dated "Ox" year of Temmei (1781).

2260. Kakémono, on silk, painted in colours. Size, $36\frac{3}{4} \times 12\frac{3}{8}$.

Fowls.

Painted by MARU-YAMA Ō-KIO (?). Signed Ō-KIO. Seals.
Poetical inscription by YORO-AN. Dated ninth year of Temmei (1789).

2261. Kakémono, on silk, painted in colours. Size, $16 \times 27\frac{3}{8}$.

Fowls.

In the style of ŌKIO, but much less spirited in design.

Painted by MARU-YAMA Ō-ZUI. Signed Ō-ZUI. Seal. End
of eighteenth century.

2262. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 16\frac{1}{2}$.

Cock in a rain shower.

A vigorous sketch, in the best manner of the school, by an
'ukiyo-yé' painter.

Painted by RAN-TOKU-SAI. Signed. Seal. Dated sixth
year of Temmei (1785).

2263. Kakémono, on silk, painted in colours. Size, $15\frac{3}{8} \times 20\frac{1}{2}$.
Cock.

Painted by DEN-KŌ-KIŌ. Signed. Seal. Dated Tiger year of Temmei (1782).

2264. Kakémono, on silk, painted in colours. Size, $19\frac{3}{8} \times 34$.

The Grasshopper procession.

A Daimio's procession burlesqued by insects. The Daimio's *kago* is represented by a wicker cicada cage, but the tenant of the conveyance is not visible. This is preceded by a noble array of Mantis Samurais, whose affected and exaggerated stride is intended to caricature the peculiar gait by which the military vassals of old Japan were wont, on special occasion, to impress their superiority upon the unmartial civilians. Behind these come an army of wasps, who take the place of baggage coolies; and in the rear is seen one of the *oi πολλοι* bowing his head to the ground in obedience to the stern order of "*Shita ni iro*," or "Down with you!" shouted at intervals by the two-sworded escort.

The processional spears, &c., the number of which is proportioned to the rank of the Daimio, are represented by wild flowers of various kinds.

This picture has an interest as the original of the multitudinous sketches made in later years by artisan artists for the foreign market.

Painted by HO-YEN. Signed. Seal. Early part of nineteenth century.

- 2265 and 2266. A pair of kakémonos, on paper, painted in colours. Size, $53\frac{3}{4} \times 14\frac{3}{8}$.

1. Sparrows in the rain-light.

2. Cuckoo.

Painted by MATSU-MURA KEI-BUN. Signed KEI-BUN. Seal. End of eighteenth century.

2267. Kakémono, on silk, painted in colours. Size, $11\frac{3}{8} \times 8\frac{3}{8}$.
Fisherman.

Painted by MATSU-MURA KEI-BUN. Signed KEI-BUN. Seal. End of eighteenth century.

2268. Kakémono, on silk, painted in colours. Size, $40 \times 19\frac{5}{8}$.
Wild Geese. Moonlight.

Painted by KEI-BUN. Signed. Seal. End of eighteenth century.

2269. Kakémono, on paper, painted in colours. Size, $52\frac{3}{8} \times 22\frac{3}{8}$.
Woodmen.

Attributed to KŌI-BUN. No signature. End of eighteenth century.

- 2270 and 2271. A pair of kakémonos, on silk, painted in colours. Size, $42 \times 16\frac{7}{8}$.

Birds and spring flowers.

Painted by JŌ-RIŪ. Signed. Seal. End of eighteenth century.

- 2272 and 2272a. A pair of kakémonos, on silk, painted in colours. Size, $37\frac{1}{2} \times 13$.

Landscapes. Spring and autumn views.

Painted by MORI IPPŌ. Signed IPPŌ. Seal. Nineteenth century.

2273. Kakémono, on silk, painted in colours. Size, $45\frac{1}{2} \times 20\frac{1}{8}$.

Peacock.

A powerful sketch without any of the usual elaboration of plumage.

Painted by MORI IPPŌ. Signed IPPŌ. Seal. Nineteenth century.

2274. Kakémono, on silk, painted in colours. Size, $40\frac{3}{8} \times 14\frac{3}{8}$.

Ducks. Winter scene.

Painted by MORI IPPŌ. Seal. Nineteenth century.

2275. Kakémono, on silk, painted in colours. Size, $56\frac{3}{4} \times 33\frac{3}{8}$.

Flying cranes.

The two birds, sweeping gracefully through the air, are skilfully foreshortened, and drawn with a delicacy and decision of touch characteristic of the works of the artist. The lower half of the picture is left blank to convey an idea of the height at which the storks are poised. The conventional red sun is introduced partly in conformity with a time-honoured association of ideas, and partly for purposes of decorative effect.

The effect of the feathery surface is obtained by a thin "glazing" of white.

Painted by MORI IPPŌ. Signed IPPŌ. Seal. Nineteenth century.

2276. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 16\frac{1}{8}$.

Tanuki (*Nyctereutes procyonoides*, or Raccoon-faced dog).

The animal is sitting upon its hind quarters, drumming upon its abdomen in the moonlight.

Painted by MORI IPPŌ. Signed IPPŌ. Seal. Nineteenth century.

The racoon-faced dog (Tanuki), commonly referred to by Europeans as a badger, has a reputation of almost as unenviable a character as that of the fox. Like his vulpine relative, he has the power of transformation, but his changes of shape tend rather to the accomplishment of practical jokes than to wilful evil-doing, and in addition he is credited with a fictitious peculiarity of anatomy which has given rise to many funny stories.

The most familiar Tanuki narrative is that of the "wonderful and lucky tea-kettle" (see Mitford's 'Tales of Old Japan,' and Griffis' 'Japanese Fairy World'). The animal is believed to be in the habit of leading wayfarers astray on moonlight nights by sweet sounds evoked by drumming upon its inflated abdomen.

2277. Kakémono, on silk, painted in colours. Size, $37 \times 13\frac{1}{8}$.

Landscape. Moonlight.

The borders of a lake. In the foreground a fisherman returning from his labours.

The light differs in no respect from that of a day scene.

Painted by MORI IPPŌ. Signed IPPŌ. Seal. Nineteenth century.

2278. Kakémono, on paper, painted in monochrome. Size, $52\frac{1}{2} \times 19\frac{3}{8}$.

Japanese monkeys.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. End of eighteenth century.

2279. Kakémono, on silk, painted in colours. Size, $46\frac{1}{2} \times 20\frac{1}{2}$.

Monkeys and pine-tree.

In the more careful style of the artist.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. Nineteenth century.

2280. Kakémono, on paper, painted in colours. Size $14\frac{1}{2} \times 22\frac{1}{8}$.

Monkey.

A long-armed black monkey, with an abundance of long hair about the face.

Sketched in rapid style with ink. Eyes and tongue lightly tinted.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. End of eighteenth century.

2281. Kakémono, on purple silk, painted in gold ink. Size, $9\frac{1}{4} \times 9\frac{1}{2}$.
Monkey.

The animal has a Shintō hat upon his head, and holds a *go-hei* wand.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. Nineteenth century.

2282. Kakémono, on paper, painted in monochrome. Size, $46\frac{3}{8} \times 18\frac{3}{8}$.

Monkeys.

Rapid sketch.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. End of eighteenth century.

2283. Kakémono, on silk, painted in colours. Size, $41\frac{1}{2} \times 15\frac{3}{8}$.
Monkeys and plum-tree.

Carefully painted. A characteristic example of the more finished work of the artist.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. Nineteenth century.

2284. Kakémono, on paper, painted in monochrome. Size, $37\frac{1}{4} \times 10\frac{3}{8}$.

Monkey.

Rapid sketch.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. End of eighteenth century.

2285. Kakémono, on silk, painted in colours. Size, $39\frac{1}{4} \times 14\frac{1}{2}$.
Deer and Fawn (*Cervus Shika*, Sieb.).

Painted by MORI SO-SEN. Signed SO-SEN. Seal. Nineteenth century.

2286. Kakémono, on silk, painted in colours. Size, $21\frac{1}{8} \times 16\frac{3}{8}$.
Deer.

Painted by MORI SO-SEN. Signed SO-SEN. Seal. Nineteenth century.

2287. Kakémono, on silk, painted in colours. Size, $30\frac{1}{8} \times 8\frac{7}{8}$.
Hart and Hind.
 Painted by MORI SO-SEN. Signed SO-SEN. Seal. Nineteenth century.
2288. Kakémono, on paper, painted in colours. Size, $41\frac{1}{4} \times 10\frac{7}{8}$.
Hare.
 Sketched in ink, and lightly tinted with colour.
 Painted by MORI SO-SEN. Signed SO-SEN. Seal. Nineteenth century.
2289. Kakémono, on silk, painted in colours. Size, $50\frac{3}{8} \times 19\frac{3}{8}$.
Chinese Sages.
 Roughly sketched. (Ganku school?)
 Painted by GAN-KEI. Signed. Seal. Nineteenth century.
2290. Kakémono, on silk, painted in colours. Size, $36\frac{3}{8} \times 11\frac{1}{2}$.
Cranes.
 Artist unknown. No signature. Seal. Nineteenth century.
2291. Kakémono, on silk, painted in colours. Size, $41\frac{7}{8} \times 11\frac{1}{2}$.
A group of monkeys.
 Painted after the manner of SOSEN, and with equal delicacy of touch and truth to nature.
 Painted by SHIU-HŌ at the age of sixty-five.
 Signed HŌ-GEN SHIU-HŌ. Seal. Nineteenth century.
2292. Kakémono, on silk, painted in colours. Size, $18 \times 52\frac{1}{2}$.
View of Mount Fuji.
 Painted by ISHI-BASHI RI-CHŌ. Signed RI-CHŌ. Seal.
 Early part of nineteenth century.
2293. Kakémono, on silk, painted in colours. Size, $47\frac{3}{4} \times 20$.
Waterfall.
 Painted by ISHI-BASHI RI-CHŌ. Signed RI-CHŌ. Seal.
 Early part of nineteenth century.
2294. Kakémono, on paper, painted in monochrome. Size, $60\frac{1}{4} \times 36$.
Landscape. Rain scene.
 Painted by ISHI-BASHI RI-CHŌ after a picture by GŌ-GETSU-KEI (GĒKĒI or GŌ-SHUN). Signed. Seal. Nineteenth century.

2295. Kakémono, on silk, painted in colours. Size, $22\frac{1}{2} \times 33\frac{3}{8}$.
View of Mount Fuji.
 Painted by TERSU-GAL. Signed. Seal. Early part of nineteenth century.
2296. Kakémono, on silk, painted in colours. Size, $43\frac{1}{4} \times 15\frac{1}{2}$.
Monkeys.
 Painted by MORI SHIŪ-SEN. Signed TAI-SHI YU-RIŌ-SAI MORI SHIŪ-SEN. Seal. Nineteenth century.
 The prefix TAI-SHI indicates that the succeeded name was conferred by the Shōgun.
2297. Kakémono, on silk, painted in colours. Size, $39\frac{3}{8} \times 14\frac{1}{2}$.
The cascade of Mino.
 Showing the descent of the slender, graceful waterfall into a picturesque wooded valley.
 Painted by KAKU-Ō NICHİ-RIŌ at the age of seventy-eight. Signed. Seal. Nineteenth century.
 The waterfall is situated a few miles to the N.W. of Osaka, and is the second in Japan for beauty and extent of fall (60 feet). See Summers' 'Notes on Osaka,' Trans. As. Soc. of Japan, v. 7.
2298. Kakémono, on silk, painted in colours. Size, $39\frac{7}{8} \times 5\frac{1}{2}$.
Landscape. Snow scene.
 Painted by RI-CHŌ-SHIŪ. Signed. Seal. Nineteenth century.
2299. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 14\frac{3}{8}$.
Quails.
 Painted by RI-CHŌ-SHIŪ. Signed. Seal. Nineteenth century.
2300. Kakémono, on silk, painted in colours. Size, $64 \times 36\frac{7}{8}$.
Deer and maple-tree.
 Painted by MORI TESSAN. Signed TESSAN (TETSU-ZAN). Seal. Early part of nineteenth century.
2301. Kakémono, on silk, painted in colours. Size, $40\frac{3}{4} \times 14\frac{3}{8}$.
Cherry-trees in flower.
 "Copied from the cherry-trees of Tsukuba Hill."
 Painted by KWA-IN. Signed. Seal. Early part of nineteenth century.

2302. Kakémono, on silk, painted in colours. Size, $56\frac{1}{8} \times 22\frac{3}{8}$.

"The cherry-blossoms of Mikawa."

A characteristic example of the flower painting of the Shijō school. The edges of the petals are thrown into relief by a process of *impasto*.

Painted by O-TA KIN-KIN. Signed O-TA NO MUSUMÉ (the daughter of O-TA). Dated in the period of Bunkwa (1804 to 1818).

2303. Kakémono, on silk, painted in colours. Size, $34\frac{1}{2} \times 13$.

Cherry-blossoms. Fan mounts.

A pretty but untruthful effect is gained by conferring a fictitious semi-transparency upon the petals. This is one of many expedients adopted to compensate for the absence of chiaroscuro.

Painted by GIOKU-SHI. Signed GIOKU-SHI SHIŪ-JIN. Seal. Nineteenth century.

2304. Kakémono, on silk, painted in colours. Size, $34\frac{1}{4} \times 13\frac{1}{2}$.

The temple of Ishiyama. Snow scene.

Painted by Ko-SHIU. Signed. Seal. Nineteenth century.

2305. Kakémono, on paper, painted in monochrome. Size, $24\frac{1}{2} \times 43\frac{3}{8}$.

Chinese landscape. Winter scene.

The shore of a bay or lake. The whole landscape thickly covered with snow.

The whiteness of the snow is represented by the untouched paper. The execution, as well as the materials, is of the simplest kind, but the artist has been remarkably successful in conveying the impression of the still, chilly atmosphere that reigns over the wintry scene.

Painted by MORI ISSEN. Seal. Nineteenth century.

2306. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 13\frac{1}{2}$.

The young Kintoki and his mother. (See No. 2125.)

Kintoki is seen as a sturdy boy of florid complexion, grasping an axe of formidable dimensions. His mother, a "Yama-uba," or mountain woman, of rather witch-like aspect, is carrying upon her back a basket of loquats (*biwa*).

Painted by MORI TESSAN. Signed. Seal. Poetical inscription. Early part of nineteenth century.

The Yama-ubas, or old women of the mountain, are beings, half spiritual, half human, that haunt the mountains and are friendly to man, guiding

lost wayfarers, or aiding overloaded woodmen to carry their burdens. The only member of the tribe that has been invested with a special individuality in story is the mother of Sakata Kintoki.

It is related that Yorimitsu (see Nos. 285 and 383) had long been searching to enlist a retainer worthy of association with his doughty squires Tsuna, Suyétaké, and Sadamichi. Once, when stopping on his way to Kioto, to enjoy the magnificent prospect from Mount Ashigara in Idzu, he observed a cloud of curious form overhanging a distant summit, and interpreting the appearance as an indication of the presence of a hero, he ordered Tsuna to seek the place. The retainer, after travelling over a steep and difficult path to the bottom of a valley at the foot of the peak, found a hut in which were an old woman and a boy. He accosted them, and when the woman learned that he was a retainer of the noble Yorimitsu she proposed to place the boy, her son, in the same service. She told him that "she had breathed the air of heaven upon the mountains for many hundreds of years, and had neither parents nor husband, but the child who was with her was the fruit of a dream in which a red dragon had appeared before her. From his earliest years the boy had shown a warlike spirit and longed to follow a great general, that by brave deeds he might make his own name famous throughout the empire."

The boy was adopted by Yorimitsu, and became one of the knightly celebrities of his age.

Another version of the story is related in Griffis' 'Japanese Fairy World.'

In pictures he is commonly seen as a stout, ruddy child, half naked, and armed with a huge axe, sometimes struggling with a bear, sometimes standing over the prostrate Thunder-god, whom he has overthrown, or playing with a nest of callow Tengus which he has just captured by means of the limed stick of the birdcatcher (see No. 2125). As a follower of Yorimitsu he does not appear to have made for himself a separate renown like his comrade Tsuna, the demon-slayer.

2307. Kakémono, on silk, painted in colours. Size, 50½ × 21¼.

Camels.

Probably copied from life.

Painted by RAN-KŌ. Signed. Seal. Nineteenth century.

208. Kakémono, on silk, painted in colours. Size 60¾ × 17¾.

Plum-blossom and Mount Fuji.

The picture and its bordering are formed by the same piece of silk, which is coloured where it represents the mounting. Within the picture limits is seen a faint outline of the peerless mountain, while a boldly drawn flowering branch of plum stretches across the whole surface, producing the effect of a tree standing in front of the painting.

Painted by NAGA-SAWA RO-SHIŪ. Signed RO-SHIŪ. Seal. Beginning of nineteenth century.

2309. Kakémono, on silk, painted in colours. Size, $21\frac{1}{2} \times 27\frac{1}{4}$.
Monkeys.
 Painted by SEN-PO. Signed. Seal. Dated ninth year of Bunsei (1826).
2310. Kakémono, on silk, painted in colours. Size, $38\frac{3}{4} \times 13\frac{3}{4}$.
Monkey.
 Painted by AMA-NO HEI-GAN. Signed. Seal. Nineteenth century.
2311. Kakémono, on silk, painted in colours. Size, $46\frac{3}{4} \times 21$.
Courtesana.
 The large hair-pins and the long, highly decorated pipe are accessories worthy of note. The drawing is after the manner of the Hishigawa school, and should have been placed with the Ukiyo-ye. This picture was probably intended to form a companion to the following.
 Painted by KAWA-AI KWAN-SETSU. Signed KWAN-SETSU. Seal. End of eighteenth century.
2312. Kakémono, on silk, painted in colours. Size, $49\frac{3}{4} \times 21\frac{3}{4}$.
Courtesana.
 Painted by KWAN-SETSU. Signed. Seal. End of eighteenth century.
2313. Kakémono, on silk, painted in colours. Size, $49\frac{1}{2} \times 21\frac{3}{4}$.
"Cuckoo (HOTOTOGISU) in rain light."
 The bird, flying far above the trees, is uttering its note. The breaking clouds above transmit slanting rays of sunlight which illuminate the vapour-laden atmosphere and throw a half-transparent veil before the distant pine-clad hills.
 The style is in great contrast to that of the two preceding pictures by the same artist.
 Painted by KWAN-SETSU. Signed. Seal. End of eighteenth century.
2314. Kakémono, on silk, painted in colours. Size, $56\frac{3}{4} \times 33\frac{1}{4}$.
Pea-fowl and pine-tree.
 Sketched in ink and thinly washed with gold and colour. In delicacy and freedom of touch, and in fidelity to nature, this picture holds a place in the first rank of the productions of the school, but no record can be found of the artist's name.
 Painted by SAI-KIŌ-RIŌ YŪ-SEI. Signed. Seal. Early part of nineteenth century.

2315. Kakémono, on silk, painted in monochrome. Size $45\frac{3}{4} \times 27\frac{1}{2}$.

The approach of a storm. River scene.

The story is told by the agitated waves driven into great billows by the gust that heralds the storm, by the cowering reeds, the bent limbs of the trees that fringe the river-bank, the unwonted energy of the fishermen who, urging their boat in the teeth of the wind, are straining every nerve to reach a place of safety before the torrent bursts upon them. The murky sky and the dismal atmosphere, expressed by a few sweeps of the artist's brush, complete the picture.

Painted by TŌ-GAKU SEI SHI-KI. Signed. Seal. Inscription, "The wind that sways the willow branches." Nineteenth century.

2316. Kakémono, on silk, painted in colours. Size, $19 \times 33\frac{7}{8}$.

View of Mount Fuji.

The plain at the foot of the mountain is half concealed by mist. On the right of the foreground is shown the brow of a hill, bordered by a winding path.

Painted in ink relieved by a light wash of reddish-brown.

Painted by TŌ-SHIU. Signed. Seal. Nineteenth century.

2317. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 16\frac{3}{4}$.

Monkey and Wistaria.

In the style of SOSEN, but painted with a finer brush and with less freedom of style.

Painted by UYÉ-DA KŌ-CHIU. Signed KŌ-CHIU. Seal. Nineteenth century.

2318. Kakémono, on silk, painted in monochrome and gold. Size, $57\frac{1}{2} \times 28\frac{1}{2}$.

Pea-fowl and peonies.

Painted by KŌ-SEI. Signed. Two seals. Seal indicating point of commencement at right lower corner. Nineteenth century.

2319. Kakémono, on silk, painted in colours. Size, $42\frac{3}{4} \times 16\frac{3}{4}$.

Carp and other fishes.

After the style of ŌKIO.

Painted by RAN-TEI. Signed. Seal. Nineteenth century.

2320. Kakémono, on paper, painted in colours. Size, $62 \times 37\frac{1}{2}$.

Sparrows.

Roughly sketched.

Painted by TŌ-KŌ. Signed TŌ-KŌ CHŌ-SHA. Seal. Nineteenth century.

2321. Kakémono, on silk, painted in colours. Size, $42\frac{3}{8} \times 13\frac{1}{2}$.

Carp and other fishes.

Painted by KAN-HŌ. Signed. Seal. Nineteenth century.

2322. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 17\frac{1}{2}$.

Children and pine-trees.

Painted by HA-SHŪ. Signed. Seal. Nineteenth century.

2323. Kakémono, on silk, painted in colours. Size, $22\frac{5}{8} \times 44\frac{3}{8}$.

A spring view of Yoshino.

The general character of the scenery is very faithfully reproduced. The valley at the foot of the mountain is white with cherry-blossoms.

Painted by UN-PŌ. Signed. Seal. Nineteenth century.

Yoshino, in the province of Yamato, is a famous resort of pilgrims, who are attracted in the spring or early summer by the beauty of its cherry groves. The prospect in the month of April, when the trees are in blossom, almost defies the pencil of the artist. For a description of the locality, see the 'Handbook for Japan,' p. 407.

2324. Kakémono, on silk, painted in colours. Size, $39\frac{7}{8} \times 14$.

Portrait of a warrior.

After the style of HŌYEN.

Painted by GEN-YEI. Signed. Seal. Nineteenth century.

2325. Kakémono, on silk, painted in colours. Size, $44\frac{5}{8} \times 16\frac{3}{4}$.

Cherry-tree and small birds. Spring.

Painted by BOKU-SHŌ. Signed. Seal. Nineteenth century.

2326. Kakémono, on silk, painted in colours. Size, $32\frac{7}{8} \times 11\frac{1}{8}$.

Sparrow.

Painted by CHIN-NEN. Signed. Seal. Nineteenth century.

2327. Kakémono, on silk, painted in colours. Size, $39 \times 14\frac{1}{8}$.

Cuckoo and rainbow.

Painted by GEN-RAN. Signed. Seal. Nineteenth century.

2328. Kakémono, on silk, painted in colours. Size, $37\frac{3}{8} \times 16\frac{3}{8}$.

Carp.

After the style of Ō-KIO.

Painted by KWA-YA. Signed. Seal. Nineteenth century.

2329. Kakémono, on paper, painted in colours. Size, $48\frac{1}{2} \times 21\frac{1}{2}$.

Small fishes in stream.

Painted by RISSAKU-SHI GAN-SHUN. Signed. Seal. Nineteenth century.

2330. Kakémono, on silk, painted in monochrome. Size, 40×14 .

Carp ascending waterfall.

Edges of scales heightened with gold.

Painted by SHIN-SAI. Signed. Seal. Nineteenth century.

2331. Kakémono, on silk, painted in monochrome. Size, $34\frac{3}{8} \times 10\frac{3}{8}$.

Carp and other fishes.

Painted by MASU-YAMA SESSAI. Signed. Seal. Nineteenth century.

2332. Kakémono, on silk, painted in colours. Size, $46\frac{3}{4} \times 16$.

May festival decoration.

A bunch of white and red flowers, bound together with chrysanthemum leaves and oranges by means of "cords of five colours" (white, blue, yellow, green, and red), and suspended upon one of the upright posts (*hashira*) which support the cross-beams of the room.

Painted by HARA ZAI-MEI. Signed ZAI-MEI. Seal. Nineteenth century.

2333. Kakémono, on silk, painted in colours. Size, $48\frac{5}{8} \times 19\frac{3}{4}$.

Fowls and gourd plant.

Painted by HARA ZAI-SHŌ and KŌ-YEI. Signed. Seals. Nineteenth century.

2334 and 2335. A pair of kakémonos, on paper, painted in colours. Size, $47\frac{1}{4} \times 20\frac{3}{4}$.

Cranes and tortoises.

Painted by TACHI-BANA SHUN-TŌ. Signed SHUN-TŌ. Seal. Nineteenth century.

2336. Kakémono, on silk, painted in colours. Size, $44\frac{3}{8} \times 21\frac{1}{8}$.
Flowering cherry-tree and small birds.
 Painted by KIN-RIŌ. Signed. Seal. Nineteenth century.
2337. Kakémono, on silk, painted in colours. Size, $37\frac{3}{8} \times 14\frac{3}{8}$.
Imperial grooms and horse.
 Painted by JI-HO GEN-WŌ. Signed. Seal. Nineteenth century.
2338. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 16$.
Wild Geese.
 Sketched in ink and lightly coloured. A large moon is drawn in the upper part of the picture, but casts no shadow.
 Painted by KEI-RIN. Signed. Seal. Nineteenth century.
2339. Kakémono, on silk, painted in colours. Size, $40 \times 14\frac{1}{2}$.
The Empress Jingō with the infant Ōjin Tennō and Takéno-uchi no Sukuné. (See page 141.)
 Painted by KAN-ZAN. Signed. Seal. Nineteenth century.
2340. Kakémono, on silk, painted in colours. Size, $41\frac{1}{2} \times 16\frac{1}{2}$.
Peacock, peony, and plum-blossoms.
 Painted by KAN-ZAN. Signed. Seal. Nineteenth century.
2341. Kakémono, on silk, painted in colours. Size, $18\frac{3}{4} \times 28\frac{1}{4}$.
Imperial procession to the Temple of Kami-kamon in Kioto.
 A long cortège of Kugé, Samurai, Shintō priests, and servants, escorting the sacred Phoenix Car. In the distance is a less pretentious vehicle, bearing the Tokugawa crest, accompanied by Hatamotos (Samurai in the service of the Shōgun). The rear of the procession is lost in the arbitrary cloud which artistic licence allows to excuse the introduction of unnecessary details.
 Painted by HAKU-REI. Signed. Seal. Dated third year of Bunkiū (1863).
2342. Kakémono, on silk, painted in colours. Size, $41\frac{1}{2} \times 14\frac{1}{2}$.
Cranes.
 Painted by KIU-KO. Signed. Seal. Nineteenth century.
2343. Kakémono, on silk, painted in colours. Size, $44 \times 16\frac{1}{2}$.
Carp leaping from the water.
 Faintly coloured, high lights touched with gold.
 Painted by RAI-SHŌ. Signed. Seal. Nineteenth century.

2344. Kakémono, on silk, painted in colours. Size, $15\frac{1}{2} \times 25\frac{3}{8}$.

Fishing by moonlight.

An attempt is made to show the shining path of light reflected upon the water by the rising moon.

Painted by To-shō. Signed. Seal. Nineteenth century.

2345. Kakémono, on silk, painted in colours. Size, $20\frac{1}{2} \times 28\frac{3}{8}$.

Hadésu slaying the Korean tiger. (See page 391.)

Painted by KIKU-CHI YŌ-SAI. Signed YŌ-SAI. Seal. Nineteenth century.

2346. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 11\frac{1}{2}$.

Fukurokuju. (See p. 30.)

Yōsai's conception of the earthly embodiment of the "Star of Longevity" differs as widely from the hackneyed and often insignificant portraiture of the Kano and Chinese schools, as do the heroes of his *Zenken Kojitsu* from the nonentities that sometimes figure in the makimonos of the Yamato artists. The face of the god, that of a grave old man whose near approach to the extreme confines of this life would seem to have permitted a glimpse into the mysteries of the higher existence beyond, has a strange expression of thoughtful sadness, a far-away look into the past of his lost youth, and gains in intellectual dignity from the preternaturally lofty brow that tradition has fixed as his distinctive character. The unsubstantial diaphanous aspect of the rest of the figure throws out into strong relief the firmly limned features, and is in perfect harmony with the vaporous cloud-wreath that bears the departing sage upwards into the home of the Immortals.

The lineaments of the figure are said to present a strong resemblance to those of the artist, a fact which would lend a special significance to the work, one of the latest productions of Yōsai's declining years.

Painted by KIKU-CHI YŌ-SAI at the age of eighty-three. Signed YŌ-SAI. Seal. Nineteenth century.

2347. Kakémono, on silk, painted in colours. Size, $35\frac{1}{2} \times 12\frac{1}{2}$.

Kwanyin on Dragon. ("RIU-DZU KWANNON.")

Attributed to KIKU-CHI YŌ-SAI, but probably the work of a pupil.

No signature or seal. Nineteenth century.

2348. Kakémono, on silk, painted in colours. Size, 18×22 .

The Signs of the Zodiac.

A circle formed chiefly by representations of the twelve animals of the Duodenary cycle of the Chinese, and completed by the

figures of Daikoku and Ébisu. A coolie is seen outside the zodiacal ring leading his horse through a stream.

Painted by YÉ-DA CHIKU-KOKU. Signed CHIKU-KOKU. Seal. Dated thirteenth year of Bunkwa (1816).

The "Twelve Animals" (Jiu-ni Shi) of the Duodenary cycle, which are in some degree analogous to our Signs of the Zodiac, are the Rat, the Ox, the Tiger, the Hare, the Dragon, the Serpent, the Horse, the Goat, the Monkey, the Cock, the Dog, and the Boar. They are supposed to exercise an influence according to the attributes assigned to each, over the hour, day, or year to which as elementary parts of the cycle they respectively appertain. Their use is said to extend as far back in China as the second century, A.D., and is believed to have been introduced by Tartar intercourse. See Mayers' 'Chinese Reader's Manual,' p. 351.

2349. Kakémono, on silk, painted in colours. Size, $34\frac{3}{8} \times 17\frac{1}{4}$.

Bird's-eye view of a portion of Kioto.

Painted in the style of the Meisho artists. The moment is chosen when the evening mists are descending upon the city, obscuring the humbler dwellings, but topped by the nobler architecture of temple and mansion.

Painted by YAMA-GUCHI SO-JUN. Signed SO-JUN. Seal. Nineteenth century.

2350. Kakémono, on silk, painted in colours. Size, $39\frac{5}{8} \times 14$.

O-kamé. (See No. 287.)

The goddess is attired in the dress of a lady of the ancient Japanese Court. Her face has the traditional foolish form and expression.

Painted by YAMA-GUCHI SO-JUN. Signed. Seal. Poetical inscription by Kamo no Seitaka. Nineteenth century.

2351. Kakémono, on silk, painted in colours. Size, $13 \times 31\frac{3}{8}$.

A roadside robbery. Winter scene.

The thieves have pillaged and stripped a wayfarer, but, interrupted in their merciless work by the passage of a file of merchants along the adjacent road, are threatening their victim to deter him from raising an alarm. The freezing atmosphere of the picture, and the wild scenery, convey a vivid idea of the probable fate of the poor naked wretch, who is clasping his hands in an agony of entreaty and despair, while his plunderers prepare to carry off the whole of his possessions.

Artist unknown. Seal. Nineteenth century.

2352. Kakémono, on silk, painted in colours. Size, $16\frac{1}{2} \times 20\frac{1}{2}$.

The Sun Goddess emerging from her cave. (See No. 1905.)

The strong-armed god Tajikara-o no Kami has dragged aside the rock from the entrance of the cavern into which the insulted Amaterasu had retired, and is leading her forth amidst the acclamations of her fellow-deities. Okamé, the Goddess of Folly, is a conspicuous figure, dancing upon a drum in disordered attire, and holding in her hands a bamboo branch and bells.

The darkness of the sky and distant hills contrasts with the strongly illuminated group in the foreground.

Artist unknown. Nineteenth century.

2353. Kakémono, on silk, painted in colours. Size, $41\frac{1}{2} \times 16$.

Persimmon tree and small birds.

Painted by KISU-I. Signed. Seal. Nineteenth century.

2354. Kakémono, on silk, painted in colours. Size, $14\frac{3}{4} \times 19\frac{1}{4}$.

Puppies.

Painted by KISU-I. Signed. Seal. Nineteenth century.

2355. Kakémono, on silk, painted in colours. Size, 40×15 .

Chung Kwei and the Demons. (See No. 687.)

The mounting of this kakémono is represented by a coloured border painted upon the same piece of silk that bears the design, by which departure from the ordinary practice the artist is enabled to represent the imps as having been kicked out of the picture by the fierce demon-queller.

The introduction of the golden dust cloud enveloping the expelled devils is deserving of notice.

Painted by SHIBA-TA ZÉ-SHIN. Signed. Seal. Nineteenth century.

2356. Kakémono, on silk, painted in colours. Size, $43 \times 15\frac{3}{8}$.

Sparrow and Wistaria.

The ends of the rolling stick are decorated with a lacquered design, probably by the artist. The material used in the mounting is a European fabric.

Painted by SHIBA-TA ZÉ-SHIN. Signed ZÉ-SHIN. Seal. Nineteenth century.

2357. Kakémono, on silk, painted in colours. Size, $40\frac{1}{2} \times 14\frac{1}{8}$.

Monkeys.

The style of painting resembles that of the Shijō school, but the

drawing is inferior to that of Sosen and some other Japanese artists attached to the more naturalistic academies.

Painted by GAKU-HŌ YŌ-KOKU. Signed. Seal. Early part of nineteenth century.

2358. Kakémono, on silk, painted in colours. Size, $70 \times 43\frac{1}{2}$.

Tiger. Painted from life.

The animal is represented climbing upon a rock by the sea-shore.

The attitude and expression are rendered with extraordinary vigour, and the details of hair and other parts are painted with extreme minuteness, but without injury to the power of the design. The artist has, however, drawn upon his imagination in the delineation of the canine teeth, and has conventionalised the painting of the eye.

The effect of the hairy coat is softened by a thin glaze of white.

Painted by KŪ-HŌ TŌ-YEI (an artist of the Kano School?) Signed. Seal. Dated Snake year of Kiowa (1803).

2359. Kakémono, on silk, painted in colours. Size, $44\frac{1}{2} \times 16\frac{1}{2}$.

Fishes.

A group of small fishes swimming in a transparent stream. Two large branches bearing white flowers cross the foreground of the picture.

Painted by KŪ-HŌ. Signed. Seal. Nineteenth century.

2360. Kakémono, on silk, painted in colours. Size, $42\frac{1}{2} \times 14\frac{1}{2}$.

Snow scene.

Rapidly sketched.

Painted by OKA-MOTO HŌGEN (or Kō-son). Signed OKA TOYO-HIKO. Seal. End of eighteenth century.

2361. Makimono, silk, painted in colours. Size, $386 \times 10\frac{1}{2}$.

"Interesting Views of the Islands of the Sea."

1. The island Tomoshima in Bingo.
2. The natural cave of Kannen-kaku.
3. The natural cave of Johon-iwa.
4. The well Akai.
5. The pool of Tsurugi.
6. The pool of Shinjoga.
7. A view from Mount Fuji.
8. A view on the inland sea from Mount Nagusa.

Artist unknown. Dated in the Horse year of Kwansai (1798).

2362. Makimono, paper, painted in colours. Size, $334 \times 10\frac{1}{8}$.

Views of Mount Fuji.

Painted by Ō-BA KORÉ-KAGÉ. Signed. Seal. Dated sixth year of Kwansei (1794).

2363. Makimono, paper, painted in colours. Size, $528 \times 5\frac{1}{4}$.

The Crown of Mount Fuji in all seasons.

The summit of the Peerless Mountain is shown as it appears at different seasons in the year, and under the more exceptional meteorological conditions. The phenomena of the single and double snow cap are carefully drawn.

Artist unknown. Nineteenth century.

2364 and 2365. A pair of makimonos, paper, painted in colours
Size, $252 \times 11\frac{1}{2}$.

Miscellaneous rough sketches.

Painted by SHIBA-TA ZÉ-SHIN. Nineteenth century.

2366. Makimono, on paper, painted in colours. Size, $448 \times 10\frac{1}{8}$.

The Haunted Palace.

A ruined palace tenanted by dire goblins, who re-enact in caricature the stately parts once played by its noble occupants of bygone days in the now dilapidated apartments. The weird panorama is closed by a scene of active practical life in the kitchen of a large mansion. A cock crowing upon a gate post indicates that it is early morn, and that the horrors that have gone before are but the disordered fancies of a dream.

Painted by MINAMOTO NO SAKI. Signed MINAMOTO KI. Two seals. Dated Dog year of Anyei (1778).

2367. Unmounted drawing, on silk, painted in colours. Size, $46\frac{1}{2} \times 16\frac{1}{2}$.

Tortoises.

Painted by MARU-YAMA Ō-KIO. Signed Ō-KIO. Two seals. Dated Snake year of Temmei (1785).

2368 to 2373. A set of six unmounted drawings, on paper, painted in colours. Size, $6\frac{1}{2} \times 5\frac{3}{8}$.

Landscapes.

Painted by MARU-YAMA Ō-KIO (?). Signed Ō-KIO. Seal. End of eighteenth century.

2374. Unmounted picture, on silk, painted in colours. Size, $6\frac{1}{2} \times 7\frac{3}{4}$.

Peony.

Painted by **MARU-YAMA Ô-KIO** (?). Signed Ô-KIO. Seal. End of eighteenth century.

2375. Unmounted picture, on silk, painted in colours. Size, $23\frac{1}{2} \times 34\frac{1}{4}$.

Mount Fuji.

Painted by **KAN-GAKU**. Signed. Seal. Nineteenth century.

2376. Unmounted picture, on paper, painted in colours. Size, $24\frac{7}{8} \times 39\frac{1}{8}$.

Shintō Shrines at Isé.

Drawn in perspective.

Painted by **GIOKU-SHÔ**. Signed. Seal. Nineteenth century (1880).

For a description of the shrines, see article by Mr. Satow in the 'Transactions of the Asiatic Society of Japan,' 1874.

2377 to 2395. A set of nineteen unmounted drawings, on silk, painted in colours. Size, $16\frac{3}{4} \times 11\frac{3}{8}$.

Miscellaneous sketches by artists of the school of Ho-yen.

1. Plum, by **HO-YEN**.
2. Carp, by **KIN-REI**.
3. Flowers, by **GO-SEN**.
4. Sparrow and plum-tree, by **NAN-REI**.
5. Scroll-genius, by **KO-SAN**.
6. Chinese boys, by **GO-SEN**.
7. Boys fishing, by **KÔ-YÔ**.
8. Tortoises, by **RIÔ-SETSU**.
9. Melon, by **KIÔ-HO**.
10. Liu Pei (Gentoku) plunging into the stream,* by **KISU-I**.
11. Cicada, by **SHUN-KÔ**.
12. Fisherman, by **BAI-SHÔ**.
13. Water plant, by **KAN-YEI**.
14. Flower, by **NAN-REI**.
15. Dried fish, by **SHI-ZAN**.
16. Fox in the dress of a priest, by **SHUN-HÔ**.
17. Bird and flower, by **KÔ-YÔ**.
18. Samurai in armour, by **SHÔ-GAKU**.
19. Flower, by **GIOKU-AN**.

Nineteenth century.

* Liu Pei, Jap. Riubi or Gentoku, historically known as Chao Lieh Ti, was a famous soldier of fortune of the 3rd century A.D., who rose from the position of

a vendor of straw shoes to the throne of one of the three kingdoms into which China was divided after the fall of the Han Dynasty. He died A.D. 222, shortly after his accession to sovereign power. (See also Nos. 218, 689, 846, and 1745.) The story relating to the incident here depicted has not yet been traced.

2396 to 2416. A set of twenty-one drawings, on paper, painted in colours. Size, $8\frac{1}{2} \times 11\frac{3}{4}$.

Birds and flowers.

Painted by KŌ-YŌ. Nineteenth century.

2417 to 2421. A set of five unmounted drawings, on silk, painted in colours. Size, $7\frac{1}{4} \times 7$.

Miscellaneous designs. Birds, &c.

Painted by SHŌ-SHŌ-TŌ KAGÉ-MURA. Signed. Seal. Nineteenth century.

2422. Unmounted picture, on paper, painted in colours. Size, $10\frac{3}{8} \times 14\frac{1}{4}$.

Monkey.

Painted by MI-WA. Signed. Seal. Nineteenth century.

2423. Unmounted drawing, on silk, painted in colours. Size, $9\frac{1}{4} \times 11\frac{1}{4}$.

Puppies.

Artist unknown. Nineteenth century.

2424 to 2426. A set of three unmounted drawings, on silk, painted in colours. Sizes various.

Sparrows.

Painted by IKKŪ. Signed. Seal. Eighteenth century.

2427. Unmounted drawing, on silk, painted in colours. Size, $14\frac{1}{4} \times 22\frac{3}{4}$.

Imperial Cortège in Kioto.

Painted by BAI-SHIU GIŌKU-KŌ. Signed. Seal. Dated first year of Kayei (1848).

2428. Unmounted drawing, on silk, painted in colours. Size, $14\frac{1}{8} \times 22\frac{1}{2}$.

Winter scene in Osaka.

Painted by BAI-SHIU GIŌKU-KŌ. Nineteenth century.

2429. Unmounted drawing, on silk, painted in colours. Size, $11\frac{1}{4} \times 50$.
Bird's-eye view of Itsukushima.
 Painted by NAKA-MURA TETSU-GAI. Signed TETSU-GAI. Seal. Nineteenth century.
2430. Unmounted drawing, on silk, painted in colours. Size, $15\frac{1}{4} \times 42\frac{3}{8}$.
The Shintō shrines at Isé. (See No. 2376.)
 Painted by TETSU-GAI after a picture by KWAN-GETSU. Signed. Seal. Nineteenth century.
2431. Unmounted drawing, on silk, painted in colours. Size, $16\frac{1}{4} \times 28$.
Landscape. River with bridge.
 Painted by GEKKŌ. Signed. Seal. Nineteenth century.
2432. Unmounted drawing, on silk, painted in monochrome. Size, $38\frac{1}{4} \times 17$.
Dragon.
 Painted by MINAMOTO NO Ō-KŌ. Signed JI-HŌ MINAMOTO NO Ō-KŌ. Seal. Nineteenth century.
2433. Unmounted drawing, on paper, painted in colours. Size, $47\frac{3}{8} \times 22\frac{1}{2}$.
Tiger. From nature.
 Painted by KAI-SHIN. Signed TAI-CHI SAN-KA KAI-SHIN. Seal.
 "Copied for amusement on a summer day in the period of Bun-kiu (1861 to 1864)."
2434. Unmounted drawing, on silk, painted in colours. Size, $41 \times 14\frac{1}{2}$.
Wild Goose in flight.
 Painted by KA-GEN. Signed. Seal. Nineteenth century.
2435. Unmounted drawing, on silk, painted in colours. Size, $43\frac{7}{8} \times 18$.
Wild Geese and Rushes. Moonlight.
 Painted by GUN-PŌ. Signed. Seal (partly destroyed). Nineteenth century.

2436. Unmounted drawing, on silk, painted in colours. Size, $15\frac{1}{2} \times 41\frac{1}{2}$.

Landscape. View of Mount Fuji.

A Daimio's *cortège* is seen in the foreground, and two peasants kneel by the roadside in obedience to the cry "Shita ni iro," of the Samurai guard who leads the train.

Artist unknown (TERSU-GAI?). Seal. Nineteenth century.

2437. Unmounted drawing, on silk, painted in colours. Size, $44\frac{1}{2} \times 16\frac{5}{8}$.

Sparrows and peonies.

Painted by KEI-BUN. Signed. Seal. Nineteenth century.

2438. Unmounted drawing, on silk, painted in colours. Size, $39\frac{1}{2} \times 14\frac{3}{8}$.

The Fairy attendant of Si Wang Mu (SEI-Ō-BO NO SHIJI).

A female figure not unlike that of Benten, crowned with a Phoenix tiara, and holding a one-stringed instrument of music. She is supported by a cloud, and a white dragon lies coiled around her feet. (See *Jiki Shiko*, vol. iv.)

Painted by KŌ-UN. Signed. Seal. Nineteenth century.

The handmaids of Si Wang Mu (see No. 705) are described as four in number, and, like the Dēva Kings of Mount Sumeru, are severally related to the Four points of the Compass. The chief is Tung Shwang Ch'eng (Jap. Tōsōsei), who is probably identical with the personage represented in the picture.

2439. Unmounted drawing, on silk, painted in colours. Size, 14×28 .

Landscape. Spring.

Painted by HISSKI. Signed. Seal. Nineteenth century.

- 2440 to 2442. A set of three unmounted drawings, on silk, painted in colours. Size, $15\frac{1}{2} \times 39$.

Japanese landscapes.

Painted by TO-SETSU YŪ-SHIN. Signed. Seal. Nineteenth century.

2443. Unmounted drawing, on silk, painted in colours. Size, $17 \times 33\frac{7}{8}$.

Japanese landscape.

Painted by TO-SETSU YŪ-SHIN. No signature or seal. Nineteenth century.

2444 to 2446. A set of three unmounted drawings, on silk, painted in colours. Size, $16\frac{1}{2} \times 34$.

Japanese landscapes.

Painted by HŌ-GEN TSUNÉ-NOBU. Signed. Seal. Nineteenth century.

2447 to 2492. A set of forty-six unmounted drawings, on paper, painted in colours. Sizes, $11\frac{1}{2} \times 16\frac{1}{2}$.

Various birds.

Drawn from life or from prepared specimens. Illustrations of natural history. Rough, but very bold and characteristic sketches.

Painted by NO-DA TŌ-MIN. Signed NO-DA TŌ-MIN FUJIWARA NO YOSHI-TOSHI. Early part of nineteenth century.

2493 to 2522. A set of thirty unmounted drawings, on paper, mounted in colours. Sizes, $12 \times 17\frac{1}{2}$.

Various birds.

Drawn from nature as illustrations of natural history. Carefully finished.

Artist unknown. Nineteenth century.

2523 to 2630. A set of one hundred and eight unmounted drawings, on paper, painted in colours. Sizes various.

Various birds.

Drawn from nature or from prepared specimens as illustrations of natural history.

Artist unknown. One of the sketches bears the date of the eleventh year of Bunkwa (1814).

2631 to 2637. A set of seven unmounted drawings, on silk, painted in colours. Sizes various.

"The Seven Calamities."

1. The Uwabami.

A giant serpent, whose girth exceeds that of the forest trees, has suddenly reared its head in the midst of a group of terrified wayfarers. Some other more distant travellers are warned of the proximity of the reptile by glimpses of the scaly coils visible at different parts of its rocky lurking place.

There are many Japanese fables relating to serpents big enough to swallow stags and bears. Some of the larger ophidians, however, exist in the country, and it is hence probable that the stories are relics of traditions imported from Chinese and Korean sources.

2. The "Roc."

A gigantic eagle has seized a child playing at the threshold of his peasant home, and is bearing him away swiftly through the air. The parents rush headlong after the robber, but a scattered heap of toys upon the ground, and a tiny red coat that swings drying in the breeze, are all that remain to them of their son.

The legends of gigantic birds, like those of enormous snakes, are probably of Chinese origin. The Peng Niao is a fabulous bird, said to be "of monstrous size, with wings like the clouds of Heaven, with which at every swoop it speeds upwards at a distance of three thousand li." It is also asserted that "it comes into being by metamorphosis from the Kwen fish, a monster of the deep." The flight of this bird is symbolical of rapid advancement in study (Mayers).

3. The Earthquake.

The scene depicts a village thrown into confusion by a great earthquake. On the right are seen a man and woman clinging to a cluster of bamboos, whose tangled roots are thought to be a safeguard against the chasms wrought by the convulsion. Around the place of refuge surges an agitated mass of water impelled by a tidal wave; the heaving ground is widely rent; the beams and pillars of the wooden dwellings sway and crack; walls collapse and roofs crumble in, burying in the ruins all who have wanted time or power to escape; men, women and children rush hither and thither distracted by terror, some losing their footing on the unsteady soil; dogs, cats, and even birds fall paralyzed by fear; the stone gateway of the temple is broken, and the shrine itself is overthrown. On the left a body of men are striving, at the risk of their own lives, to extricate the sufferers, who lie crushed and imprisoned in the ruins; and finally, in the background appears the glare of the inevitable conflagration kindled by the domestic lights and fires of the falling households.

Terrible as are the details, the accounts given by eye-witnesses of the memorable earthquake which destroyed a large portion of Yedo in 1857 prove that the artist has been guilty of no exaggeration.

4. The Storm.

Clouds, lightning, and torrents of rain. A great cryptomeria is riven by lightning, and the "Thunder beast," a monster of wolfish aspect, is seen clinging to the falling stem. At the foot of the tree a peasant struck by the same flash lies bleeding on the ground, his prostrate body emitting rays of electric light, while a group of terrified comrades fly wildly in search of shelter and protection.

5 and 6. The Inundation.

The heavy winds and rains of early summer have caused the swollen river to burst its bounds. An ocean of water precipitates itself upon the cultivated plains, and while the hurricane hurls

down houses, uproots trees, and whirls the straw-stacks like feathers through the air, the advancing flood sweeps away every obstacle opposed to its resistless course. Amidst the wrecks of ruined industry is seen a solitary fishing-smack torn adrift and half submerged, with its strong masts snapping like reeds; near by, a raft upon which a few naked wretches have cast their lot is disappearing beneath the overarching crest of a mighty breaker; and through all, the pitiless rain pours down incessantly in blinding sheets to swell the already overwhelming mass of the triumphant element.

The second picture shows a torrent crashing through a fertile valley, carrying in its bosom fragments of broken buildings, uprooted trees, and every living thing encountered in its path. A man is clinging to a thatched roof in companionship with a field snake; a solitary child holds himself above water by the support of a wooden gable; a peasant kneeling upon the shingled summit of a hut that has been raised entire from its foundations strives to drag his wife and little ones to him through an upper window; a woman clasping an infant to her breast strikes out boldly in mid-stream; another hanging to the boughs of a floating orange-tree stretches out her hand to seize her little son who has just been carried away from her side; a third, upborne by broken rafters, tries to steady a young pine-tree, upon a branch of which hangs her babe, who smiles placidly upon the waters, less moved than the two serpents entwined upon the same bough, but the mother, upon whom all depends, is just reeling under the concussion of a massive beam, and in another moment will be lost. These are the main incidents of the calamity, but the artist has neglected no detail that can aid the realization of the scene. The giant Serpent is seen writhing to gain a rock that stands above the flood; a brawny draught-ox swims for its life; the little grey lizards detached from the walls of the destroyed habitations dart through the water in pairs; a boy's kite floats lightly on the surface, forming a raft for a great yellow toad; and, to complete the story, a shattered water-wheel wrenched from its bearings rolls helplessly along in the midst of the current it once utilized for the human beings whose corpses are whirling in the surrounding eddies.

7. The gateway of the Mikado's palace.

A number of persons laden with offerings of various kinds are drawing near the entrance. A group of inferior servants of the household laugh and joke under the shade of a cluster of pines, and close by stand two richly caparisoned horses reserved for the use of the monarch. The falling petals of the cherry-blossoms indicate the approach of summer.

Painted by MINAMOTO NO Ō-KŌ, after pictures by MARUYAMA Ō-KIO, Signed. Seal.

The text accompanying the pictures runs as follows:—

“The Seven Disasters, according to the Sutra called the Nin-Ō Kio, are Earthquake, Flood, Fire, Gales, Demons, War, Robbery, and Sickness. The Seven Good Fortunes—Honour, Long life, Servants in plenty, Riches, Riding in a conveyance (in place of walking), Corn and Money, Silken Fabrics and Fine Houses (seven not being understood in a precise sense). The writer had long desired to put these truths before his fellow-men in a visible form, but, being no artist, was obliged to have recourse to FUJIWARA NO ŌKIO for aid, who, after working for three years, has produced a roll which can be understood even by children, and he hopes that his intentions will be duly rewarded by the rejection of Evil and firm adherence to that which is Good.”

This prefatory note was written by Prince Emman In, and copied, together with ŌKIO's drawings, by MINAMOTO NO Ō-KŌ.”

Dated second year of Anyei (1773).

2638 to 2645. A set of eight unmounted drawings, on silk, in monochrome. Size, $7\frac{1}{4} \times 6\frac{1}{8}$.

Miscellaneous designs in the style of Hōyen.

Artist unknown. Seal. Nineteenth century.

See also 287 and 814-5.

GANKU OR KISHI SCHOOL.

THE founder of the Ganku School, KISHI Dō-kō, better known by his *nom de pinceau* of GAN-KU, was born in Kanazawa, in the province of Kaga, about the middle of the last century. He was at first a retainer of Prince Arisugawa, subsequently entering the service of the Emperor, and appears to have originally adopted painting as an amusement; but in his later years the pursuit became a profession, and gave him an eminent position amongst the art teachers of Kioto. His style was based upon the pictures of the masters of the Sung Dynasty, but by importations from various other sources underwent sufficient modification to give to his work a distinctive character sufficient to justify the separation of his school from the existing academies.

His manner of painting displayed a vigorous individuality equalled only by one of his contemporaries, TANI BUNCHŌ, and was marked by a characteristic touch and certain peculiarities of colouring. He was especially noted for his drawings of tigers, in which he was a close imitator of the Sung artists, but his delineations of birds indicate that the fame of ŌKIO's teaching had not been without an effect upon his theories. The naturalistic element was, however, far less apparent in his works than in those of some of his pupils who approached so closely to the Shijō practice, that the separation of the paintings of the two academies is often a task of some difficulty. He died in 1838, at the age of 89. (See Nos. 2701 *et seq.*)

He is known by many other names, of which FUN-ZEN, KAKAN-DŌ, KO-TŌ-KWAN, and TEN-KAI-KUTSU are the chief, and received the title of UTA-NO-SUKÉ, and afterwards that of CHIKUZEN-NO-SUKÉ. He is commonly referred to in books by the respectful appellations of GAN Ō or TENKAI Ō, the honourable GAN or TENKAI.

GAN-TAI, named also GAN TAKU-DŌ and KUN-CHIN, and entitled

CHIKUZEN-NO-SUKÉ, was the eldest son of GANKU, and adopted his father's manner with an additional leaning towards the Shijō school. He excelled in the representation of birds, monkeys and other animals in action, and has left some effective sketches of Japanese scenery. One of his principal works is a "Meeting of Chinese Poets," upon the sliding walls of an apartment in the Imperial palace of Kioto.* He died at the age of seventy, in 1863. See Nos. 2709 *et seq.*

GAN-RIŌ, named also GWA-UN and SHI-RIŌ, and entitled UTA-NO-SUKÉ. A nephew of GANKU, and a retainer of Prince Arisugawa. Noted for drawings of flowers and insects. Died 1852, aged 54.

GAN-KEI, named also SHI-ZEN, and entitled NAGATO-NO-SUKÉ. The son of GAN-TAI. See No. 2289.

REN-ZAN (AO-KI), named also SHI-DŌ and GAN-TOKU, was a pupil and afterwards son-in-law of GANKU. He was one of the foremost artists of his time, and has left many drawings of birds and landscape in a style very similar to that of the Shijō school. His decorative paintings upon the sliding walls of one of the apartments of the Imperial palace at Kioto, representing a flight of wild geese, are amongst the most remarkable of the pictorial embellishments of the building. He died in 1859. See Nos. 2712-3.

BUM-PŌ (KAWA-MURA), named also KI and SHUN. A pupil of GANKU, but studied also under other artists, and formed an original style. He was a noted painter of landscape and figure, and was the author of several albums of woodcuts.

KI-HŌ, named also GŌ-ITSU. Son-in-law of BUMPŌ.

HŌ-SEN. Pupil of BUMPŌ.

SHŌ-DŌ (MURA-KAMI), named also TOKU and SHI-KŌ. Pupil of GANKU. Died 1855, aged 65.

KWA-ZAN (YOKO-YAMA), named also ISSHŌ and SHUN-BŌ. Pupil of GANKU, but followed also the style of GEKKEI. He was noted for drawings of landscape, figure, flowers and birds. Died 1837, at the age of 53.

GIOKU-SEN (MOCHI-DSUKI), named also KI, TĒ-RU and SHI-YEI. A pupil of GANKU and GEKKEI. Died 1852.

* For a descriptive list of the pictures in the palace at Kioto, see Satow and Hawes' Handbook for Japan.

BUM-PEI (MATSU-MOTO), named also **KEN**. Born in Bingo province.

He became a pupil of **GANKU**, and made a reputation as a painter of landscape, figure, dragons and tigers.

TEM-MIN (SHI-MIDSU), named also **KEN**. A pupil of **GANKU**. Born in the province of Ōmi. He lived for a time in Kioto, and subsequently established himself in Yedo. See No. 2725.

YEN-BU (YOSHI-DA). A pupil of **GANKU**.

SEN-TEI (IKÉ-NO), named also **HIYŌ-AN**. A pupil of **GANKU**. See No. 2716.

HŌ-JIU (MORI). A pupil of **GANKU**. Engaged as artist to the Daimio of Kaga.

JUN-KO (HIRO-SÉ). A pupil of **GANKU**. Noted for drawings of oxen and horses.

HAKU-YEN. Son of **JUN-KŌ**.

KAKU-NEN (AKA-MATSU), named also **GEN-SHŌ**. A pupil of **GANKU**. Noted for drawings of landscape and figure.

SAN-TŌ (KURI-KAWA), named also **SETSU** and **SHIYO**. A pupil of **GANKU**. Died at the age of twenty-two.

BU-YETSU (MIYA-ZAWA). A pupil of **GANKU**. Chiefly noted for drawings of orchids.

TŌ-KIU (MURA). A pupil of **GANKU**.

BAI-GAKU. Son of **TŌKIU**.

SHŌ-RAN (TAKÉ-NO-UCHI). A female artist. Studied under Ōkiō, and afterwards under **GANKU**, whose style she followed.

CHIKU-DŌ, named also **GAN-KI**. A Kioto artist attached to the Ganku school; but his pictures of birds and other animals and his landscapes are in the style of the Shijo painters. See Nos. 2718-20.

BUN-RIN (SHIWO-GAWA). In Bunrin of Kioto we meet with one of the foremost landscape painters of the present century. His brush was guided by the imagination of the poet and the cunning of the artist, and has fixed upon paper and silk with exquisite refinement and suggestiveness the most striking of those atmospheric effects that cast a fairyland glamour over the scenery of Japan. Some characteristic examples of his power are included in the collection. In the spring view of the Yodo river (No. 2726) he has depicted the soft, changeful vapours of early morning gently drifting before the rising breeze, lingering to kiss the rippled surface of the stream,

and half veiling the blossoming gardens of the bank and the undulating perspective of the fertile hills; the simple monochrome sketch of Lake Biwa (No. 2728) reveals the silvery expanse of the waters reposing beneath the still transparent haze of the moonlit air, and bordered by the strong silhouette of the hilly shore; and the remaining works (Nos. 2721-2) afford proof of his strength and versatility in other motives. But the full range of his genius still remains to be demonstrated.

There is yet but little known concerning this artist except that he was one of those who took part in the decoration of the Imperial palace in Kyoto, and that he died at an advanced age in 1877; but his life in the calm retreat of the city of the Mikados was probably uneventful, and left little that would interest those who can read his mind in his works.

GANKU SCHOOL.

- 2701.** Kakémono, on silk, painted in colours. Size, $58\frac{1}{2} \times 33\frac{1}{2}$.

Tiger.

The colouring bears more resemblance to that of the Chinese Chao Tan-lin than to the ordinary manner of the artist. Compare with 2702 and 2703.

Painted by GAN-KU. Signed. Seal. End of eighteenth century.

- 2702.** Kakémono, on silk, painted in colours. Size, $49 \times 33\frac{1}{2}$.

Tiger.

Sketched in ink, with a light wash of colour.

Painted by GAN-KU. Signed UTA-NO-SUKÉ GAN-KU. Early part of nineteenth century.

- 2703.** Kakémono, on silk, painted in monochrome. Size, $19\frac{1}{2} \times 26\frac{1}{2}$.

Tiger. (UCHIŪ NO TORA.)

The Buddhistic tiger standing beneath a pine-tree, the bamboo grass at the animal's feet, inclining under the downpour of the storm.

Painted by Ko-rō. Signed. Two seals. Nineteenth century.

- 2704.** Kakémono, on silk, painted in colours. Size, $47\frac{1}{2} \times 22$.

Peacock.

More strongly coloured than is customary with the artists of this school. The gilding of the tail feathers has been applied by an unskilled hand.

Painted by GAN-KU. Signed UTA-NO-SUKÉ GAN-KU. Seal. Dated 7th year of Tempō (1836).

2705 and 2706. A pair of kakémonos, on silk, painted in monochrome. Size, $37\frac{1}{2} \times 14$.

The Cloud Dragon and the Tiger.

The head of the dragon is sketched in blurred and tremulous outline, as though gradually assuming form out of the cloud vapour that environs it.

The pictures are in the style of the Ganku school, but are probably not the work of the founder, whose name and seal are appended.

Signed ECHIZEN-NO-SUKÉ GAN-KU. Seal. Nineteenth century.

2707. Kakémono, on silk, painted in colours. Size, $50\frac{3}{4} \times 21\frac{1}{4}$.

Monkeys.

Sketched in vigorous style with a coarse brush.

Painted by GAN-KU and GAN-TAI. Signed. Seals. Early part of nineteenth century.

2708. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 14$.

Taikōbō fishing. (See No. 857.)

Painted by Ko-rō. Signed. Seal. Temp. beginning of nineteenth century.

Tai kō-bō ("Grandsire's expectation") is the Japanese form of the name given to Kiang Tsze-yā, the counsellor of Si Peh (12th century a.c.). "Legends relate that when Si Peh was about to undertake his campaign against the Western barbarians, intending to divert himself one day with a hunt, he inquired of an Oracle what his luck would be, and was told that the trophy of his chase would be neither tiger nor dragon, bear nor leopard, but the counsellor of a king. In the course of his excursion he accordingly encountered an aged man who was fishing in the river, whose conversation proved so sage and impressive that the prince begged him to enter his service as minister, saying, 'My grandfather told me that when a wise counsellor should join himself to Chow, the fortune of Chow should flourish—and you are he for whom my grandfather looked.'"—Mayers' 'Chinese Reader's Handbook,' Part 1, No. 257.

It is said that he was wont to fish with a straight piece of iron instead of a hook, but that the fish acknowledged his virtue by voluntarily impaling themselves for his benefit.

2709. Kakémono, on paper, painted in colours. Size, $67\frac{1}{2} \times 53\frac{1}{2}$.

Eagle and monkey.

An eagle mounted upon a rock, watching for a monkey which is concealed in a hollow below.

Characteristic of the rougher style of the school. Sketched with a large brush in ink and lightly washed with colour.

Painted by GAN-TAI. Signed CHIKU-ZEN-NO-SUKÉ GAN-TAI. Seal. Nineteenth century.

2710. Kakémono, on silk, painted in monochrome. Size, $37\frac{1}{2} \times 14\frac{1}{2}$.

Tiger.

The drawing and proportions of the animal are strongly suggestive of an enraged cat, but the introduction of the bamboos and rain, the customary accessories of the Buddhistic tiger, leave no doubt that the artist intended to represent the nobler animal.

Painted by GAN-TAI. Signed. Seal. Nineteenth century.

2711. Kakémono, on silk, painted in colours. Size, $18\frac{1}{2} \times 26\frac{1}{2}$.

A spring view of Mount Fuji.

Painted by GAN-TAI. Signed. Seal. Nineteenth century.

- 2712 and 2713. A pair of kakémonos, on silk, painted in colours. Size $41\frac{1}{2} \times 16\frac{1}{2}$.

Chinese landscapes with figures.

Painted by GAN-TOKU (AOKI RENZAN). Signed GAN-BUNSHIN. Nineteenth century.

2714. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 14\frac{1}{2}$.

The Empress Jingō and Takénouchi no Sukuné, with the young Prince Imperial. (See p. 141.)

Painted by GAN-KIŌ. Signed. Seal. Nineteenth century.

2715. Kakémono, on silk, painted in monochrome. Size $43\frac{3}{8} \times 21\frac{3}{4}$.

Tiger and dragon.

Painted by BOKKAI. Signed BOKKAI DŌ-JIN. Seal. Nineteenth century.

2716. Kakémono, on silk, painted in monochrome. Size, $39\frac{1}{2} \times 14$.

Tiger.

Great resemblance in touch to No. 2703.

Painted by IKO-SEN-JO (or IKÉ NO SENTEI). Signed. Sealed. Poetical inscription at upper part of picture. Nineteenth century.

2717. Kakémono, on silk, painted in colours. Size, $43\frac{1}{2} \times 15\frac{1}{2}$.

The temple of Kiyomidzu. Winter scene.

Drawn in the style of the Shijō school.

Painted by CHIKU-DŌ. Signed. Seal. Nineteenth century.

The temple of Kiyomidzu, one of the most ancient of the religious

edifices in Kioto, is said to have been originally built by the novice Enchin with materials derived from the house of the legendary warrior Tamuramaro. Part of the building dates only from the Ashikaga dynasty.

Standing upon a hill and raised to a great height above the ground upon a massive framework of pillars, it is the most conspicuous and picturesque object of the outskirts of the city. The view of Kioto from the temple is very extensive and beautiful. For a detailed description of the building and its contents, see Satow and Hawes' 'Handbook for Japan,' p. 369.

- 2718.** Kakemono, on silk, painted in colours. Size, $42\frac{1}{8} \times 16\frac{3}{8}$.

Sparrows and waterfall.

Drawn in the style of the Shijō school. Compare with the picture of KEIBUN, No. 2265.

Painted by CHIKU-DŌ. Signed. Seal. Nineteenth century.

- 2719.** Kakémono, on silk, painted in colours. Size, $48\frac{1}{4} \times 20\frac{1}{8}$.

Monkeys.

Carefully and correctly drawn in the style of the Shijō school.

Painted by CHIKU-DŌ. Signed. Seal. Nineteenth century.

- 2720.** Kakémono, on silk, painted in colours. Size, $48\frac{3}{8} \times 21\frac{1}{8}$.

Landscape.

Painted by CHIKU-DŌ. Signed CHIKU-DŌ GAN-BOKU. Seal. Nineteenth century.

- 2721.** Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 14\frac{7}{8}$.

Sparrow and peony.

Painted by SHIWO-GAWA BUN-RIN. Signed BUNRIN. Seal. Nineteenth century.

- 2722.** Kakémono, on silk, painted in monochrome. Size, $46\frac{1}{4} \times 19\frac{1}{4}$.

The Dragon of Mount Fuji (FUJI KOSHI NO RIŌ).

The monster is emerging from the waves, half concealed by a mantle of cloud. The truncated cone of the Peerless Mountain rises in the background.

Painted by BUN-RIN. Signed. Seal. Nineteenth century.

- 2723.** Kakémono, on silk, painted in colours. Size, $16\frac{1}{2} \times 27\frac{7}{8}$.

Chinese girls making embroidery.

Drawn and coloured in the style of the Chinese school.

Painted by SHI-MIDZU TEM-MIN. Signed TEMMIN. Seal. Nineteenth century.

2724. Kakémono, on silk, painted in colours. Size, $34\frac{1}{2} \times 12\frac{1}{4}$.

A peasant's siesta.

A man and woman resting from labour beneath a rough lattice-work over which is trained a gourd-plant.

Painted by KWA-ZAN. Signed. Seal. Nineteenth century.

2725. Makimono, on silk, painted in monochrome. Length, $112\frac{3}{4} \times 10\frac{3}{4}$.

Tortoises.

Painted by TEM-MIN. Signed. Seal. Early part of nineteenth century.

2726 and 2727. A pair of unmounted drawings, on silk, painted in colours. Size, $45 \times 20\frac{1}{4}$.

Japanese landscapes.

1. The morning mists on the Yodo River.
2. Moonlight scene, near Kioto.

The influence of the Shijō school is strongly manifested in these works. The first is a remarkable example of the power of the artist.

Painted by BUN-RIN. Signed. Seal. Nineteenth century.

2728. Frame drawing (*gaku*), on silk, painted in monochrome. Size, $14\frac{5}{8} \times 40$.

View of Lake Biwa. Moonlight.

An impressionistic sketch of great power.

Painted by BUN-RIN. Signed. Seal. Nineteenth century.

Lake Biwa, in the province of Ōmi, is the largest lake in Japan. According to Dr. Rein, it is nearly equal in size to the lake of Geneva. It lies about 1000 metres above the level of the sea, and its greatest depth is said to be nearly 100 metres. The legend declares that it appeared in a single night coincidentally with the upheaval of Mount Fuji on the borders of the provinces of Tsuruga and Kai, and it was believed that the excavation of the depths now filled by the waters of the lake provided the material for the construction of the Peerless Mountain.

DRAWINGS SHOWING EUROPEAN INFLUENCE.

WHEN we consider the length of the period during which Japan has held intercourse with certain Western nations, it is somewhat remarkable that Japanese art—omitting from consideration that of the last ten years—has displayed so few traces of European influence. From upwards of three hundred years ago, traders and missionaries of various nationalities have had access to the country, where they have not failed to leave enduring marks of their presence in matters other than æsthetic; and several educated natives have visited the great centres of the pictorial art of the West. As early as 1585 a number of envoys were sent to Rome by the Daimio of Bungo, and thirty years later Hashikura, a retainer of Daté Masamuné, Daimio of Sendai, also visited the Holy City. These men must have seen the art treasures of the place, and perhaps brought back specimens as offerings to their lords. Hashikura at least was the bearer of one relic, in the shape of an Italian altar-piece, a very poor work in oil, which is still in existence.

The effect of this experience upon the productions of the native schools was apparently *nil*.

In the latter part of the eighteenth century some principles of European art were made known by Dutch traders and settlers. About 1780 SHIBA GŌKAN learned the art of engraving on copper, together with a smattering of perspective and other branches of pictorial science, from a Dutch resident in Nagasaki, and produced a book of travels and some albums of etchings, in which his foreign accomplishments were displayed but not made attractive. He was in fact a very indifferent artist, and was only saved from oblivion by the novelty of the information he so imperfectly conveyed to his countrymen. About the same time—in 1785—appeared a book

called *Kômô zatsuwa*, treating of matters to be learned from the Dutch, in which the tools of the copper-plate engraver were depicted, and some of the plates of Gérard de Lairesse were reproduced by woodcuts, nearly in facsimile. From this time we meet with little in the style of the "Ran-gwa" (Dutch pictures) beyond a clever album of copper etchings, the *Doban sai gwa cho*, by OKA-DA SHUN-TÔ-SAI, published about 1855 (in which not only linear perspective, but some rudiments of chiaroscuro were introduced); the *Tôkaido go-jiu-san Éki*, a similar but inferior work; and a few travesties of foreign pictures, such as those which illustrate the Life of Napoleon (*Kai-gai jimbutsu Sho-den*, 1860); the History of America (*Meriken Shin-shi*, 1855), the description of Yokohama (*Yokohama kaiko kemmon shi*, 1862), and a few drawings of little merit by obscure draughtsmen. HOKUSAI notices Dutch art only by an incorrect copy of two perspective diagrams, and the introduction of perspective in a few of his illustrations to novels; KEISAI MASAYOSHI, HASÉGAWA SETTAN, and many others, also knew a little of the science, but only made use of it on rare occasions where their ordinary practice was found inadequate, as in the delineation of the interior arrangement of a theatre, or the whole extent of a street; and, lastly, HIROSHIGÉ, who worked from about 1820, made constant use of the rudiments of perspective, but seldom recognized any other elements of our art.

It will thus be seen that only a few known artists have allowed foreign example to materially affect their practice in drawing, and these were all members of a school still despised by the connoisseurs of their own country.

This apparent want of receptiveness may perhaps be traced partly to the habits of thought stereotyped by centuries of Chinese teaching, but is chiefly due to the inferior nature of most of the specimens of European art that reached Japan. In the last ten years better opportunities of understanding the new principles have been afforded by the engagement of Italian instructors in connection with the Engineering College of Tokio, and by the visits of able English and American artists; and there are now a large number of the new generation who are adopting the foreign system in its entirety, and many others who are making a bad compromise between the two methods. It is owing to the exclusive study of the worthless productions of men of the latter class that many erroneous views of Japanese art have crept into European books.

DRAWINGS SHOWING EUROPEAN INFLUENCE.

2751 to 2761. A set of eleven unmounted drawings, on silk, painted in colours. Sizes various.

Foreigners and foreign vessels at Nagasaki.

1 and 2. Dutch ships. Drawn with great attention to detail. By the side of one of the pictures is a written description in Dutch of the date of the vessel's arrival (1818), the name of the captain, and other particulars.

3. A Malay (?) fishing-boat.

4 and 5. Chinese junks.

6 to 10. Portraits of a Dutch officer with his wife, children, and servants, and some Chinese merchants.

11. View of Deshima.

The drawings have been taken from nature and worked up with much care, but the artist appears to have derived his education from an indifferent foreign draughtsman, and has only been able to offer a poor imitation of "Western art." The productions are, however, interesting as early examples of what may be termed the Dutch school.

Some of the pictures are signed and bear seals, others have no indication of the artist's name and are somewhat different in style.

Painted by ISHI-ZAKI YUSAI-TÉRU. Signed. Seal. Early part of nineteenth century.

2762. Kakémono, on silk, painted in monochrome. Size, $19\frac{1}{2} \times 13\frac{1}{2}$.

The Crucifixion.

A copy of a European engraving. Carefully executed, but apparently taken from an indifferent lithograph.

No signature or seal. Nineteenth century.

2763. Unmounted drawing, on paper, painted in colours. Size, $17 \times 13\frac{1}{2}$.

Japanese fishermen.

Painted in 1878 by TAMA (a female artist).

2764. Unmounted picture, on silk, painted in colours. Size, $28\frac{1}{8} \times 37\frac{1}{2}$.

Tea-farm at Tenriūgawa (near Tokio).

Characterized by an attempt at Chiaroscuro.

Painted by YU-HO. Signed. Seal. Nineteenth century.

For a description of the scenery of Tenriūgawa, see 'Guide-book for Japan,' p. 156.

2765. Kakémono, on silk, painted in colours. Size, $32\frac{1}{8} \times 15\frac{1}{8}$.

Portraits of a family of Saghalien Ainos.

A fisherman with his wife and two children. The upper lip of the woman is tattooed blue. Her infant is slung across her back as amongst the lower classes of the Japanese, but is suspended by a cord that passes around her brow.

Artist unknown. Seal. Nineteenth century.

2766. Makimono, on paper, painted in colours. Length, $417 \times 11\frac{1}{2}$.

The People of all Nations.

Artist unknown. Nineteenth century.

This is a very common motive, and has been copied, with slight variations, many hundreds of times for educational purposes. The figures are more comical than instructive.

See also Nos. 1756, 1777, 1905, 2344, and 2376.

MIXED SCHOOLS.

2801 to 2827. A set of twenty-seven unmounted drawings, on silk, painted in monochrome and colours. Size, 8 × 8.

Miscellaneous album sketches.

Painted by various artists of the early part of the present century, chiefly of the Chinese and Shijō schools.

1. Carp, by YŪ-TOKU.
2. Crane, by YŪ-TEL.
3. Bird and flower, by BOKU-SEN HO-SHIN.
4. Birds, by SHŌ-KOKU.
5. Landscape, by KWAN-SHŌ-SAI.
6. Landscape, by TŌ-SAN.
7. Landscape, by CHŌ-MEI.
8. Landscape, by CHO-DŌ.
9. Landscape, by SETSU-DŌ.
10. Rats, by BAN-JIU.
11. Kingfisher, by SETSU-DŌ.
12. Boy on ox, by GWA-KIŌ.
13. Berries, by NAN-KEI.
14. Chestnut, by SHIN-IN.
15. Chestnut, by KIU-SHIN.
16. Flowers, by SHŌ-KWA.
17. Flowers, by KŌ-KEI.
18. Flowers, by SEN-SAI.
19. Sparrow, by DŌ-SHIU.
20. Bird and flowers, by KIU-BI.
21. Bamboo, by UN-PŌ.
22. Plum-tree, by YŪ-REI.
23. Hanshin crawling beneath the legs of a coolie, by KIŌ-AN.
See No. 1013.
24. Street scene, by DŌ-ITSU.
25. Butterfly, by TETSU-HŌ.
26. Winter landscape, by CHŌ-NIN.
27. Landscape, by KŌ-BUN.

Signed. Seals.

Some of the pictures bear the date of 1833.

2828 to 2853. A set of twenty-six unmounted drawings, on paper, painted in monochrome and colours. Sizes various.

Miscellaneous sketches.

By various artists of the beginning of the present century, chiefly of the Shijō school.

1. Monkeys.
2. Sparrow and plum-tree, by BUM-PŌ.
3. Landscape, moonlight, by BUN-KŌ.
4. Landscape, by KAI-FUKU.
5. Landscape, by TŌ-KITSU.
6. Shōjō, by GETSU-REI.
7. Bird, by SHŌ-KEI.
8. Ox, by YĒKI-SHIN.
9. Moonlight scene, by GESSHIU.
10. Flowers, by SUI-REI.
11. Landscape, by SEI-KA.
- 12 to 14. Landscapes, by CHŌ-NEN.
15. Flower, by RIŌ-SHIŪ.
16. Landscape, by BAI-SEN.
- 17 and 18. Moonlight scenes, by TAI-KIU.
- 19 to 27. Various subjects, by unknown artists.

2854. Album of drawings, on silk, painted in monochrome and colours. Size, $3\frac{1}{4} \times 3\frac{1}{4}$.

Sketches by various artists.

The pictures are all uniform in size, and were evidently drawn expressly for the album by the contributors, who include most of the leading Kioto artists of the early part of the present century, as well as many well-known calligraphists. The schools represented are Tosa, Kano, Shijō, Ganku, and Chinese.

The following is a list of the pictorial contributions :—

1. Birds in silhouette, by KA-NO HŌ-GEN TAN-RIŪ.
2. Crabs in silhouette, by KI-HŌ.
3. Landscape, by MARU-YAMA Ō-RIU.
4. Bird and plum-tree, by KANO NUI-NO-SUKÉ YEI-GAKU.
5. Butterfly, by FUSA-HIKO.
6. Crane, by CHIKUZEN-NO-SUKÉ GAN-TAI.
7. Court noble picking up cash, by TOSA MITSU-YUKI.
8. Moth, by HIJI-KATA GEN-HEI.
9. Landscape, by TŌ-ZAN.
10. Landscape, by SEI-RIŌ.
11. Bamboo, by KAI-ZAN.
12. Kugé, by an unknown artist.

13. Landscape, by KA-GAKU.
14. Flying crane, by TOSA MITSU-YOSHI.
15. Fungus, by TOSA MITSU-KIYO.
16. Chinese lady, by RAN-SETSU.
17. Landscape, by Kō-SHO.
18. Landscape, by REN-ZAN JOSHI.
19. Frog, by CHIKU-JIU.
20. Bamboo, by KIU-BI.
21. Winter scene, by Tō-KEI.
22. Landscape, by Sō-HAN.
23. Rat, by YIU-SEN.
24. Landscape, by OTSU-KO.
25. Bird, by KIU-BI.
26. Landscape, by KIN-Jō-SEI.
27. Landscape, by KO-SEKI-HAI.
28. Plum, by SUI-WO.
29. Plums, by REN-ZAN GAN-TOKU.
30. Bamboo, by BOKU-ITSU.
31. Landscape, by KAN-ZAN.
32. Chrysanthemum, by SETSU-Hō.
33. Plum, by BAI-REI.
34. Landscape, by KIU-KO.
35. Pine, by KIU-SHUN.
36. Rose, by BAI-SEN.
37. Monkeys, by IKKEI-SAI.
38. Landscape, by HARA ZAI-SHō.
39. Hotei, by an unknown artist.
40. Bird and plum-tree, by MO-KO-KI.
41. Bamboo, by YU-CHIKU.
42. Landscape, by SUI-RI.
43. Wasp and nest, by RAI-SHō.
44. Flower, by KIO-U.
45. Landscape, by SAI-SHO.
46. Landscape, by CHIKU-GAN.
47. Landscape, by CHIKU-SHO-SEI.
48. Landscape, by RITSU-ZAN.
49. Orchid (Ran), by SHIŪ-RAN.
50. Flower, by KEI-GI.
51. Orchid, by SHō-U.
52. Landscape, by HOSO-NAMI HIō-HIō.
53. Clam, by RO-Hō.
54. Pines, by RIō-GEN.
55. Landscape, by SEI-KI.
56. Clam mirage, by KAN-ZAN.
57. Orchid, by MU-BAI.
58. Flower, by Ō-MEI-HON.
59. Hermit Crab, by an unknown artist.

60. Hotei, by EI-SAI.
61. The boat with the three Precious Jewels, by HAN-ZAN.
62. Insect, by KŌ-CHIU.
63. Egg-plant, by KI-SUI.

2855. Album of twenty-six pictures, on silk, painted in monochrome and colours. Size, $11\frac{1}{4} \times 9\frac{1}{8}$.

Miscellaneous sketches by various artists.

Chinese School.

- 1 to 12. Various subjects. Artist unknown, Seals.
17. Chinese children, by TAN-SUI (at the age of 62).
18. Chinese landscape, winter scene, by RIŌ-SEN.
19. Sparrow and grapes, by TSURU-KAWA.
21. Plum and camellia blossoms, by TŌ-KŌ-SAI.
23. Bird. Winter scene, by HARU-KI NAN-KWA.
24. Fishes, by NAN-SEI.
25. Grapes. Copied by TŌ-SEN from a Chinese picture of the Ming dynasty.
26. Landscape, by TŌ-REI.
27. Coast scene. Evening. Artist unknown.

Yamato School.

13. Ono-no Komachi reading the verse which brought rain in a period of drought. Painted by KANO SHIN-SHŌ at the age of 65. Signed. Seal.

An example of a picture in the Yamato style, by an artist of the Kano school.

22. The 'Butterfly dance.' Painted by AWADA-GUCHI FUJI-WARA NO TAKA-YOSHI.

Kano School.

14 and 15. Chinese landscapes. Painted by SEI-SUI (no signature).

Shijō School.

16. Cherry blossoms. Painted by KŌ-SON DŌ-JIN KŌ-SETSU.

Bunchō section of Chinese School.

20. Convolvulus. Painted by BUN-KIKU JO (female artist).

2856. Makimono, on silk, painted in monochrome and colours.

Copies of pictures by the old masters of China and Japan. Length, $348 \times 12\frac{3}{4}$.

1 to 10. Chinese.

1. Orchid, in monochrome, after Tsz' CH'WANG (Jap. Sessō).
2. Sweet melons, in monochrome, after YUNG TIEN (Jap. Yō-DEN).

3. Dragon, in monochrome, after CHAO UNG (Jap. SHO-wo).
4. Bôdhi Dharma, in colours, after Tsz' MAO (Jap. SU-go or CHô-SU-go).
5. Priest with peach blossoms, in colours, after NGAN HWUI (Jap. GAN-KI).
6. Grapes, in monochrome, after JI-KWAN (Jap. NI-KWAN).
7. Bôdhisattva rising from the sea, after Tsz' TUNG (Jap. SETTô).
8. Bamboo, in monochrome, after SU-SHE (Jap. Tô-BA).
9. Fruit, in colours, after LÛ-KI (Jap. RIô-KI).
10. Children, in colours, after K'IU-YING (Jap. KIU-YEI).

11 to 16. Japanese.

11. Japanese poet by the side of a waterfall, in colours. Copied from an old Tosa picture (15th century).
12. Han-shan and Shih-te, in monochrome, after SHIÛ-BUN (15th century).
13. Wild geese, in monochrome, after SÛSHIÛ (15th century).
14. Satsuma potato plant, in monochrome, after SÛSSON (16th century).
15. Bird, in monochrome, after GEN-SHIN (10th century).
16. Landscape, in monochrome. Rapid sketch by KANÔ TÔ-UN.

Painted by KANÔ TÔ-UN. Signed. Seal. Eighteenth century.

2857. Album of drawings, on paper, mostly in monochrome. (From the Siebold Collection, No. 497.)

Designs for sword-guards (TSUBA) and handles of small scabbard knives (KODZUKA).

The book is entitled '*On Tsuba né kagami*' or Manual of Sword-guards, by OKADA MASATOYO.

Dated ninth year of Bunsei (1826).

The designs, which are elegantly drawn with a fine brush, are about one hundred in number. A few bear inscriptions as follows:—

1. Tsuba design. Plum blossoms. Made by YÔ-SAI.
- 5a. Tsuba design. Chrysanthemums. Drawn (copied) by TO-GIOKU.
- 5b. Reverse of the last. Made by GEN-I-SHA. Drawn by TO-GIOKU.
8. Tsuba design. Cherry blossoms. Drawn by TO-GIOKU.
- 11 and 12. Tsuba designs. Cloud dragons. Seal "SU-KOKU."
13. Tsuba design. Interwoven rings. Made by KANÉ-IYÉ.
- 16a. Tsuba design. Wave dragon. Engraved by CHO-GWA-KO. Drawn by TÔ-GIOKU.

- 18b. Tsuba designs. Pine branches. Made by MI-BATA. Drawn by Tō-GIOKU.
- 19a. Tsuba design. Ground plant. Seal (of designer?) SEI-KOKU.
- 19b. Reverse of the last. Engraved by JU-MIO-SAI. Drawn by "the ancient Tō-GIOKU."
21. Tsuba designs. Boatman. Drawn by UTA KAGÉ-MASA.
22. Ko-dzuka. Three Chinese landscapes. Drawn by Tō-GIOKU.
- 24a. Tsuba design. Cloud dragon. Drawn by "the ancient MASA-YOSHI."
- 24b. Reverse of the last. Dragon quitting the waves. Drawn by MASA-YOSHI at the age of 69.
25. Tsuba design. The Thunder-god. Drawn by KĀ-SŌ-SAI.

MASA-TOYO, whose name appears after the title, is referred to in the *Kinko benran* as a pupil of NOMURA MASA-MITSU. His common name was SAGORO, but he seems to have adopted the surname of his master NOMURA. He lived in Ashiu (Awa), one of the four provinces of Shikoku.

MISCELLANEOUS ROUGH SKETCHES.

2901 to 2919. A set of nineteen unmounted drawings, on paper, painted in colours. Sizes various.

Designs for screens.

Painted by **BUN-KŌ**. Signed. Dated fourth year of Kōkwa (1847).

2920 to 2976. A set of fifty-seven unmounted drawings, on paper, painted in monochrome. Sizes various.

Miscellaneous rough sketches : originals and copies.

Painted by **EI-RIN**. Nineteenth century.

2977 to 2983. A set of seven unmounted drawings, on paper, painted in colours. Size, $16\frac{1}{4} \times 11$.

Saints and Genii.

Sketched in the style of **GESSEN**. Artist unknown. Nineteenth century.

2984 to 3014. A set of thirty-one unmounted drawings, on paper, painted in colours. Size, $19 \times 7\frac{1}{2}$.

Miscellaneous rough sketches ; designs for kakémonos.

Artist unknown. Nineteenth century.

3015 and 3106. A set of ninety-two unmounted drawings, on paper, painted in colours. Size, $7\frac{3}{8} \times 10\frac{3}{8}$.

Rough sketches of Japanese scenery.

Painted about 1875. Artist unknown.

3107 to 3383. A set of two hundred and seventy-seven drawings, on paper, painted in monochrome and colours. Sizes various.

Miscellaneous sketches by various artists.

Nineteenth century.

3384 to 3399. A set of sixteen unmounted pictures, on paper, painted in monochrome and colours.

Rough copies from various artists, Chinese and Japanese.

EMBROIDERIES.

The embroidered picture (*niu-haku*) is historically coeval with painting. The art was once extensively used in the production of Buddhist kakémonos, and works of this kind attributed to SHÔTOKU TAISHI and CHIJÔ-HIME are still extant; but it was also in early times an accomplishment of ladies of rank, as in European countries during the middle ages. For the embellishment of robes, sashes (*obi*), wrappers (*fukusa*), &c., it has long constituted an industry of great importance, which has its chief centre in Kioto. The work is in the hands of artizans, who carry out designs supplied by or adapted from the works of painters of the various schools. A combination of embroidery with stencil printing is frequently met with both in wrappers (*fukusa*) and robes.

In recent years large embroideries, in emulation of the old European tapestries, are made for the foreign market, and an active manufacture of screen decorations is carried on in Kioto and other parts of Japan.

3501. Kakémono. Embroidery on silk. Size, $24\frac{1}{2} \times 11\frac{1}{4}$.

Buddhist divinity. Kwanyin P

Seventeenth century (?).

3502. Kakémono. Embroidery on silk. Size, $37 \times 13\frac{1}{2}$.

Crane flying above the waves.

The diaphanous texture of the silk upon which the work is executed allows the wall surface behind the picture to appear as a background to the design.

Nineteenth century.

3503. Kakémono. Embroidery on silk. Size, $36\frac{1}{2} \times 14$.

Cranes and peonies.

Nineteenth century.

3504. Kakémono. Embroidery on silk (transparency). Size, 28×10 .

Chrysanthemums.

Nineteenth century.

- 3505.** Kakémono. Embroidery on silk (transparency). Size, $13\frac{1}{2} \times 20\frac{1}{2}$.

Rabbits and peach-tree.

Nineteenth century.

STENCIL PRINTS.

A mode of colour printing, upon the same principle as the stencil work of Europe, was introduced by SOMÉ-YA YŪ-ZEN, a well-known dyer of the latter part of the seventeenth century. The whole picture is upon a single piece of silk, the different bordering materials of an ordinary kakémono being imitated by stencilled patterns. The art is brought to such perfection in the present day that the products are sold as hand paintings. Interesting descriptions of this and the allied processes will be found in Dresser's 'Industrial Arts of Japan.'

- 3521.** Kakémono, on silk, printed in colours. Size, $35\frac{5}{8} \times 15\frac{3}{8}$.

Cranes.

Nineteenth century.

- 3522.** Kakémono, on silk, printed in colours. Size, $37\frac{3}{8} \times 11\frac{1}{2}$.

Chinese scene.

A sage with a large sun-hat is crossing a bridge to reach a house, in the verandah of which is seated a lady.

The mode of execution is similar to that in the preceding picture.

WOOD ENGRAVINGS.

- 3532.** Kakémono. Wood engraving. Size, $26 \times 10\frac{1}{2}$.

Daikoku.

The execution of the cut is rough, but displays some artistic power. The original block is said to have been engraved by KŌBŌ DAISHI in the early part of the ninth century. If genuine, it would prove that pictorial woodcuts were made by the Buddhist priesthood nearly seven centuries before the art was applied to book illustration, but as remarked in the Introduction, the number of works of art attributed with obvious falsity to KŌBŌ DAISHI and other prominent leaders of the early Buddhist Church, is so great as to cast doubt upon the authenticity even of specimens which present no decided signs of a fabricated history.

3533. Kakémono. Wood engraving. Size, $50\frac{1}{2} \times 22$.

Iyéyasu and his eighteen celebrated retainers.

The block from which the impression is taken probably belongs to the last century.

WOVEN PAPER PICTURE.

3541. Unmounted drawing on woven paper, painted in monochrome. Size, $38\frac{1}{2} \times 18\frac{1}{2}$.

Mandjus'ri and devotee.

The subject has been painted partly upon one, partly upon the other of two sheets of paper, each sheet is then cut into narrow strips, in the one case lengthwise, in the other transversely, and the strips are interwoven. The drawing as seen in the completed picture has somewhat the effect of needlework, and any beauty of line it may have possessed is necessarily spoiled by the perverted ingenuity of the process to which it has been subjected. See also No. 114 Chinese.

Artist unknown. No signature. Seal (TO-REKI(?)).

BASSO-RELIEVO PICTURE IN PLASTER.

3551. Framed picture in plaster, partly modelled in low relief, partly painted. Size, $12\frac{7}{8} \times 23\frac{1}{2}$.

Landscape. A temple pavilion built out over a lake.

Copied by KAN-DŌ from a drawing by TACHI-BANA NO MORIKUNI. Signed KAN-DŌ SAN-JIN. Seal.

This kind of picture appears to be of recent origin, probably within the last thirty years. The border, which is painted in imitation of a wooden frame, is a part of the slab of plaster upon which the subject is depicted.

CALLIGRAPHY.

3561. Kakémono. Specimen of calligraphy. Written upon silk. Size, $41\frac{1}{2} \times 11\frac{3}{4}$.

Framed or mounted specimens of calligraphy are as common and as highly prized as pictorial designs. Writing is a fine art in China and Japan, and, as such, ranks second to none in the estimation of the educated classes, and is in a certain sense the basis of Japanese pictorial art. Like painting, it has its great masters, and the history of the accomplishment is enveloped by a halo of the marvellous, which almost casts into shade the stories of KANAOKA's horse and CHŌ DENSU's Atchalā.

3562. Unmounted specimen of calligraphy, on paper. Size, $46\frac{1}{8} \times 20\frac{1}{8}$.

A large and complicated character executed by an uninterrupted stroke of a broad brush. The perfection of its proportions, the firmness of line, and the grace of the various curves will demonstrate the extraordinary command of pencil acquired by the Oriental calligraphist.

Signed. Seal.

APPENDIX.

SEALS, SIGNATURES, INSCRIPTIONS, &c.

THE custom of appending to a picture a mark personal to the artist is not of very old date in Japan, although existing from an early period in China; but since the middle of the fifteenth century the seal, with or without the signature, is seldom absent, except in Buddhist paintings, and portraits of important personages, in either of which cases the introduction of the artist's name would usually be regarded as in bad taste.

The seal not unfrequently appears without the name, especially in the works of the early Kano artists; but the signature is never, unless by accident, written without the seal or a hand-drawn sign (*Kakihan*) as a substitute.

Artists commonly possess a variety of seals, and as the seal characters can be deciphered only after a special study, and when read may give only a fanciful name differing from any of the appellations by which the painter is known to the public, their use is often very perplexing. Fortunately, however, some guidance may be obtained from books of facsimiles such as the *Kun in Hōsho*, *Man-pō zensho* and others, which may be used to identify doubtful impressions;* but difficulties, arising partly from the incompleteness of these collections and partly from the number of forgeries to be found in the market, will often require the aid of special experts for their elucidation.

The seal is impressed with red ink (consisting chiefly of vermilion, and oil of *Sesamum Orientale* with a little wax), and is usually placed in the lower part of the picture, below the name. Etiquette pronounces it "impolite" to assign an elevated position to the stamp, but this rule, as well as that which forbids its appearance altogether in Butsu-yé and portraits, is not always observed.

Besides the name-seal, another stamp is frequently met with in Chinese, and sometimes in Japanese kakémonos, called the *Kuam-bō*,

* The following is a list of books containing facsimiles of seals—

| | |
|---|-------------------------------------|
| <i>Kun in Hōsho.</i> 1810. | <i>Honchō Gwa-shi.</i> 1693. |
| <i>Man-pō zen-sho.</i> 1694. | <i>Shō-gwa zen-sho.</i> Circa 1862. |
| <i>Gwa-ko Sen-ran.</i> 1740 (Kano school only). | <i>Shō-gwa-kai-sui.</i> 1833. |

which marks the point at which the artist began his work, and commonly includes the characters of a familiar classical sentence or verse of poetry.

Should a calligraphist contribute a verse or other inscription to the picture, his seal, with or without the signature, is commonly appended to the composition; and, in instances where the writer is of greater note or higher rank than the painter, the seal of the latter may be omitted.

Other seals, occasionally found in old and valuable pictures, are those of owners, or of connoisseurs who have examined the work in the capacity of experts.

The signature was frequently omitted by the artists who lived anterior to the seventeenth century, but is found in nearly all pictures of subsequent date.

The nature of the signature varies considerably, the artist not only having the choice of many real and assumed names, but diversifying them by various titles or fanciful appellations. The laws of pronunciation of the characters forming a name are moreover very complex, and it may require a knowledge not always possessed even by educated Japanese to select the right reading.

The artist is most commonly known by his personal name, or by a *go* or professional name (*nom de pinceau*), the family cognomen being often omitted, and in some cases altogether unknown.

In signatures both the family and personal names may be written, as Kano Tōshun (the family name being placed *first*), or the personal name only, as Tsunénobu for Kano Tsunénobu, and by exception one character only of each or either name may appear as Oka Kan for Oka-da Kan-rin.

Various titles may accompany the name, and in pictures of the Tosa school these may constitute a formidable array. Thus in No. 268 Tosa Mitsuyoshi signs 'Sho-roku i-no-gé, Sakon-yé no Sho-gen, Fujiwara no Mitsu-yoshi'; and in No. 238, Tosa Mitsusada writes himself 'Édokoro Adzukari, Shogo-i-gé, Tosa no Kami, Fujiwara no Mitsusada'; the first two words giving his official position as keeper of the Imperial pictures, the succeeding term defining his precise rank, and the appellation Tosa no Kami, or "Lord of Tosa," being a complimentary title which appears to have become hereditary in the Tosa line. Fujiwara was the name of the clan, and Mitsusada the personal name, that by which the artist would actually be recognised.

The titles conferred upon artists, exclusive of ordinary degrees of nobility and official rank, are as follows:—

É-dokoro, *É-sho* or *Gwa-sho*. The name of an office, said by some authorities to date from the eighth century, bestowed upon distinguished painters attached to the court, and usually falling to the lot of members of the Fujiwara or Tosa family. The duties attached to the position are not well known, but probably included

the execution of paintings under the direction of the Emperor. The office of *Kasuga Yé-dokoro* is said to have been associated especially with Buddhist art. According to the *Honchō Gwashi* the first appointment was conferred upon Fujiwara no Takayoshi (11th century).

É-dokoro adzukari. Keeper of the Imperial collection of pictures.

Hōin, Hōgen, and Hokkiō. Titles originally belonging to the Buddhist priesthood, but subsequently conferred by the Shōguns upon artists (chiefly of the Kano school), who had nominally retired into the bosom of the Church.* They conveyed no definite rank, but nevertheless brought more or less social consideration. Their relative importance is indicated by the order in which they are named. In signatures they may be placed either before or after the name. (See Nos. 1276, 1279, and 1377.)

The self-assumed titles usually adopted after the nominal retirement from worldly cares are very numerous. Those more commonly appended to names of artists are:—

San-jin. Hermit, or man of leisure. Lit. "man of the mountains," in allusion to a custom in ancient times amongst Chinese men of learning of retiring to philosophize in rural or mountain retreats when fatigued with the turmoil of the world. (See No. 635.)

San-téki. Has a similar signification as a man in retirement.

Son-jin. Villager.

Ishi. A retired writer or artist.

Cho-sha, Gio-jin, or Gio-shi. An angler. Really a man of leisure. It probably alludes to the occupation of Kiang Lü-shang, who occupied himself in fishing while waiting for a call to fame.

Yu-jin, Kan-jin. Man of leisure.

Gu-jin. Stupid fellow.

Ya-jin. Uncivilized man.

Chin-jin. A useless or unserviceable person. An obtrusively modest designation which, like most expressions of the kind, must be regarded merely as a dictate of "the pride that apes humility." (See No. 668.)

Kwai-shi. A lover of antiquities.

Gwai-shi. One who records from without, *i.e.*, independently. (See No. 669.)

Gwa-shi. Pictorial artist. (See No. 870.)

Dō-jin. One who practises religious austerities. (See No. 642.)

Shiū-jin. Master or owner (of a house). (See No. 610.)

* It is a frequent custom in Japan for men who have passed middle age to shave their heads and nominally or actually to resign the charge of their worldly affairs to their successors. In this retirement, expressed by the term *inkō*, the person holds a relation to the Buddhist Church somewhat like that of the Abbé to the Roman Catholic Church. It often occurs, however, that his worldly activity continues without diminution, and may even be replaced by a power greater, because more subtle, than that previously wielded.

Mon-jin. Pupil. (See No. 1227.)

Rō-jin. Man of years. The terms *Gwa-kiō Rōjin*, or "Old man infatuated with pictures," and *Rōjin Manji*, "The Ancient of a Hundred Centuries," were assumed as names by HOKUSAI in his later years. (See No. 1005.)

Jo-shi. Female writer or artist. (See No. 709.)

Almost every artist has one or more *noms de pinceau*, which may be employed in substitution for his real name. Such appellations were especially affected by painters of the Popular school. Thus all the names by which HOKUSAI is known (*Katsushika Hokusai*, *Sōri*, *Saitō*, *Tamé-ichi*, &c.) are of this kind, while his true family and personal names still remain a matter of uncertainty.

These *go* names or professional designations are often assumed in an incomplete form by pupils. Nearly all the followers of HOKUSAI adopted one or other of the two characters forming the name, as in the cases of HOKKEI, HOKU-BA, and I-SAI; and more rarely the entire name has been transferred or appropriated, as when UTAGAWA KUNISADA abandoned his personal name in favour of that of his predecessor TOYOKUNI, and became thenceforth "TOYOKUNI THE SECOND."

The age of the painter is frequently recorded after the signature, but seldom until an advanced period of life has been attained.*

The date of execution of the work is sometimes written upon it, and is recorded either by means of the *Nengō* (a period of years corresponding to a reign or part of a reign) or the Cycle of sixty years. In the latter case it may be impossible to determine the age of the picture. Both systems of indicating time are extremely troublesome, even to the Japanese.

Descriptive and poetical inscriptions are frequently written near the drawing, and in some cases the calligraphy so introduced may be of greater value than the pictorial work.

Old and important paintings are often guaranteed by written certificates from some recognized connoisseur. The value of such documents is, of course, subject to variation from circumstances of the same kind as those which affect the credibility of similar assurances of authenticity in Europe.

* Age in Japan, as in China, carries with it a claim to respect *per se*, and hence when a man has long passed the meridian of life he is proud to make known his full tale of years, and is perhaps occasionally tempted to enlarge his title to consideration by fictitious additions to the true number. In the registration of age the current year is added to the total, so that a person who has just entered his sixty-third year is called sixty-three years old. The ordinary European custom has, however, been followed in all references attached to the foregoing pages, except where inscriptions or extracts are quoted verbatim, and hence the age will appear to be one year less than that given in native accounts.

The words which correspond to the *fecit* or *pinxit* of European painters and are commonly written after the name, are :—

Hitsu, pencil.
Gwa, picture.
Dzu, planned (drew).
Shirusu, marked (drew).
Sei, executed.
Ê-gaku, drew.
Setsu-gô, unskilful pencil.
Sui-gwa, drawn when intoxicated.
Utsusu, copied.
Yoru, following, or after.
Kei, bestowed, or executed.
Mosu, copy.

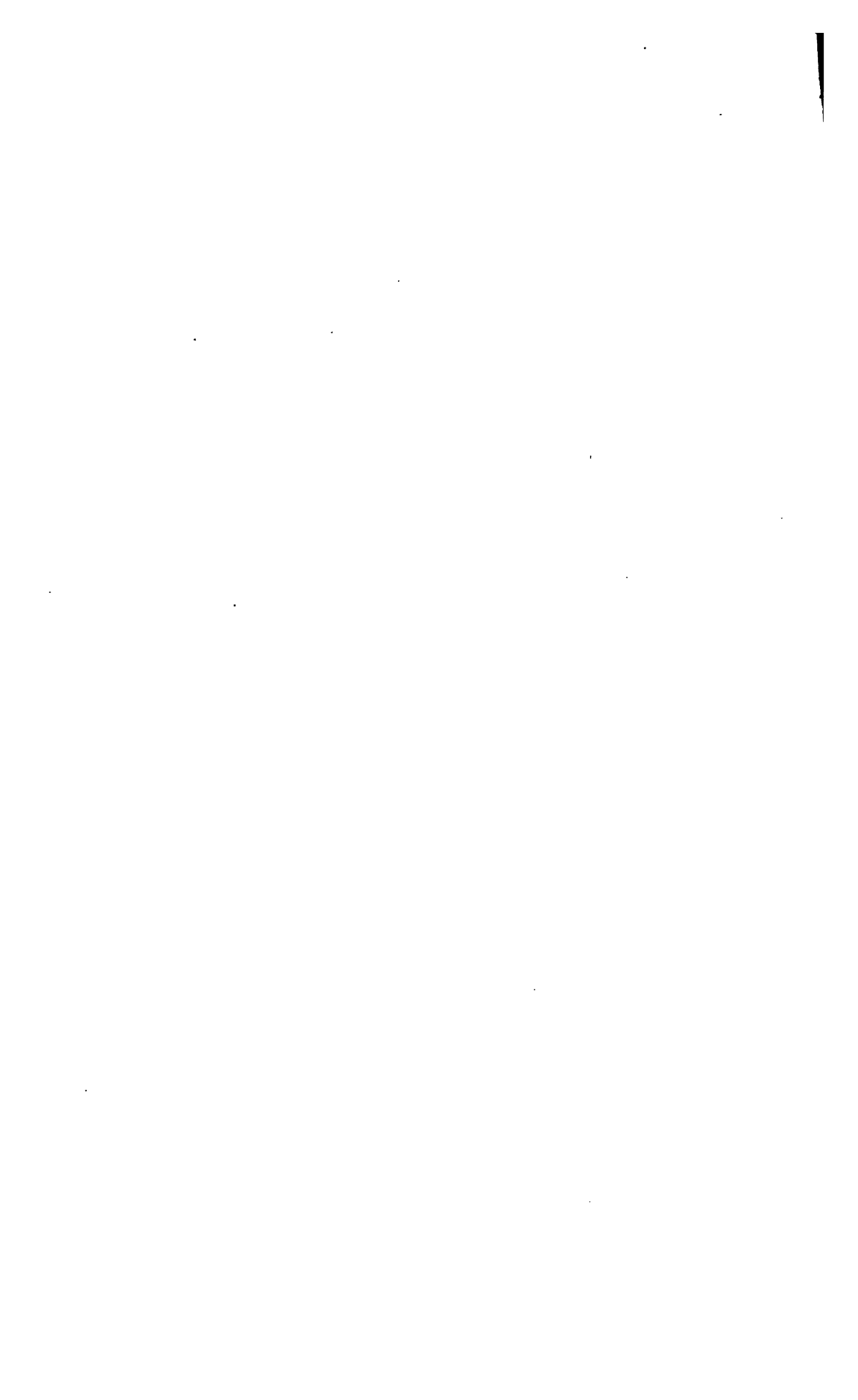
The characters *Utsusu* and *Mosu* do not necessarily imply a *copy* in our sense of the word, but may mean an original picture copied from nature.

The above terms may be qualified by the addition of various expressions, as :—

Wa-shuku, *Tsutsushindé* or *Kin*, respectfully.
Tsutunaku or *Setu*, unskilfully.
Tawamuré ni or *Gi*, for amusement.
Ô-jiu, in response to the request of.
Kokoro-mini, for experiment.
Haidai, respectfully denominated.
Tai-shi. Princely gift. Applied to names of artists,
 &c., conferred by the Sho-gun. See No. 2296.
Tai-mei. Princely order.
 &c. &c. .



CHINESE AND KOREAN
PICTORIAL ART.



CHINESE PICTORIAL ART.

CHINA has hitherto engrossed little of the attention of the busy Western world, and even in the present day the majority of otherwise well-informed Europeans merely regard the great Empire with a languid curiosity that has its chief foundations in false impressions concerning the character and history of the people. It is from no fault of the Sinologist that the knowledge is not more widely spread. He has spared no toil, even in the most arid regions of research, and has brought to light an abundance of well-sifted fact for those who care to take advantage of it; but unfortunately the greater part of the product of his labour is too abstruse to interest a large section of the public. The only field whose outcome is likely to afford results that will command a wide appreciation is that of art, but although much has here been successfully accomplished, the richest corner still rests unexplored, for there yet remains, outside the treasures of ceramic ware, jade, ivory, and metal work which we have already learned to admire, a mine of wealth awaiting the effort of those who possess the qualifications and opportunity necessary for the investigation, and all lovers of the beautiful will have reason to be grateful when the pictorial treasures of the Middle Kingdom are brought within their ken.

The task of research has some difficulties, for the amount of material has long been suffering progressive diminution under a variety of destructive agencies, and the special faculty essential for the detection of the precious relics may be wanting even where all the other requisites for the undertaking are present; but the time cannot be far distant when the attempt will be made. In the meantime the writer offers as a first contribution to the future store, a few fragments of knowledge gathered in Japan.

It must be premised that for the archæologists of Egypt, Assyria,

and Greece, the art products of China are *not* ancient. M. Julien has already demonstrated the comparatively recent origin of the higher developments of the Ceramic industry;* the oldest specimens of Glyptic art that bear marks of the higher æsthetic culture are Buddhistic images,† the production of which is necessarily posterior to the introduction of the religion from India in the reign of the Emperor Ming Ti (A.D. 62); and as yet there is no evidence to show that the Pictorial art which existed before the same event, had emerged from its rudimentary stages.

The early history of Chinese Pictorial art is very obscure. Native authors allude to it as one of "the six branches of calligraphy"—that which teaches "the forms of matter"—and thus refer its origin to the legendary era; but no satisfactory record of the name and achievements of any individual painter appears before the third century A.D., nearly two hundred years after the importation from India of the Buddhistic pictures and images, which probably formed the starting-point for a new and ambitious phase of a previously undeveloped art.

The first painter whose name has been found in history was TSAO FUH-HING (Sō-futsu-kō‡), who served under the Emperor Sun Kūan in the third century A.D. He was noted for the delineation of figures and dragons, and is said to have executed Buddhist pictures for the temples which were then becoming rapidly multiplied. Two marvellous legends are all that remain to celebrate his genius. One of these repeats the story, already familiar to European ears, of a painted fly so skilfully introduced into a picture, that the critic (in this case an Emperor) raised his hand to brush the supposed insect from the paper:—the other fable, one of the first amongst a multitude of similar myths, relates how the display of a dragon § delineated some centuries before by the same artist, caused the

* M. Julien places the invention of porcelain between the years 185 B.C. and 87 A.D. It is probable however that no specimens in accordance with modern European standards of beauty were produced before the Yuen dynasty.

† The so-called "ancient vases of the Shang Dynasty," (1766 to 1122 B.C.) possess considerable beauty of shape, but are essentially barbaric in design, and offer no indication of study of natural forms. The dates assigned to them are moreover open to suspicion.

‡ The name placed within brackets after the Chinese name is that by which the artist is known in Japan.

§ The dragon is believed to be the dominant spirit of the waters and to pervade the storm-cloud.

clouds to gather in the sky and the rain to fall upon the earth in time to avert impending famine.

The next artist, concerning whom any precise information is attainable, was CHANG SANG-YIU (Chō-sō-yu), who lived about the middle of the sixth century, and was engaged by the devout monarch WU TI as a painter of Buddhist pictures. It is uncertain whether any of his works are now in existence, but his name is frequently referred to as that of a master whose style was imitated by many later celebrities. Like every great artist in China and Japan, he has given employment to the ingenuity of fable-mongers. They tell us that he once delineated a wondrous dragon. No sooner was the picture completed by touching in the eyes than a black cloud suddenly arose from the paper, and filling the chamber, sent forth peals of thunder. In the midst of the elemental strife the monstrous creation of the pencil became instinct with life, and bursting through the walls vanished into the sky.*

The principal artists of the seventh century were YEN LI-TEH (En-riu-toku); his younger brother, YEN LI-PUN (En-riu-hon), who is chiefly remembered by a series of portrait studies of historical paragons of learning and loyalty; and CHANG YŪEH (Chō-setsu), who lived a little later than these, and though greatly esteemed as a painter, is better known as the Minister of State to the Emperor HUAN TSUNG. He died A.D. 730, at the age of sixty-three.

Several famous painters left their mark on the history of the eighth century. The greatest of these was WU TAO-TSZ' (Go Dōshi), after whom came two lesser luminaries—WANG WEI (Ō-i), and HAN KAN (Kan-kan).

WU TAO-TSZ' was engaged as a court artist by the Emperor Ming Hwang (Tō no Genso). It was only after a long struggle against poverty, and a failure to attain proficiency as a calligraphist, that he turned his attention to painting, to win in that calling a celebrity scarcely paralleled before or since.

In style, he followed the masterpieces of CHANG SANG-YIU, with whom he was declared to be identified by metempsychosis. He was especially famous as a designer of Buddhist pictures, and his por-

* Such stories, strained as they are in conception and hackneyed by repetition are perhaps worthy of notice, partly as a mark of the esteem in which certain artists were held, and partly to indicate the existence of an ideal of realism in art which the painter rarely attempted to attain in practice.

traitures of Kwanyin and certain other divinities are still regarded as the models for priestly artists; his landscapes were of extraordinary vigour, and full of picturesque beauty; and his delineations of animals are said to have been life-like to an illusive degree.

His works are now chiefly known by copies, some of which are marked by a force and unconventionality rarely seen in the paintings of later artists; but the specimens are insufficient to allow a fair judgment of his capabilities. An original altar-piece, representing the *Nirvāna* of Sākyamuni, is preserved at the temple of Manjuji, in Kioto, and some landscapes and Buddhist figures have been engraved in various Japanese albums. The former work, in dignity of composition, and in the extraordinary truth of expression and action marking the figures of the weeping divinities and disciples, manifests a genius possessed by few of the Buddhistic artists of later centuries, who have indeed been content to copy the design of the T'ANG master with a fidelity that speaks volumes as to their estimation of the original.

The myths by which his admirers have sought to embellish his renown are very curious, though now somewhat weakened by frequent repetition and imitation. One writer thus recites his praise: "It is told that an ancient artist painted a picture of a woman, and when the representation was pierced in the region of the heart it shrieked aloud—WU TAO-TSZ' sketched a mule for the decoration of a temple hall, and every night the priests were disturbed by the sound of neighing and trampling. CHANG SANG-YIU painted a dragon which came to life and ascended to the clouds—WU TAO-TSZ' also limned a dragon which seemed to move before the spectator, and when a storm approached, the clouds gathered around the picture."* The legend, which celebrates the disappearance of the artist from the worldly stage, has a strong Taoist flavour. "In the palace of Ming Hwang, the walls were of great size, and upon one of these the Emperor ordered WU TAO-TSZ' to paint a landscape. The artist prepared his materials, and concealing the wall with curtains commenced his work. After a little while he drew aside the veil, and there lay a glorious scene, with mountains, forests, clouds, men, birds, and all things as in nature. While the Emperor gazed upon

* In some accounts the dragon story is identical with that related of CHANG SANG-YIU.

it with admiration, WU TAO-rsz', pointing to a certain part of the picture, said, 'Behold this temple grot at the foot of the mountain—within it dwells a spirit.' Then clapping his hands, the gate of the cave suddenly opened. 'The interior is beautiful beyond conception,' continued the artist, 'permit me to show the way, that your Majesty may behold the marvels it contains.' He passed within, turning round to beckon his patron to follow, but in a moment the gateway closed, and before the amazed monarch could advance a step, the whole scene faded away, leaving the wall white as before the contact of the painter's brush. And WU TAO-rsz' was never seen again."

WANG WEI (Ō-i) was a famous landscape painter, who held high rank at court in the period K'ai Yüan (713-742).

HAN KAN (Kan-kan), a *protégé* of the last, was introduced by him to the notice of the government. It is said that when commanded by the Emperor to study under a noted painter of horses, he declined, with the excuse that "he had already a teacher in the steeds of the Imperial stable."

Other names of painters in the T'ANG dynasty (ending A.D. 907), are LI TSIEN (Ri-zen), the most celebrated artist of his period for figures and horses, who left a son, LI CHUNG-HO (Ri-chiu-wa), also reputed for his skill in the same subjects; YUEN YING (Gen-yei), a clever painter of bees and butterflies; KIANG TAO-YIN (Kiō-dō-in), a landscape painter; and LI CHENG (Ri-sei), whose fame rested principally upon his landscapes.

The names of great artists of the SUNG dynasty (A.D. 960-1206) have reached us in considerable numbers: the principal of these are subjoined:—

KWOH HI (Kwakki), noted for landscape painting after the manner of LI CHENG, flourished in the period KAI PAO (968-976). His works are frequently copied by the Japanese. See No. 160.

I YUEN-KIH (I-gen-kitsu), a famous painter of flowers and animals. The monkey was also one of his favourite subjects.

SU SHE, or TUNG-PO (Sō-sha or Tōba), a famous statesman and poet. As a painter, he is best known for sketches of the bamboo. See No. 160, and Jap. 2856.

CHAO LING-JANG (Chō-rei-jō), noted for landscapes, particularly snow scenes, and for bamboos in the style of SU SHE.

CHAO CHANG (Chō-shō), noted for painting of fruit, grasses, and insects. Twelfth century.

CHAO TSIEN-LI (Chō-sen-ri), a favourite of the Emperor Kao Tsung (1127 to 1163). Painted all subjects, but was most skilful in figure drawings.

LI TANG (Li-tō), also a favourite of Kao Tsung. Noted for paintings of landscape and figures, and for drawings of oxen; flourished in the period Kien Yen (1127-1131).

LI T'IH (Li-téki), a contemporary of the last. Painted birds, flowers, bamboos, rocks, and landscapes.

HWEI TSUNG (Kisō Kōtei), an emperor of the Sung dynasty. Reigned 1101 to 1126. He was gifted with a remarkable talent for the delineation of flowers and birds. Two of his pictures are engraved in the *Wa-kan mei-gwa yen*.

LIANG CHI (Liō-kai), noted for portraits of sages.

WANG TS'UEN (Ō-sen), noted for pictures of landscapes and birds. See Nos. 4 and 5.

LI LUNG-YEN (Li-riu-min, or Li-ko-rin). The most celebrated artist of the SUNG dynasty. He is said to have equalled HAN KAN as a painter of horses, and WU TAO-tsz' in Buddhist pictures; and to have excelled in landscapes and figures. His original drawings were executed in monochrome, upon paper, but he used silk and colours when copying ancient works. The *Nirvāna* in the collection is probably a copy from an older painting. See No. 1.

MAO YIH (Mō-yéki), noted for painting of birds and flowers, and for small landscapes. Flourished in the period Kien Tao (1165 to 1174).

LI NGAN-CHUNG (Li-an-chiu). Twelfth century. Noted for flowers and birds.

MA YÜEN (Ba-yen), one of the greatest masters of the twelfth century. Noted for landscapes, figures, flowers, and birds. He is one of the three painters (MA YÜEN, HIA KWEI, and NGAN HWUI) whose style Japanese artists were most fond of imitating. See No. 156.

MA TAH (Ba-tatsu), the younger brother of the last. Less known than MA YÜEN.

HIA KWEI (Ka-kei), one of the most famous painters in the SUNG dynasty. Flourished in the reign of Ning Tsung (1195-1225). See No. 160.

MUH KI (Mokkei), one of the leading artists of the dynasty. His favourite subjects were dragons, tigers, monkeys, storks, and

wild ducks; but he also painted figures and landscapes. See Nos. 9 and 10, and 161-2.

HWUI SU (Kei-so), celebrated for drawings of birds; lived in the twelfth century. See No. 3.

LI JU (Ri-su), at first a wood-carver, he subsequently became a painter, and was especially renowned for portraits of priests. He flourished in the early part of the thirteenth century, during the reigns of Kwang Tsung and Li Tsung (1190-1265).

CHAO Tsz'-HOW (Chō-shi-ko), noted for pictures of mountain and forest scenery.

CHAO YUNG, or CHUNG MUH (Chō-yō, or Chiu-boku), chiefly noted as a painter of landscapes. See No. 12.

YUH KIEN (Giokkan), a famous artist of the Sung dynasty, who had many followers in Japan.

MI YÜEN CHANG (Bei-gen-shō). Noted as a calligraphist and as a painter of figures and landscapes. His son, MI YIH-JEN (Bei-yu-jin), was also an artist of reputation.

NGAN HWUI (Gan-ki) lived in the early part of the 13th century, and belongs to both the SUNG and YÜEN dynasties. He was the last of the great masters, and is placed with MA YÜEN and HIA KWEE, to form an artistic trinity referred to by Japanese painters under the compound title of BA-KA-GAN (Ma-Hia-Ngan). His pictures were mostly painted in monochrome upon silk. See Nos. 6 and 7, and 2856 Jap.

The list of the artists of the YÜEN, MING, and TSING dynasties is of great length. In the *Gen-min-sei roku*, in which are enumerated the chief painters of these dynasties, some four thousand names are recorded. A few of these are selected as those of the masters with whose works the Japanese were most familiar.

Yüen dynasty :—

MA LIN (Ba-rin), son of MA YÜEN of the Sung dynasty.

MA LIANG (Ba-riō), son of MA YÜEN. See No. 70.

CHAO MENG-FU (Chō-su-go).

Noted as a painter of horses; lived 1254 to 1322. See No. 159, and 2856 Jap.

CHAO TAN-LIN (Chō-tan-rin).

Noted for tigers, birds, &c. See No. 11.

Ming dynasty :—

WANG CHING-MING (Bun-chō-mei); lived 1522 to 1567.

Noted for landscapes and calligraphy.

WANG LIEH-PUN (Ō-riu-hon).

Noted for flowers and landscapes. See No. 24.

SI-KIN KU-TSZE (Sei-kin-kō-ji).

Noted for portraits. See No. 37.

TSZE CHUNG-CHAO (Ka-chiu-shō).

Noted for flowers. See No. 65.

K'IU-YING (Kiu-yei).

Noted for landscapes and figures. See Nos. 22, 23, 97, and 162, and 2856 Jap.

SIEH-SHE SZE-CHUNG (Sha-ji-shin).

Noted for landscapes and figures; flourished 1522 to 1567.
See No. 79A.

CHANG KI (Chō-ki); flourished 1488 to 1506.

Noted for female figures. See Nos. 14 and 169.

WAN CHIN (Bun-shin).

Noted for figures and birds. See Nos. 20 and 21.

LÜ KI (Riō-ki); flourished c. 1490.

Noted for birds and flowers. See Nos. 29 *et seq.*

CHU CHI-MIEN (Shiu-shi-ben).

Noted for birds and flowers. See Nos. 17 to 19.

SHUN KÜ (Shun-kiō).

Noted for birds and flowers. See Nos. 160 and 168, and 226 Jap.

LIU TSUN (Riu-shun); flourished 1465 to 1488.

Noted for figures. See No. 96.

LIN LIANG (Rin-riō); flourished 1457 to 1465.

Noted for birds and flowers. See Nos. 26-7.

PIEN KING-CHAO (Hen-kei-shō); flourished 1403 to 1425.

Noted for birds and flowers. See No. 155.

YUEH CHAO (Gesshiū).

Noted for birds and flowers. See Nos. 38-9.

The styles of art practised in China have been classified in various ways :—

1st. According to period.

That of the T'ANG and Epoch of the Five Dynasties (A.D. 618-960).

- That of the **SUNG** dynasty (960 to 1206).
,, the **YÜEN** and early **MING** dynasties (1206 to about 1450).
,, the later **MING** dynasty (1450 to 1628).
,, the **TSING** dynasty (from 1628).

2nd. By subdivision into the schools of the North and South.

The ancient pictorial art of China created by the native masters of the **T'ang** and perhaps of earlier dynasties, and emulated by the greatest painters of Japan, found a rival in a mannerism invented by the caprice of influential amateurs, and nourished by their admirers. The new school, which became known as that of the South, appeared as early as the **Sung** dynasty. Its leaders were for the most part eminent scholars and men of rank, who found it possible to secure artistic fame without the genius and labour that had enabled their predecessors to establish a national art. The roughest sketch of flower or bird or landscape, provided that it bore the mark of a well-known name, gained an admiration proportionate to the reputation of its producer rather than to the artistic merit of the execution; and although such pictures often displayed much calligraphic power, and even pictorial suggestiveness, the ideal was immeasurably inferior to that set up by the artists of the older or Northern school.

The style of the North maintained its pre-eminence throughout the **Sung** and **Yuen** dynasties; but with the **Ming** period commenced a steady and progressive decadence, which allowed the Southern school to wax stronger in public estimation, until at last the country that had given birth to men of such mould as **WU TAO-TSZ**, **MUH-KI**, **NGAN HWUI**, and a score of others, became represented by an art which is justly despised by the rest of the world.

The evil influence of the Southern school was first felt in Japan in the middle of the last century, under the teaching of a few political refugees from China, of whom **Ifukiu** was the chief. Its adoption, however, did not extend widely until the beginning of the present century, when the affectation of the facile pseudo-art aided the Naturalistic and Popular schools in destroying the last traces of the older schools.

3rd. According to mode of outline.

The style corresponding to the square or formal character
(*Chieh shu*).

The cursive style, corresponding to the "grass" characters
(*Ts'ao shu*).

The intermediate style, corresponding to the characters
between the two former (*Hsing shu*).

A "fine" and "coarse" style were also recognised. It was
the former which was chiefly followed by the artists of the
Yamato school in Japan, while the Kano pictures were
nearly always executed in the bolder manner.

4th. According to mode of colouring.

Monochromes.

Thinly coloured paintings.

Medium-coloured painting.

Highly coloured paintings.

The first classification, that of period, is the most difficult to follow, as the tendency of the Chinese to worship the carefully treasured pictures of the old masters led to constant reversion of manner. As a generalization, it may be said that the best non-Buddhistic pictorial art of the T'ANG, SUNG, and YÜEN dynasties, represented by the paintings of WU TAO-TSZ', MUH KI, and NGAN HWUI, were characterized by simplicity of style, subordination of colour, remarkable calligraphic power in the manipulation of the pencil, and a comparative freedom from conventionality of treatment. The later MING artists, as represented by CHANG KI and K'U-YING, adopted a more decorative manner of painting, in which force and freedom of outline were subordinate to beauty of colouring; but not a few of their contemporaries and successors maintained the more classical style. In the present dynasty no new or distinctive manner has been initiated, except that of the trash executed for the foreign market and mistaken by its Western patrons for typical Chinese art.

The grouping, according to mode of outline, is incomplete, as it bears no reference to colour. The most formal and elaborate pictures belong to the square character style; the free rapid outline which was afterwards carried to an extreme in Japan (as in the sketches of SESHU and KANO TANYU) is that of the cursive hand.

Lastly, the arrangement according to mode of colouring may be used to supplement the deficiencies of the preceding classification. Monochrome drawings in black, or more rarely in red or other colours, were amongst the best works of the most ancient masters. The "thin-colouring," in which pale and flat but highly effective washes of pigment are added, was practised by nearly all the monochrome artists. The "highly-coloured picture" is best exemplified in the Buddhist altar-pieces and less favourably in the secular works of the MING painters, which were imitated in Japan by RYŪRIKIO and some of the modern representatives of the KANO school. Finally, the pictures characterized by moderate use of colour, the *Chiū zaishiki* of the Japanese, were common to the SUNG and later periods.

The Buddhist art of China appears to have differed little from its Japanese descendant. There is, however, much reason to believe that the earliest works of the T'ANG dynasty had derived through India certain elements of Greek art, which were completely lost in later times.

The main features of Chinese art may be summed up as follows:—

1. Drawing calligraphic; beauty of outline and decision of touch being of more importance than scientific observation of form. The sacrifice of the latter element is more marked in pictures of the middle period than in the older works, while both are often lost in the more recent productions of the country. The defect of drawing is, as a rule, most obvious in the rendering of female faces in general, and profiles in particular, and is least marked in birds and other animals whose anatomical forms present the least complexity. The proportions of both men and animals are usually good, and action is forcibly and truthfully suggested.

An exceptionally realistic art, however, occasionally appeared in portraiture, and in the works of at least two artists, CHÊN CHUNG-FUH and SI-KIN KÜ-TSZE, offered examples of great academical truth and power. (See Nos. 13 and 37.)

2. Perspective isometrical. A few works of the pure Chinese school and some Buddhist pictures suggest a rudimentary idea of linear perspective by showing the convergence towards a vanishing point of lines that are parallel in nature, but the point is wrongly placed, and in other respects the rendering of distance indicates a lack of intelligent observation.

3. Chiaroscuro sometimes absent, sometimes represented by a kind

of shading that serves to throw adjacent parts into prominence, without indicating any study of the true appearances. Projected shadows always omitted. Reflections, whether of form, light, or colour, always ignored, unless the repetition of an image upon the surface of a mirror or lake be required by the exigencies of the story.

4. Colouring almost invariably harmonious, but often arbitrary, and either flat, or presenting delicate gradations, which compensate in some degree for the absence of chiaroscuro.

5. Composition good. Appreciation of the picturesque remarkably evidenced in landscape.

6. Sense of humour less strongly displayed than in the pictures of the Japanese, but the other intellectual qualities of the artist are well marked. The inventive capacity of the Japanese popular artists of the last hundred years appears to be greater than that manifested by their Chinese brethren, but it is impossible to be certain upon this point until more extensive opportunities are afforded for the study of the art of the Middle Kingdom.

7. Applications of pictorial art, as in wood-engraving, decoration of pottery and lacquer, embroidery, &c., as a rule, far less intelligent, skilful and varied than in Japan.

The magnitude of the debt in pictorial art that Japan owes to its neighbour will be understood by a comparison of the works of the two countries, in fairly representative collections, and even in woodcut copies, such as those in the *Wa-kan mei-gwa yen* and other books of the same kind.* This obligation the Japanese has never failed to acknowledge with candour and generosity. "Our painting," says a Japanese writer of the last century, "is the flower, that of China is the fruit in its maturity." Europeans, however, who compare the works of the Naturalistic and Popular schools of Japan with the contemporary art of the Middle Kingdom may not be inclined to agree with this modest self-depreciation, for while Chinese pictorial art has been drifting into evil ways, the Japanese have created for themselves an individuality, both in motives and treatment, that has altogether reversed the former relations of the two countries.

Chinese artists, like the Japanese, painted both on paper and silk, and the Japanese method of mounting pictures as *kakémonos* and rolls, is of Chinese origin.

* See bibliographical list appended to preface.

KOREAN ART.

LITTLE can be said with reference to Korean art; partly on account of its close resemblance to the art of China, and partly because of the difficulty in obtaining access to authentic historical facts, and of procuring a sufficient number of representative specimens. It is, however, placed beyond doubt that Korean art in general could claim in ancient times a far higher position than that to which it is now entitled.

The early painters in Japan, before the time of KANAOKA, were mostly Korean immigrants, and were treated with marked respect by the Japanese. The Nara wood-carvings of the Dêva Temple-guardians, attributed to a Korean of the seventh century, are worthy of a sculptor of ancient Greece; the casting of some of the greatest Buddhist bronzes was effected under the superintendence of Korean workmen; brocade weaving was learned in the fifth century from a native of Korea; while in Keramics, the Korean ivory white glaze, and the well-known grey and white ware, were reproduced in the old Satsuma and Yatsushiro pottery, and the *Raku yaki* of the Korean AMÉYA and his descendants provided æsthetic feasts for the connoisseurs of the last three centuries. Hidéyoshi's invasion of the country, at the end of the sixteenth century, unfortunately appears to have led to a rapid decline in the Korean arts; and the recent experience of those Japanese who have effected an entrance into the hitherto jealously secluded kingdom, points to a state of poverty and ignorance that must form a painful contrast with its former dignity, in the days when Korea was the teacher and Japan the pupil. It is worthy of remark that the drawings made by the artist who accompanied the Korean Ambassador to Japan in 1878 (Nos. 224-6) are identical in manner with those of the old Chinese

painters ; while a portrait (No. 227) executed in Korea within the last few years is characterised by an attempt at light and shade that indicates a certain acquaintance with European practice.

As a precautionary hint, it may be mentioned that the so-called "Korean pottery" now sold in London is a very modern Japanese ware of indifferent quality, and is entirely unlike any known ceramic produce of Korea.

The *Kun in Hoshō*, a collection of the seals of painters and calligraphists, enumerates many Korean artists, including one of the kings of the country, but the names would be of too little service to the foreign investigator to justify their reproduction here.

I. CHINESE PICTURES.

1. **Kakémono**, on silk, painted in colours. Size, $76\frac{1}{2} \times 57$.

The Nirvâna of S'âkyamuni.

The details of the subject correspond closely to those of the Japanese-Buddhist pictures Nos. 7 and 8, and do not differ in any important respect from those of the earlier work of WU TAO-TSZ', preserved in the temple of Manjuji at Kiôto (see "Pictorial Arts of Japan").

Painted by LI LUNG-YEN (Jap. RI-RIU-MIN).

Eleventh century.

2. **Kakémono**, on silk, painted in colours. Size, $48\frac{1}{4} \times 25$.

White falcon.

Drawn in a simple but masterly style. The feathers are touched at their extremities and along the central stem with white, and stand out boldly from the dark-brown ground of the silk.

This picture is attributed to the Emperor HWEI TSUNG (Jap. KISÔ KÔRËI), but bears no seal. Beginning of twelfth century.

3. **Kakémono**, on silk, painted in monochrome. Size, $49\frac{1}{2} \times 25\frac{1}{8}$.

Wild geese in the rushes.

The simple, freehanded style of the drawing is that which was most favoured by the great masters of the Sung and Yüen dynasties, and was imitated closely by the Japanese schools of the *renaissance*. There is a prevalent but erroneous impression in Europe that this manner is characteristic of Japanese art.

Painted by HWUI SU (Jap. KEI-SÔ). Twelfth century.

- 4 and 5. A pair of **kakémonos**, on silk, painted in colours. Size, $26\frac{1}{2} \times 12$.

Fowls and peonies.

The manner is very similar to that followed by the Kano school in its middle period.

Painted by WANG TSUEN (Jap. Ô-SEN). Seal. Sung dynasty.

6. Kakémono, on silk, painted in monochrome. Size, 57 × 32½.

Three Rishis, Li T'ieh-kw'ai (Jap. RI TEKKAI), Han Chung-li (Jap. SHŌ-RI-KEN), and Lü Tung-pin (Jap. RYŪ-TO-HIN). See No. 1358.

Three men, of wild büt striking aspect, are seated conversing in a mountain haunt. The background is formed by the rugged fissured walls of a rocky cavern, from a chink in which jets a silvery stream to form a winding rivulet upon the crag-strewn floor. The fantastic limbs of an aged pine and wild plum, the emblems of longevity, fitly complete the scene.

The drawing of the figures is rather calligraphic than naturalistic, but the attitudes and expressions are vigorously portrayed. The profile of Lü Tung-pin conventional and incorrect.

Painted by NGAN HWUI (Jap. GAN-KI). No name or seal. Two certificates of authenticity accompany the picture, one by Kano Yeishin, the other by Kano Korénobu. Thirteenth century.

7. Kakémono, on silk, painted in monochrome. Size, 44½ × 17½.

Li T'ieh Kwai. (See No. 1348.)

The Rishi appears in the usual form as a ragged half-naked man leaning upon a crutch. The face is turned upwards, and from the mouth issues a vapour which ascends bearing the spiritual counterpart in its flight towards the Sacred Mount of the Immortals. The leafy girdle that ekes out the tattered dress is one of the attributes of the Taoist Genii.

Painted by NGAN HWUI. Seal. Thirteenth century.

8. Kakémono, on silk, painted in colours. Size, 25½ × 16½.

A Boy-Rishi.

A childish figure riding upon a goat and carrying suspended from a branch of a plum-tree a cage containing a blackbird. A number of kids are gambolling around him.

Painter unknown. The picture is attributed to HAN KAN (Jap. KANKAN) of the T'ang dynasty, but bears neither name nor seal. It has been retouched in Japan.

The personage represented is probably Hoh Yiu (Jap. Katsuyu), a Taoist Rishi, whose portrait appears in the *Ressen zen Den*, and is frequently introduced in Japanese pictures as a sage clad in a long cloak and riding upon a goat.

- 9 and 10. A pair of kakémonos, on silk, painted in monochrome. Size $45\frac{1}{4} \times 20\frac{7}{8}$.

Eagles.

Vigorously sketched in the style of the Sung dynasty.

Attributed to MUH KI (MOKKEI). No name or seal. Eleventh century.

These pictures originally formed part of a set of three, but the central painting, a representation of Kwanyin, is in the possession of a native collector.

11. Kakémono, on silk, painted in colours. Size, $57\frac{1}{2} \times 33$.

Tiger and cubs.

Bold but conventional in drawing, hair minutely painted. One of the cubs has the spots of a leopard. Compare with No. 2702 by GANKU, who was an imitator of this artist.

Painted by CHAO TAN-LIN (Jap. CHŌ-TAN-RIN). Seal. Certificate by Kano Hōgen Yeishin. Thirteenth century.

12. Kakémono, on silk, painted in monochrome. Size, $16\frac{5}{8} \times 16\frac{5}{8}$. Chinese sage.

Painted by CHAO CHUNG-MUH (Jap. CHŌ-CHIU-BOKU). Seal partially obliterated. Fourteenth dynasty.

13. Kakémono, on silk, painted in colours. Size, $47\frac{3}{8} \times 17\frac{1}{2}$.

Portraits of a sage and attendant.

A remarkable specimen of the art of the Ming dynasty. The faces of the two figures are evidently drawn from nature, the traits are rendered with great truth and delicacy, and sufficient chiar-oscuro is introduced to reproduce the moulding of the features. The dresses and scenery are painted in accordance with the ordinary Chinese practice. Compare with No. 40.

A long inscription in seal characters is written at the head of the picture.

Painted by CHÊN CHUNG-FUH (CHIN CHIU-FUKU). No name or seal. Certificate by Kano Hōgen Yeishin. The picture is also accompanied by an eulogium of the painter, who is said to have drawn the portrait of the Emperor. Ming dynasty; probably fifteenth century.

14. Kakémono, on silk, painted in colours. Size, $40 \times 19\frac{1}{2}$.

Portrait of a Chinese lady.

The drawing is free and graceful, but very conventional; colouring soft and harmonious.

Painted by CHANG-KI (Jap. CHŌ KI). Seal. Certificate of

authenticity by Kano Hōgen Yeishin. End of fifteenth century.

- 15 and 16. A pair of kakémonos, on silk, painted in colours. Size $52\frac{1}{2} \times 24\frac{1}{4}$.

Cranes.

These pictures are very fine specimens of the work of the early Chinese school, and appear to have been the models from which many of the crane designs of the Japanese artists were copied. They have been engraved in the *Gwa-ko Sen-ran*.

Signed SIANG LANG-LAI. Seal. Sung dynasty.

17. Kakémono, on silk, painted in colours. Size, $58\frac{1}{4} \times 27\frac{3}{8}$.

Birds and flowers.

The drawing of the wild geese, roses, &c., is very inferior to that of the works of the Sung artists.

Painted by CHIU CHI-MIEN. Seal. Dated 1578.

18. Kakémono, on silk, painted in colours. Size, $55\frac{1}{4} \times 16\frac{3}{8}$.

Birds and flowers.

Quails, bamboo and convolvulus. Weak in drawing.

Painted by CHIU CHI-MIEN. Seals. Sixteenth century.

19. Kakémono, on silk, painted in colours. Size, $36\frac{7}{8} \times 14$.

Birds and flowers.

Painted by CHIU CHI-MIEN. Seals. Sixteenth century.

20. Kakémono, on silk, painted in colours. Size, $49\frac{1}{4} \times 29\frac{3}{8}$.

Chinese Sages

Three men in the dress of scholars, reading and writing, in a small enclosed garden; two visitors are approaching on horseback, attended by a servant with a fan. Amongst the accessories may be noticed a pair of tame cranes.

The drawing is conventional, and the colouring is in the somewhat heavy style favoured in the Ming dynasty. Compare with No. 38.

Painted by WAN CHIN (Jap. BUN-SHIN). No name or seal. Ming dynasty.

21. Kakémono, on silk, painted in colours. Size, $12\frac{1}{8} \times 16\frac{1}{4}$.

Crow and loquat tree.

Attributed to WAN CHIN. No name or seal. Ming dynasty.

- 22 and 23.** Pair of kakémonos, on silk, painted in colours.
Size, $50\frac{1}{4} \times 21\frac{7}{8}$.

Landscapes with figures.

The pictures are entitled "Plum-flower revelry," and represent a party of learned men repairing to the house of a friend to celebrate by festivity and intellectual amusements the flowering of the plum-trees in early spring. The introduction of the moon in one of the rolls indicates that the "revelry" is nocturnal, but in all other respects the painting is indistinguishable from that of a daylight scene.

Painted by K'IU-YING (Jap. KIU-YEI). Seal. Ming dynasty (fifteenth century?).

- 24.** Kakémono, on silk, painted in monochrome. Size, $36\frac{1}{4} \times 15\frac{7}{8}$.

Landscape. Mountain and valley scenery.

The horizontal line rises nearly to the top of the picture, but a small building in the foreground shows an attempt at perspective, its outlines converging towards a vanishing point, which, however, falls far below the horizon. These half-hearted endeavours to realise visual impressions are not very rare in the pictures of Chinese artists.

Painted by WANG LIEH-PUN (Jap. Ō-RIU-HON). Certificate by Kano Yeishin. Ming dynasty.

- 25.** Kakémono, on silk, painted in colours. Size, $13\frac{5}{8} \times 23\frac{5}{8}$.

Bird and flowers.

Painted by KIANG LI-K'AN (Jap. KIŌ-RITSU-KŌ). Seal. Ming dynasty.

- 26 and 27.** A pair of kakémonos, on silk, painted on monochrome.
Size, $54\frac{3}{4} \times 31\frac{1}{4}$.

Wild geese, lotuses, and rushes.

Painted in the style of the Sung dynasty. The drawing resembles that of LÜ KI (RĪŌKI) (Nos. 27 and 28), but has even greater spirit and freedom of touch. Compare with No. 3.

Painted by LIN LIANG (Jap. RIN-RĪŌ). Sixteenth century.

- 28.** Kakémono, on silk, painted in colours. Size, $42\frac{3}{4} \times 15\frac{3}{4}$.

Wild geese and other birds, with rushes and peonies.

Attributed to LIU CHI (Jap. RĪKU-Ū). No name or seal. Ming dynasty.

29 and 30. A pair of kakémonos, on silk, painted in colours. Size, $77\frac{1}{4} \times 40\frac{1}{2}$.

1. Pheasants and other birds, with plum-tree.

2. Ducks and various small birds, with willow and plum-trees.

Painted by LÜ KI (Jap. RIŌ-KI), of the Ming dynasty. Signed LÜ KI. Seal. End of sixteenth century.

31. Kakémono, on silk, painted in colours. Size, $54\frac{7}{8} \times 28\frac{1}{4}$.

Egrets, martins, &c., with willow and lilies.

Attributed to LÜ KI. No name or seal. Sixteenth century.

The association of the martin and willow, and that of the egret and lily are frequently met with in both Chinese and Japanese pictures.

32. Kakémono, on silk, painted in monochrome. Size, $37\frac{3}{8} \times 18\frac{1}{4}$.

Kite and pine-tree.

Attributed to LÜ KI. No name or seal. Certificate. Sixteenth century.

32a. Kakémono, on silk, painted in colours. Size, $43\frac{3}{4} \times 23\frac{3}{8}$.

Kite and pine-tree.

Painted by LÜ KI. Signed Tsz'-MING LÜ-KI (Jap. SHI-MEI RIŌKI). Seals. Sixteenth century.

33. Kakémono, on silk, painted in colours. Size, $43\frac{7}{8} \times 23\frac{5}{8}$.

Crows quarrelling.

Painted by LÜ KI. Signed Tsz'-MING LÜ-KI. Seal. Dated Wan Leih (1573-1620).

34. Kakémono, on silk, painted in colours. Size, $53\frac{3}{8} \times 29\frac{1}{4}$.

Magpies and bamboos.

Painted by LÜ KI. Signed. Seal. Sixteenth century.

35 and 36. A pair of kakémonos, on silk, painted in colours. Size $38\frac{1}{4} \times 18\frac{1}{4}$.

Insects and flowers.

Painted by KIANG PÊH-CHUN (Jap. KŌ-HAKU-SEN). No seal or name. Certificate. Ming dynasty.

37. Kakémono, on paper, painted in colours. Size $53\frac{1}{2} \times 51\frac{1}{2}$.

Philosopher and disciples.

The principal figure is that of a man past the prime of life, seated

in a large chair and holding in his hand a palm-leaf fan. On the right is a boy carrying a tray upon which are some lacquered cups with golden spoons; towards the left stand two men, probably disciples, in respectful attitudes, and against these a boy with a case of books. A very small white horse is tied to a lacquered post in the foreground near the middle of the picture. The principal accessories are a tortoise, a stag, a crane, and a pine-tree, all of which are emblematic of longevity. A large screen appears behind the philosopher's seat.

The dresses resemble those of Korea rather than of China.

The execution of the painting is very noteworthy. The faces of the three principal figures are drawn with a feeling and a truth of detail worthy of Holbein. The outlines are delicately and firmly sketched, and the shadows, tenderly but correctly indicated, convey a remarkable impression of the modelling of the features. There is a perfect expressiveness and individuality in each head; and the Mongolian traits, especially in the younger disciple, are shown with the utmost fidelity. The whole of the rest of the picture is unfinished, but the accurately studied heads are apparently the only parts which have been taken directly from nature. The animals are conventional and the perspective is isometric.

The accompanying certificate gives as the subject "A Chinese Emperor," but the dresses and accessories are not in accordance with this description.

Painted by SI-KIN KÜ-TSZE (Jap. SEI-KIN-KŌ-JI). Ming dynasty. (Fifteenth century?)

38 and 39. A pair of kakémonos, on silk, painted in colours. Size, $57\frac{1}{2} \times 30\frac{1}{2}$.

Birds and flowers. Summer and winter scenes.

In both pictures the principal objects are a pair of pheasants. The style of execution closely resembles that of some of the paintings of LÜ KI. The combination of snow and flowers in the winter scene will appear strange to European eyes, but in many parts of China and Japan the camellia and plum are in their glory before the winter has begun to pass away.

Painted by YUEH CHAO (Jap. GESSHŪ). Signed. Seal. Ming dynasty.

40. Kakémono, on silk, painted in colours. Size, $52\frac{3}{4} \times 28\frac{3}{4}$.

Birds and flowers.

Painted by WANG YÜEN-MING (Jap. Ō-GEN-MIN). Seals. Ming dynasty.

41. Kakémono, on silk, painted in monochrome. Size, $39\frac{3}{8} \times 20\frac{1}{8}$.
Bamboos bent by the wind.
 A spirited sketch in the graphic style, indistinguishable from the bamboo drawings of the Japanese artist.
 The picture is greatly damaged, but has been carefully remounted in China.
 Painted by TSHIN NGAN-SUN SZE-I (SHIN-AN-KIN SHI-SHO).
 Signed. Seal. Ming dynasty.
42. Kakémono, on paper, painted in colours. Size, $44\frac{3}{4} \times 19\frac{3}{4}$.
Tiger and dragon.
 Painted by CH'AN NAN-P'ING (Jap. CHIN-NAN-PIN). Signed NAN-P'ING CH'AN-SHEN (NAN-PIN CHIN-SEN). Seal. Middle of eighteenth century.
- 43 and 44. A pair of kakémonos, on silk, painted in colours. Size, $54\frac{1}{2} \times 21\frac{7}{8}$.
 1. Peacocks, pine, and peonies.
 2. Cranes, peaches, bamboo, and fungi.
 Painted by CH'AN NAN-P'ING. Seals. Eighteenth century.
45. Kakémono, on silk, painted in colours. Size, $15\frac{1}{2} \times 19\frac{3}{8}$.
Birds and flowers.
 Painted by CH'AN NAN-P'ING in the style of the Yüen dynasty. Signed. Seal. Eighteenth century.
46. Kakémono, on silk, painted in colours. Size, $39\frac{3}{8} \times 13\frac{1}{4}$.
Dogs and peony.
 The dogs, which are ill-drawn, appear to represent the pet animal known to foreigners as the "Chin."
 Painted by CH'AN NAN-P'ING. Signed. Seals. Eighteenth century.
47. Kakémono, on silk, painted in colours. Size, $63\frac{7}{8} \times 20\frac{1}{8}$.
Monkeys and loquat-tree.
 The animals are cleverly drawn, but will not bear comparison with the monkey pictures of SHIHŪ and SŌSEN. (See Shijō School.)
 Painted by CH'AN NAN-P'ING. Signed. Seal. Eighteenth century.

48. Kakémono, on silk, painted in colours. Size, $48\frac{3}{8} \times 21\frac{1}{2}$.
Egrets, martins, and willow.
 Painted in Japan by KING-HU (Jap. KŪYO-KO). Signed.
 Seal. Early part of nineteenth century.
 This picture was painted in Nagasaki.
49. Kakémono, on silk, painted in colours. Size, $44\frac{1}{2} \times 17\frac{1}{4}$.
Birds and flowers.
 Painted in Japan by LING YUN (Jap. RŪ-UN). Signed.
 Seal. Early part of nineteenth century.
50. Kakémono, on paper, painted in monochrome. Size, $55\frac{1}{2} \times 21\frac{7}{8}$.
Bamboos.
 Graphic style.
 Painted by Tsz' KĪAO-LIN (Jap. SHI-KIŌ-RIN). Signed.
 Seal. Eighteenth century (?).
51. Kakémono, on silk, painted in colours. Size, $18\frac{3}{8} \times 12\frac{1}{4}$.
Landscape.
 Painted by YIH-YUN KAO-KIEN (Jap. ICHI-UN KO-KAN).
 Signed. Seal. Eighteenth century (?).
52. Kakémono, on paper, painted in colours. Size, $68\frac{3}{4} \times 36\frac{1}{2}$.
Landscape. Mountain scenery, with figures of sages.
 Painted by MIH-TSIAO WU CH'IH-LI (BOKU-SHŌ GŌ-SHI-REI). Signed. Seal. Cyclical year placed to the right of the signature. Eighteenth century (?).
53. Kakémono, on silk, painted in colours. Size, $39\frac{1}{2} \times 13\frac{1}{8}$.
Landscape. Mountain scenery.
 A downpour of rain is bending the branches of the trees, and half concealing the distant mountains.
 Painted by FANG CHANG (Jap. SHŌ-CHŌ). Signed. Seal.
 Eighteenth century (?).
54. Kakémono, on silk, painted in colours. Size, $35\frac{3}{4} \times 19$.
Blind musicians quarreling.
 A humorous picture, drawn in a style very similar to that of some of the Japanese artists of the Kano school.
 Painted by SHU SZE-YING (Jap. JŌ-SHI-YEI). Signed.
 Seal. Dated second year of Tao Kwang (1822).

55. Kakémono, on silk, painted in colours. Size, $38\frac{3}{8} \times 15$.

Hawk chasing an egret.

Artist unknown. No name or seal. Probably painted about the middle of the Ming dynasty.

56. Kakémono, on silk, painted in colours. Size, $55\frac{1}{4} \times 20$.

Quails, sparrows, and millet.

Painted with a fine brush.

Artist unknown. No name or seal. Ming dynasty.

The association of the Quail and Millet, like that of the Cock and Peony, etc., is commonly met with in both Chinese and Japanese pictures.

57. Kakémono, on silk, painted in colours. Size, $44\frac{3}{4} \times 19\frac{1}{2}$.

Kwanyin.

The goddess is seated upon a rock. A dragon emerges from the waves at her feet.

No name or seal. Ming dynasty.

The figure is probably that of "Kwanyin the Unsurpassable" (see No. 60), with the addition of the dragon. It differs considerably from the ordinary representation of the "Dragon Kwanyin."

58. Kakémono, on silk, painted in colours. Size, $46\frac{1}{2} \times 23\frac{3}{8}$.

Rishi walking upon the waves.

The figure is that of a young man clad in a ragged dress. He walks upon the waves playing a reed-instrument, and carries a basket containing a roll and the fungi (*ling-che*) emblematic of longevity.

Artist unknown. No signature or seal. Ming dynasty.

59. Kakémono, on silk, painted in colours. Size, $12\frac{1}{8} \times 11\frac{3}{8}$.

Thrush.

Artist unknown. No signature or seal. Ming dynasty.

60. Kakémono, on silk, painted in colours. Size, $30\frac{1}{4} \times 14\frac{1}{4}$.

Kwanyin the Unsurpassable.

The goddess, attired in a simple flowing robe, her head surrounded by a large nimbus, is seated upon a wave-beaten rock. A branch of bamboo in a small vase stands by her side.

Compare with the pictures of KANO TANYU and KANO TSUNÉNOBU. (Nos. 1287 and 1304.)

Artist unknown. Ming dynasty.

61. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $50\frac{1}{2} \times 17\frac{1}{2}$.
Archer and children.
 Artist unknown. No signature or seal. Ming dynasty.
62. Kakémono, on silk, painted in colours. Size, $14 \times 11\frac{1}{2}$.
Birds and flowers.
 Painted by FĒNG SUEH (Jap. HŌ-SETSU). Signed. Seal. Eighteenth century (?).
63. Kakémono, on silk, painted in monochrome. Size, $38\frac{1}{2} \times 16\frac{1}{2}$.
Birds and plum-tree.
 Painted, in Japan, by SI-YUEN FĒNG-TSZ' (Jap. SAI-YEN HŌ-SAI). Signed. Seal. Eighteenth century.
64. Kakémono, on paper, painted in monochrome. Size, $37\frac{1}{2} \times 16\frac{1}{2}$.
Sparrows, bamboo, and plum-tree.
 Painted by TSIU-TING YU-SUNG (Jap. SHIU-TEI YO-SHO). Signed. Seal. Eighteenth century (?).
65. Kakémono, on silk, painted in monochrome. Size, $46\frac{1}{2} \times 15\frac{1}{2}$.
Bamboos.
 Compare with No. 58.
 Painted by TSZE CHUNG CHAO (Jap. KA-CHIU-SHŌ). No name or seal. Certificate of authenticity by KANO ISEN IN HŌIN. Ming dynasty.
66. Kakémono, on silk, painted in colours. (Presented to the Collection by A. W. Franks, Esq., F.R.S.) Size, $54\frac{1}{2} \times 19\frac{1}{2}$.
Hwang Ch'u-p'ing (Jap. KŌ-SHŌ-HEI) turning stones into sheep.
 Painted by CHUNG KWŌH-TSZ' (Jap. SĒSEN CHIU-KOKU-SHI). Signed. Seal. Temp. nineteenth century.
 Hwang Ch'u-p'ing (Jap. Kōshōhei) was a Chinese shepherd who retired with a Taoist priest to Mount Kin Hwa in the 4th century and never returned. More than forty years after his disappearance, his brother Ch'u-ki (Shōki) learned that he was tending sheep in the mountains, and went thither to seek him. The two at length met with great joy. After a time Ch'u-ki, perceiving no trace of the brother's flocks, asked their whereabouts, and Hwang Ch'u-ping, in reply, pointed to a number of white stones scattered about the ground; then, laughing at the perplexity of his companion, spoke to the apparently inanimate objects and touched them with his stick, and they immediately became changed into sheep. Ch'u-ki gave up his wife and children to follow his brother, and eventually shared with him the immortality of the genii (*Ressen zen den*).

67. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $25 \times 17\frac{1}{2}$.

Winter scene. "The parent stream of Leu Hai Shan and the stream of Mih Shan."

Sketched in ink and lightly tinted with colour. Touch somewhat resembles that of the early artists of the Kano school.

Artist unknown. Two seals. Eighteenth century (?).

68. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $35\frac{3}{4} \times 19\frac{1}{8}$.

"An inebriated woman" (P Si She).

A Chinese lady richly attired after the ancient manner, leaning upon two girls, who bear the miniature canopies held over the heads of personages of high rank. Two other attendants carry wine-vessels and an incense-box.

Painted by Hō-SEN from a picture by Tō-SHI. Eighteenth century (?).

Si She is associated with Yang Kwei-fei, the mistress of Ming Hwang (see No. 668) and Li Fujên, the concubine of Wu Ti of the Han dynasty, as one of the proverbial beauties of China. She was a fatal gift to the prince Fu Ch'a (B.C. 473) from his enemy Kow Tsien, the ruler of Yüeh. After the passion excited by her charms had accomplished the downfall of her besotted paramour, she was abducted and killed by Fan Li, the counsellor of Kow Tsien, who had determined thus to free his master from the danger to which Fu Ch'a had succumbed.

69. Kakémono, on silk, painted in colours. Size, $36\frac{1}{2} \times 14$.

Landscape. Mountain scenery, with cranes.

Artist unknown. No signature. Two seals. Seventeenth century (?).

70. Kakémono, on paper, painted in colours. Size, $22\frac{1}{2} \times 13$.

Landscape.

Painted by MA LIANG (Jap. BARIÖ). Signed. Seal. Yüen dynasty.

71. Kakémono, on silk, painted in colours. Size, $37\frac{1}{4} \times 17\frac{3}{4}$.

Chinese sages.

Two sages meeting beneath a pine-tree are going through the ceremonies of a polite salutation. Their clothing and the branches of the tree are agitated by a strong wind.

Painted with a fine brush. Artist unknown. No name. Two seals. Ming dynasty.

This picture has been copied, with slight variations, by KANO

MORONOBU (see No. 1262). It undoubtedly has reference to some legend, but the subject has not been identified.

72. Kakémono, on paper, painted in colours. Size, $66\frac{1}{2} \times 16\frac{1}{2}$.

Landscape. Mountain scenery.

A very modern production, probably painted within the last ten years. It is, however, in the old style, and though hastily sketched, is picturesque and shows considerable force of design. It is of interest as evidence that the ancient art of China has not entirely fallen into neglect.

Artist unknown.

73. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $69 \times 38\frac{3}{4}$.

The genii at Kw'ên Lun.

Si Wang Mu is seen in an open space in the mid-distance surrounded by her attendants. Near by stands Lao Tsz' (who bears a strong resemblance to Fukurokujiu, the lofty-headed member of the "Seven Gods of Good Fortune" of the Japanese), the Emperor Muh Wang, and another figure. Tung Fang-so, T'ieh Kwai, and many other of the Rishi, made familiar in Japanese sketches, are shown approaching the place of reception. In the foreground a multitude of genii, riding upon various animals, are arriving upon the scene, and are watched with great interest by scattered beves of beautiful girls, the retinue of the fairy queen. The sacred peaches, which convey the gift of longevity, appear in luscious profusion.

Artist unknown. Eighteenth century (?).

Kw'ên Lun (Jap. Konron), fabled as the abode of Si Wang Mu (see No. 705) and her husband Tung Wang Kung, and the haunt of the genii, is a mountain in Central Asia identified by modern geographers with the Hindu Kush (Mayers). There is strong reason to believe that the story of Kw'ên Lun, with its rulers and genii, is an adaptation of the legend of Mount Sumeru, Tung Wang Kung and Si Wang Mu probably representing Indra and her consort, while the four handmaids of the goddess—each of whom is assigned to a special point of the compass—correspond to the Four Dêva Kings of the North, East, South and West.

In Sinico-Japanese Art, Tung Wang Kung does not appear as an associate of Si Wang Mu, unless the lofty-browed sage here referred to as Lao Tsze, or Fukurokujiu, be intended for the lord of the realm.

A description of the wonders of the mountain paradise will be found in Mayers' 'Chinese Readers' Manual,' p. 109.

- 73a. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $63\frac{3}{4} \times 38\frac{1}{4}$.

The Genii at the Court of Si Wang Mu. (See No. 73.)

The immortals are assembled at the mountain realm of the fairy. Si Wang Mu is seen sailing through the air upon a phoenix towards

the place of meeting, accompanied by her palace, which is borne upon a cloud.

Artist unknown. No signature. Seal. Eighteenth century (?).

74. *Kakémono*, on silk, painted in colours. (From the Franks Collection.) Size, $53\frac{1}{8} \times 32\frac{3}{8}$.

Portrait piece. A Chinese family in a garden.

The formal and self-conscious posing of the figures, and the attention to details of feature leave no doubt that the picture is painted to order as a family group.

The artificiality of the composition indicates that the resources of the artist were overstrained by a commission of a kind apparently so unusual in China.

Painter unknown. It is probable that the omission of name and seal is a mark of deference on the part of the artist to the relatively exalted rank of his patron. Eighteenth century.

75. *Kakémono*, on paper, painted in colours. (From the Franks Collection.) Size, $49\frac{7}{8} \times 18$.

"Very brilliant and beautiful women."

A modern work, probably painted for sale to foreigners.

No signature. Two seals.

76. *Kakémono*, embroidered and painted on silk. (From the Franks Collection.) Size, $68\frac{7}{8} \times 36\frac{3}{8}$.

The Genii at the Court of Si Wang Mu.

The picture is a variation of the subject treated in Nos. 73 and 73a.

The silk forming the ground-work appears to be woven by hand in such a manner as to leave partial interruptions of continuity corresponding to the outlines of the figures. The tints are produced partly by ordinary pigments, partly by the interweaving of coloured threads.

Artist unknown. No signature or seal. Eighteenth century (?).

77. *Kakémono*, on paper, painted in colours. (From the Franks Collection.) Size, $34\frac{5}{8} \times 11\frac{7}{8}$.

Arhat on tiger.

Drawn with a very fine brush. Treatment peculiar.

Artist unknown. No signature or seal. Eighteenth century (?).

78 and 79. A pair of kakémonos, on paper. (From the Franks Collection.) Size, $51\frac{1}{2} \times 23$.

Pictorial and Calligraphic mounts.

(1.) The upper of the three mounts is calligraphic. The middle represents two Rishis, accompanied by a white animal of uncertain species. The lower, drawn in black upon a gold-ground, shows a picturesque view of a mountain path with figures, and will serve for comparison with the landscapes of the early Kano school.

(2.) The upper drawing sketched on silk in monochrome represents the Eighteen Arhats crossing the waves to greet the Dragon King, who stands with his attendants to receive them. Sixteen of the Arhats correspond to the original number as shown in Japanese pictures. One of the two supernumerary saints is opening his cranium to display a small face occupying its interior. The middle picture contains figures of an old man, a young girl, and a child. The lower mount is calligraphic.

Artists unknown. Eighteenth century (?).

79a. Kakémono, on silk, painted in colours. Size, $35\frac{1}{2} \times 18\frac{1}{2}$.

Sage and disciples.

Painted by SEAY-SHE SZE-CHUNG (Jap. SHA-JI-SHIN). Ming dynasty.

80. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $42\frac{1}{8} \times 16\frac{3}{4}$.

The Three Sages (CONFUCIUS, LAO TSZE, and S'ÂKYAMUNI) studying the symbol of the Ying and the Yang.

The resemblance, previously alluded to, between the pictorial representations of Lao Tsze and Fukurokujiu is here strongly marked, and the founder of Taoism is accompanied by the stag and knotted staff, which are the usual attributes of Jurōjin and occasionally appear in association with Fukurokujiu in Japanese pictures.

One of the two companions of Lao Tsze is carrying a little child, who holds a musical instrument in one hand and a blossoming branch of uncertain kind in the other. Two boys are in attendance, one carrying a Peach of Longevity.

Artist unknown. Poetical inscription in commemoration of longevity. Eighteenth century (?).

81. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $22 \times 28\frac{1}{4}$.

Two Rishis.

Two boyish figures with merry but wrinkled features, seated upon a grassy mound at the foot of a tree. The branches of the

tree are enveloped by a cloud that is issuing from a red gourd held by one of the Rishis.

The picture probably represents Han Shan and Shih'te (see No. 606).

Artist unknown. No signature or seal. Eighteenth century (?).

82. Kakémono, on paper, painted in colours. (From the Franks Collection.) Size, $48\frac{1}{2} \times 23\frac{1}{8}$.

The arrival of Lao Tsze at the garden of Si Wang Mu.

Lao Tsze (or Fukurokuju) is seen riding through the air upon his stork towards a garden, in which two richly-dressed personages are watching his descent. An impish figure rises in a cloud-wreath to welcome the sage with an offering of a sacred Peach.

Artist unknown. No signature or seal. Eighteenth century (?).

83. Kakémono, on silk, painted in colours. Size, $59\frac{3}{4} \times 18\frac{3}{8}$.

Kingfisher, peonies, and rushes.

A good example of the free touch and harmonious colouring of the better painters of the Ming dynasty. This style has been extensively copied by the Japanese artists of the later Chinese school.

Painted by WANG LIEH-PUN (Jap. GO-ITSU-RIN). Signed. Seals. The picture is accompanied by a certificate. Ming dynasty.

- 84 and 85. A pair of kakémons, on silk, painted in colours. Size, $39\frac{1}{2} \times 11\frac{1}{2}$.

Sage reading in a wood. Summer scene.

The two paintings are really complementary halves of a single picture. A sage, in summer dress, lies reading upon a grassy knoll by the side of a little brook, and a boy is seen approaching him with a fresh supply of books. The pines, willows, bamboos and other trees, are very conventional in drawing.

This curious practice of mounting the two halves of a single painting as a pair of kakémons is not rare. Another example is offered in Nos. 213 and 214 by a Japanese artist.

Painted by Tsz' CHAO (Jap. SHI-SHŌ). No signature or seal. Certificate by KANO HŌGEN YEISHIN. Ming dynasty.

86. Kakémono, on silk, painted in monochrome. Size, $34\frac{1}{2} \times 15\frac{1}{8}$.

Daruma (Sansk. DHARMA) crossing the sea upon a reed.

Painted (in Japan) by HIH NGAN (Jap. MOKU-AN). Seal. Seventeenth century.

Bôdhi Dharma, the twenty-eighth Indian and first Chinese Patriarch, was

the son of a king in Southern India. He arrived in China in A.D. 520 and established himself in a temple in Loyang. During nine years of his stay there he remained buried in profound abstraction, neither moving nor speaking, and when he returned to consciousness of his surroundings his legs had become paralysed owing to their long disuse. In the *Butsu-zō dzu-i* it is said that he came to Japan in the twenty-first year of the reign of the Emperor Suiko (A.D. 613), and died on Mount Kataoka. The time and place of his death are, however, uncertain; the Chinese maintain that he died and was interred in their country, but that three years after his decease he was met travelling towards the west (India) with one foot bare, and when his tomb was opened, by order of the Emperor, its tenant had disappeared, the resting-place being empty save for a cast-off shoe.

In Japanese pictures Daruma appears in three chief forms :

1. Seated in rapt meditation with crossed legs. His face is sometimes visible through a gap in the ruined wall of the temple, which has fallen into decay during his long oblivion of external things.

The subject is often treated with irreverential humour by artists of the popular school; the saint is sometimes reduced to a comical head and round body, divested altogether of arms and legs, which are supposed to have withered away from disuse. Sometimes he is shown aroused from his abstraction by the nibbling of a rat, and assuming an expression extremely suggestive of unpatriarchal blasphemy; or, more agreeably restored to consciousness by the attentions of a *geisha*, towards whom he rolls his eyes with an appreciative but unsanctified leer.

The "female Daruma" engaged in a nine years' abstraction is another favourite play of humour, the point of the joke turning upon the supposed incapability of the sex for lengthened silence or reflection.

2. Crossing the sea to Japan upon a reed or millet-stem.

3. Travelling with one foot bare towards his native country.

87. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $67\frac{3}{8} \times 42\frac{3}{4}$.

Buddhist temple (P).

The picture shows the front aspect of a walled-in edifice of imposing proportions. The inner entrance is guarded by two images of lions, and its columns are decorated with dragons. Within the enclosure stands a tall personage clad in a red and blue dress and holding a tablet, and in front of the outer walls are a party of sages engaged in discharging formalities of politeness.

It is to be noted that an attempt at perspective appears in the drawing of a bridge leading to the inner entrance, and that fictitious clouds are introduced, as in Japanese pictures, to give the effect of the relative distance of various details of the scene.

Painted by FĒNG KE (Jap. HŌ-KEI). Signed. Two seals. Ming dynasty.

88. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $65\frac{3}{8} \times 20\frac{1}{2}$.

Men and horses.

Three horses stand saddled in readiness for their riders, and

near them some men holding banners and other badges of official rank carried in processional journeys.

Artist unknown. No signature or seal. Ming dynasty.

89. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $61\frac{1}{2} \times 42\frac{1}{8}$.

Lady and children.

Painted by TSING CHANG-TANG (Jap. CHIN-SHŌ-TŌ). Signed. Seal. Ming dynasty.

90. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $81\frac{3}{4} \times 49\frac{7}{8}$.

Pedlar and children.

The proprietor of a gaily decorated stand of fruit, cakes, and toys of all kinds, is bargaining with a little boy, while other children cluster around the tempting emporium. This picture is an important example of the elaborate Ming colouring.

"Painted in the third month of the cyclical year Ping Tsze by TSZE CHUNG" (Jap. SHI-SHIU). Seal. Ming dynasty.

91. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $53\frac{1}{2} \times 35\frac{1}{2}$.

Female Rishi with Deer.

The figure is enveloped in a long cloak fastened at the neck with a brooch, and carries a gourd, a sacred fungus, and a peach from the Tree of Longevity.

Painted by CH'A FANG-LAN (?) Signed. Two seals. Ming dynasty.

92. Kakémono, on silk, painted in colours. (From the Franks Collection.) Size, $68\frac{1}{2} \times 27\frac{1}{4}$.

"Spring sailing in the bay." Landscape. Lake and mountains.

Painted by K'RU-YING. Signed. Seal. Ming dynasty. Dated in the thirty-fourth year of the cycle.

93. Makimono, on silk, painted in colours. Length, $246 \times 11\frac{1}{2}$.

Panoramic view of a river.

The roll forms a continuous picture showing the course of a river with its bridges, the houses, gardens, &c., on either side, and the occupations of the people that crowd its banks. It is of special interest in illustration of the architecture, dress, customs, &c., of the period preceding the Yüen dynasty.

Painted by HAN-LIN CHANG-TSEH-TU'AN (Jap. KAN-RIN

CHŌ-TAKU). Certificated by WEN-CHANG MING (BUN-CHO-MEI), a noted scholar and calligraphist of the fifteenth and sixteenth centuries. The authenticity of the document is, however, very doubtful. Sung dynasty.

94. Makimono, on silk, painted in colours. Length, 197 × 10.

Insects and flowers.

Carefully drawn and coloured, but weak in design.

Artist unknown. No name or seal. Ming dynasty.

95. Makimono, on silk, painted in colours. Length, 82½ × 8½.

"Four-seasons" landscape.

A panoramic view displaying a landscape under the successive aspects of spring, summer, autumn, and winter.

Artist unknown. No name or seal. Ming dynasty.

The representation of the four seasons in a single picture is often seen in Chinese and Japanese paintings. Another example is offered in No. 1399.

96. Makimono, on silk, painted in colours. Length, 309 × 9½.

"The Hundred Children."

Chinese children occupied in various sports.

Painted by LIU TSUN (Jap. RIU-SHUN). Signed. Seal. Fifteenth century.

This subject is a favourite one with the later artists of the Kano school, who have closely followed the decorative manner of the artists of the Ming dynasty.

97. Makimono, on silk, painted in colours. Length, 127 × 9½.

The Eighteen Arhats.

The disciples of S'akyamani are represented crossing the sea to reach a palace on the shore, at the gates of which they are received by two personages in royal attire. Some of the figures may be identified by their attributes.

Painted by K'IU-YING (Jap. KIU-YEI). Signed. Seal. Ming dynasty.

It is to be noted that here, as in the more modern Chinese pictures, *eighteen* arhats are recognized, while the Japanese, following the older Chinese masters, include only sixteen. Two of the number on this roll bear the *urna* or brow mark of the Bôdhisattva.

98. **Makimono**, on silk, painted in colours. Length, $202 \times 12\frac{3}{4}$.
The gymnastics of the twelve days.
 Drawings showing the different posture exercises to be practised morning and evening on each day.
 Artist unknown. No name or seal. Ming dynasty.
99. **Makimono**, on silk, painted in colours. (From the Franks Collection.) Length, $48\frac{1}{2} \times 29\frac{3}{4}$.
Four sages studying a picture of the sun reflected in the waves.
 The faces, which are of a somewhat jovial aspect, are very freely drawn, and are more unconventional and life-like than any in the Japanese portion of the collection.
 Painted by PING-KIANG UKIO (Jap. HEI-KŌ U-KIŌ).
 Signed. Seal. Eighteenth century (?).
100. **Makimono**, on silk, painted in colours. (From the Franks Collection.) Size, $13\frac{3}{8} \times 29\frac{3}{4}$.
"The procession of the Ancient of Felicity, Honour, and Longevity."
 An old man attired in the robes of a scholar, attended by a train of damsels bearing emblems of rank, and preceded by a troop of children.
 Artist unknown. No signature or seal. Eighteenth century (?).
101. **Makimono**, on paper, painted in colours. (From the Franks Collection.) Length, $94 \times 44\frac{7}{8}$.
Chinese holiday scene.
 A multitude of holiday makers amusing themselves in various ways. The chief centre of attraction in the scene is a large theatre at the entrance of which the performers are collecting an audience. Two of the actors are shown dressing for their parts in a small room in the building.
 The picture is useful as evidence of the existence of a popular art in China comparable to that of the Japanese *Ukiyo-gé*. Such works are rarely found in European collections.
 Artist unknown. No signature or seal. Eighteenth century (?).
- 102 to 109. A set of eight unmounted drawings, on silk, painted in colours. Size, $9\frac{1}{2} \times 11\frac{3}{8}$.
1. "A snowy evening in Kōten."
 2. "The descent of the wild geese upon the marshes."
 3. "A rainy night in Shōshō."
 4. "An evening walk by the river in Shōkō."

5. "A spring morning in Shiken."
6. "The verdure clothes the earth and mounts to the heavens."
7. "The temple bell peals through the mists of evening."
8. "The snow reposes upon the holy mount."

Artist unknown. Ming dynasty.

110. Unmounted drawing, on silk, painted in colours. Size, 31 × 14 $\frac{1}{2}$.

Sage with basket, Ch'uu Yung-tsze (Jap. CHŌ-YŌ-SHI).

Painted by CHAO CHUNG (Jap. CHŌ-SHIN). Signed CHAO Tsz'-kao (Jap. CHŌ-SHI-KO). The seals are, however, those of CHAO CHUNG, and the signature is to all appearance a forgery. Ming dynasty.

111. Unmounted drawing, on silk, painted in colours. Size, 47 $\frac{1}{4}$ × 21.

Lao Tsze, or Tung-fang So.

An old man with ample forehead, supporting himself by a long staff, the crook of which is carved in the form of a dragon. He holds a peach of longevity in his left hand, and stands beneath a pine-tree.

Parts of the drawing have been unskillfully retouched.

The painting is of uncertain date and origin. It is believed to be the work of a Chinese artist of the early part of the Ming dynasty, but may possibly be Korean.

No signature. Seal. Fifteenth century (?).

112. Unmounted drawing, on paper, painted in colours. (Presented to the Collection by J. Gilbertson, Esq.) Size, 30 $\frac{1}{2}$ × 20 $\frac{1}{4}$.

Landscape, Winter scene. Moonlight.

Painted by CH'AN TEI-KO (Jap. CHIN-TEI-KIŌ). Signed. Seal. Nineteenth century.

113. Unmounted drawing, on paper, painted in colours. (Presented to the Collection by J. Gilbertson, Esq.) Size, 45 $\frac{1}{2}$ × 21 $\frac{1}{4}$.

Lao-Tsze (P)

An aged man, with lofty brow, seated in a roughly-built boat, rowed by a boy. The sage is gazing at a crane, which flies away bearing a wand in its beak.

Painted by YUNG-YUEN TEI-KO (Jap. YŌ-BUN TOKU-KIŌ). Signed. Seal. Nineteenth century.

114. Kakémono, on paper, painted in colours. Size, 61 × 35 $\frac{3}{4}$. (From the Franks Collection.)

Confucius (P).

The picture is woven in the same manner as Jap. No. 3451. Artist unknown. Nineteenth century.

II. COPIES FROM CHINESE PICTURES.

155. Kakémono, on silk, painted in colours. Size, $21\frac{1}{8} \times 32\frac{3}{8}$.

Two pictures after Chinese artists.

The upper is a drawing of insects and flowers, after CHAO CHANG (Jap. CHŌ-SHŌ) of the Sung dynasty. The lower a bird, after P'EN KING-CHAO (Jap. HEN-KEI-SHŌ) of the Ming period (fifteenth century). Carefully executed with a fine brush.

Painted by KA-NO NAGA-NOBU (or KO-SEN). Signed KO-SEN FUJI-WARA NO NAGA-NOBU. Eighteenth century.

156. Kakémono, on silk, painted in colours. Size, $42\frac{7}{8} \times 17\frac{1}{2}$.

Landscape with figures.

Copied from a painting by MA YÜEN (Jap. BA-YEN) of the Sung dynasty.

Painted by KA-NO NORI-NOBU. Signed. Seal. Nineteenth century.

157 and 158. A pair of kakémonos, on paper, painted in colours. Size, $45\frac{1}{4} \times 17\frac{1}{4}$.

The "Eight Immortals." (See p. 55.)

1. Shows Li T'ieh Kwai setting free his spirit from the mouth of a gourd; Ho Sien-ku, as a female holding a lotus-stem; Lü Tung-pin, distinguished by a sword slung athwart his back; and Chung Li-küan, who bears a fan.

2. Represents Chang Kwoh setting free a miniature horse from a gourd; Lan Ts'ai-ho with a basket; Han Siang-tsze with a flute; and Tsao Kwoh-k'iu holding a pair of castanets.

Copied from pictures by CHANG-LÜ (Jap. CHŌ-BAKU). Painted by KA-NO SANÉ-NOBU. Signed KIU-SUI SANÉ-NOBU. Seal. Eighteenth century.

159. Kakémono, on silk, painted in colours. Size, $14\frac{1}{2} \times 14\frac{1}{2}$.

Horses.

Copied from a picture by CH'AO MENG-FU (Jap. CHŌ-SU-GO) of the Sung dynasty. Painted by SUI-AN. Signed. Seal. Nineteenth century.

160. Kakémono, on silk, painted in colours. Size, $29\frac{1}{2} \times 44\frac{1}{2}$.

Copies from celebrated Chinese paintings of the Sung dynasty.

1. Bamboo, monochrome, after SU-SHE or TUNG-PŌ (Jap. TŌ-BA).
2. Landscape, after H'IA KWEI (Jap. KA-KEI).
3. Egrets, monochrome, after LIANG CHI (Jap. RIŌ-KAI).
4. Flower, after KWŌH HI (Jap. KWAKKI).
5. Landscape, monochrome, after MUH KI (Jap. MOKKEI).
6. Peach, after TSIEN SHUN-KÜ (Jap. SEN SHUN-KIŌ).
7. Grapes, monochrome, after JIH KWAN (Jap. NI-KWAN).
8. Sparrow and Plum, after SUEN-HO-TIEN (Jap. SEN-KWA-DEN).
9. Fishes, after FAN NGAN-JÊN (Jap. HAN-AN-JIN).

Painted by KA-NO OSA-NOBU. Signed SEI-SEN HŌ-GEN. Seal. Nineteenth century.

- 161 and 162. A pair of kakémonos, on silk, painted in monochrome. Size, $49\frac{1}{2} \times 22\frac{1}{2}$.

Tiger and dragon.

Copied from pictures by MUH KI, of the Sung dynasty (Jap. MOKKEI). Painted by KA-NO YOSHI-NOBU. Signed YOSHI-NOBU. Seal. Dated 1792.

These pictures may be compared with the renderings of the same subject by the Japanese artists of the Renaissance, by whom MUH-KI was regarded with the utmost veneration.

163. Kakémono, on silk, painted in colours. Size, $12\frac{1}{2} \times 24\frac{1}{2}$.

Arhats in the mountains.

Copied from a picture by K'IU-YING (Jap. KIU-YEI) of the Ming dynasty. Painted by CHIKU-DEN. Signed. Seal. Nineteenth century.

164. Kakémono, on silk, painted in colours. Size, $49\frac{1}{2} \times 20$.

Flowers in vase.

Copied from a picture by TSING-HO-YÜEN (Jap. SEI-WA-

- gersu). Painted by UN-SHŌ. Signed. Seal. Nineteenth century.
165. Kakémono, on silk, painted in colours. Size, $62 \times 17\frac{3}{4}$.
The meeting of the Genii at the court of Si Wang Mu.
 The Taoist rishis are assembling at the mountain territory of the Fairy Si Wang Mu. In a central space are seen Lao-tsze (who resembles closely the Japanese pictures of Fukurokuju), Confucius, and S'akyamuni studying a diagram of the *Ying* and *Yang*. (See Nos. 73 and 80.)
 Many other familiar figures of rishi are seen, and amongst them may be noticed a venerable personage riding upon the waves upon a white mule, and receiving a greeting from a spiritual "double," sent for the purpose out of a gourd by T'ieh-Kwai. The rider is probably Chang Kwoh.
 Copied from a picture by CHAO HAI-SHAN. (Jap. SHŌ-KAI-ZAN.) Painted by SEKI-KO. Signed. Seal. End of eighteenth century.
166. Kakémono, on paper, painted in monochrome. Size, $53\frac{3}{4} \times 24\frac{3}{8}$.
Bamboos.
 Copied from a picture by PÊH LI-CHANG (Jap. HAKU-RI-SKI). Painted by SAKU-RAI SHIŪ-ZAN. Signed SAKU-RAI DŌ-JIN. Seal.
167. Kakémono, on silk, painted in colours. Size, $37\frac{1}{2} \times 13$.
Horses.
 Copied from a picture by CH'AN NAN-PING (eighteenth century). Painted by YU-GEN. Signed YU-GEN KIŌ. Seal. Eighteenth century.
168. Kakémono, on silk, painted in colours. Size, $55\frac{3}{8} \times 27\frac{3}{8}$.
"Twelve varieties of flowers."
 Peonies, Chrysanthemums, Lotus, &c.
 Copied from a picture by SHUN-KŪ (Jap. SHUN-KIŌ). Painted by SEI-KEI. Signed SEI-KEI KWAI-SHI. Dated in the cyclical year Hinoto no mi.
169. Makimono, on paper, painted in colours. Length, 150×11 .
Amusements of Chinese girls.
 A coloured tracing from a roll, by CHANG RI (Jap. CHŌ-KI). Fifteenth century.

170 to 172. A set of three drawings, on silk, painted in monochrome. Sizes various.

Copies from old Chinese masters.

1. Bamboos.
2. Orchid, after Tsz' CH'WANG (Jap. SES-sō).
3. Chinese peasant returning homewards.

Artist unknown. Temp. seventeenth century.

173. Unmounted drawing, on silk, painted in monochrome. Size, $44\frac{1}{4} \times 17\frac{3}{4}$.

Landscape, with waterfall.

Copied from a picture by WU TAO-tsz' (eighth century).

See also Nos. 226, 1262 and 2856.

III. KOREAN PICTURES.

223. Kakémono, on silk, painted in colours. Size, $34\frac{1}{4} \times 14\frac{1}{8}$.

Hawk and pine-tree.

A bold but very hasty sketch, differing from the usual Chinese picture, both in style and in the materials used.

Painted by SHI-ZAN (Japanese pronunciation). Signed. Seal. Temp. eighteenth century (?).

224 to 226. A set of three unmounted drawings, on paper, painted in monochrome and colour. Sizes various.

1. Landscape. In colours.

2 and 3. Orchid. Monochrome.

Painted by KIN-YŌ-GEN (the artist who accompanied the Korean ambassador to Japan in 1878).

The style of these pictures is identical with that of many of the Chinese artists, and offers no peculiarities by which the works may be distinguished as Korean.

227. Unmounted drawing, on paper, painted in colours. Size, $25\frac{1}{4} \times 16\frac{1}{2}$.

Portrait of a Korean nobleman.

A modern Korean work. The face shows a rudimentary attempt at chiaroscuro.

Artist unknown. Nineteenth century.

INDEX.*

A.

ABÉ HAYATARŌ, 194
Abé no Seimei, 391
Abōkiu, 237
Adzumaya-buné, 299
Afang Kung, 237
Agni Dēva, 69
Aikiō, 44
AIMI, 9, 11
AIMI MINAMOTO NO TAKÉKUNI, 132
Ainos, 460
AIBETSU, 194
AISHIN, 310
Aizen Mio Ō, 83, 84
Ajita, 47
AKAMATSU KAKUNEN, 450
Ākāsagarbha, 89
Akchōbhya, 72, 81
Akujo, 43
Akusen, 58
AMANO GENNOJŌ, 194
AMANO HEIGAN, 430
AMANO KISSEI, 387
Amatérasu, 399
Amawaka hiko no Mikoto, 139
Amida. *See* **Amitābha**.
Amitābha, 63, 66, 67, 72, 74, 76, 78, 79,
 80, 81, 90, 93
Amitābha and the Twenty-five Bōdhi-
sattvas, 77
Amōgha, 81
Āmravātī sculptures, 14, 50
Ananda, 68
Anoku Kwannon, 65, 291
Anthropological Myths, 167
AOKI RENZAN, 449, 454
AOKI SHIKUYA, 189
ARAI TŌJIBO, 371
Arhat, 46, 66, 318
ARIHISA, 12

ARIYÉ, 12
ARIKAWA BAIIN, 192
ARISAKA, 367
ARISHIGÉ, 12
ARITADA, 12
Aritei, 30
Aritf, 75
ARIYASU, 12
ARIYUKI, 12
ASAHI TŌMAN, 189
Asaina, 312
Asakusa nori, 382 f
Ashita Souja, 47
Asuras, 86
Atchala, 72, 84
Avalōkités'vara, 63, 66, 72, 79
AWADAGUCHI KEIŪ, 102
AWADAGUCHI FUJIWARA NO TAKAYOSHI,
 464
AWADZU BUNZŌ, 196

B.

BACHŌ, 250
BAGAN, 190
Baifuku, 57, 325
BAIGAKU, 450
BAIGAN, 190
BAIIN, 192
BAIITSU, 191
BAIKEI, 201, 202, 260
BAIKEI TAIRA TSUGITANÉ, 193, 201, 202
BAIKEN, 266
BAIKWAKEN, 311
BAIREI, 463
BAISEN, 462, 463
BAISHIŪ GIOKUKŌ, 441
BAISHŌ, 440
BAISHUN, 282
BAITEL, 188, 257
BAIYEI, 282

* Opportunity has been taken, in the preparation of the Index, to rectify a few minor errors, (as in the use of the long marks over the u and o in the transliteration of the names of artists), that had escaped observation during the correction of the proofs of the text. Hence, in cases of discrepancy the Index must be accepted as correct.

- BAKAGAN, 161, 487
 Bakémono, 403
 BANŌKI, 192
 BANJU, 461
 BANKEI, 202
 BARIN, 487
 BARIŌ, 487
 Bashikō, 58, 137
 BATATSU, 486
 Batō Kwannon, 65
 Battle of Ogaki, 382
 BAYEN, 486, 516
 BEI SANJIN, 190
 BEIGEN SANSHU, 265
 BEIGENSHŌ, 487, 498
 BEIŪJIN, 487
 BEIZAN, 192
 BENJI, 339
 Benkei, 117, 153
 Benten, 27, 40, 41, 74, 76, 79, 87
 Benzai Ten. *See* Benten.
 Bhadra, 66, 210
 Bhāichadṛya Guru, 72
 Bharadvāja, 46
 BIKESAN, 265
 Biku Daikoku, 34
 Binson, 174
 Bishamon, 27, 39, 69, 88
 BIYŌ SESHU, 273
 BOKKAI DŌJIN, 454
 BOKKEI, 182
 BOKUĀN, 250, 364
 BOKUĪN, 185
 BOKUITSU, 463
 BOKUSEN, 369
 BOKUSEN HŌSHIN, 461
 BOKUSHINSAI, 2S1
 BOKUSHŌ, 432
 BOKUSHŌ GŌSHIREI, 503
 BOKUTAKU, 268
 BOKUWŌ, 341
 Bōmō, 58
 Bon Ten. *See* Brahmā.
 BONHŌ, 181
 BONSHI, 181
 BŌSAI, 190
 Botankwa Shōbaku, 292
 Brahmā, 41, 68, 69
 Brobdignagia, 387
 Buddhist Hades. *See* Naraka.
 Buddhist Paradise. *See* Sukhavati.
 Buddhist pictures, characteristics of, 24
 Buddhist pictures, motives of, 26
 Buddhist wall decorations, 89
 Bukan Zenji, 57
 BUKŌ, 193
 BUMMEI, 250, 416
 BUMPEI, 449
 BUMPŌ, 246
 BUMPŌ, 449, 462
 BUNCHŪ, 195, 243
 BUNCHŌ (Ippitsusai), 344
 BUNCHŌ (Tani), 195, 241, 242, 243, 271
 BUNCHŌMEI, 488
 BUNHIŌ. *See* BUMPŌ.
 BUNITSU, 195, 243
 BUNJI, 195
 BUNKAI, 196
 BUNKAKU, 338
 BUNKEI, 245, 246, 250
 BUNKI, 188, 192, 196
 BUNKIKU JŌ, 464
 Bunkiō, 177
 BUNKŌ, 462, 467
 BUNKWA, 210
 BUNKWADŌ, 339
 BUNNI, 195
 BUNBIN, 202, 450, 455, 456
 BUNSAI, 196
 BUNSHIN, 196, 244, 488, 498
 Bunsho of Hitachi, 155
 BUNSHŌ, 187
 Bunshosei, 235
 BUNSON, 185, 196, 244, 251
 BUNWŌ, 195
 BUNYŌ, 195, 245, 246
 BUNYŌSAI, 246
 BUNZAYEMON, 190
 BUSEI, 195
 Bushishi, 58
 BUSON, 188
 Butei, 221
 BUYETSU, 450
 BUZEN, 189, 239, 240
- C.
- Camels, 429
 Carp, 224
 Cascade of Mino, 427
 Celestial Dragon, 48
 Celestial Fox, 391
 CH'A FANGLAN, 512
 CH'AN NAN'ING. *See* Chinnanpin.
 CH'AN TEI-KO, 515
 Ch'an Yung-tsze, 515

- Chang Chihho. *See* Chōshikwa.
 Chang Hiao, 179
 Chang Fei, 380
 CHANG KI, 488, 497, 518
 Chang Kiuko, 58, 326
 Chang Kwob, 55, 315, 325
 Chang Li, 179
 Chang Liang, 165, 256, 261
 CHANG LÜ, 516
 Ch'ang Sang Kung, 224
 CHANG SANGYU, 483
 Chang Shi, 176
 Chang Taoling. *See* Chōdōrio.
 CHANG TSEH-TUAN, 512
 CHANG YÜEH, 483
 CHAO CHANG, 486, 516
 CHAO CHUNG, 515
 Chao Ch'ung-kwob, 379
 CHAO CHUNGMUH, 497
 Ch'ao Fu, 212
 CHAO HAISHAN, 518
 CHAO LINGJANG, 485
 CHAO MENGFU, 487, 517
 CHAO TANLIN, 487, 497
 CHAO TSIENLI, 486
 CHAO Tsz'HOW, 487
 CHAO Tsz'KAO, 515
 CHAO UNG, 465
 Ch'ao Yü, 217, 305, 379
 CHAO YUNG, 487
 CH'EN CHUNGFUH, 497
 Ch'en Nan, 56, 236, 301, 315, 325
 Ch'eng T'ang, 139
 CHIDEN, 183
 Ch'ih Pi, 254, 294
 CHIHABU, 203
 CHIKAI, 23
 CHIKANOBU, 283, 296, 304
 CHIKOKUSHI, 505
 CHIKŪAN, 186
 CHIKUBOKU, 278
 CHIKUDEN, 517
 CHIKUDŌ, 450, 454, 455
 CHIKUGAN, 463
 CHIKUGO HŌIN, 12
 CHIKUJU, 463
 CHIKUKOKU, 436
 CHIKŪSAI, 257, 261
 Chikurin Shichi Kenjin, 231
 CHIKUSÉKI, 190
 CHIKUSHOSKI, 463
 CHIKUTŌ, 190
 CHIKUZEN-NO-SUKÉ GANTAI, 462
 CHIN CHIUFUKU, 497
Chinjin, 475
 CHINKOKUSHI, 505
 Chinnan Sennin. *See* Ch'en Nan.
 CHINNANPIN, 163, 186, 502, 518
 CHINTEIKIŌ, 515
 Chinese Landscape, 197
 Chinese Pictorial Art, 481
 CHINNEN, 432
 CHINSHŌTŌ, 512
 CHINYŌ, 252
 CHINZAN, 202, 262
 CHISHIN, 282
 CHISHIN (or TOMONOBU), 306
 Chisho, 179
 CHISHŌ DAISHI, 17
 CHISOKU, 246
 CHIŪ, 190
 CHIU CHIMIEN, 488, 498
 Chiūai, 141
 CHIŪAN, 181
 CHIŪBÉI, 332
 CHIŪBOKU, 487
 Chindahantaka Sonja, 47
 CHIŪFU, 190
 CHIŪJŌ HIMÉ, 5, 82
 CHIŪKIŌ, 189, 415
 CHIŪSEN SENSAL, 414
 CHIŪWA, 346
 CHIŪZEN, 188
 CHŌ, 190
 CHŌ DENSU, 21, 66
 CHŌ GESSHŌ, 194
 CHŌAN GENKI, 206
 CHŌBI, 203
 CHŌBUNSAI, 345
 CHŌCHIŪBOKU, 497
 Chōchiūka, 58, 326
 CHODŌ, 461
 Chōdōrio, 59
 CHŌGA, 95, 98
 CHŌGA HŌIN, 98
 CHOGWAKO, 465
 CHŌHACHI, 336
 Chōhi, 380
 CHŌJI, 194
 Chojiukoku, 379
 CHŌKI, 158, 488, 497, 518
 CHOKO, 376
 CHŌKŌ, 179, 188, 203, 335
 CHOKOKEN, 404
 CHŌKU, 189
 CHOKŪAN, 181

CHOKUÂN THE SECOND, 181
 CHOKUKEN, 416
 CHOKUBAI, 386
 Chôkward, 55, 325
 CHÔMEI, 461
 CHÔNEN, 462
 CHÔNIN, 461
 CHÔRAKU, 516
 Chôrei, 179
 CHÔREIJÔ, 485
 Chôriô, 165, 256
 CHÔRIÛSAI, 184
Chôsha, 475
 CHÔSEN, 268
 CHÔSENRI, 486
 CHÔSETSU, 483
 Chôshi, 176
 CHÔSHIKO, 487
 Chôshikwa, 57
 CHÔSHIN, 515
 CHÔSHÔ, 486
 Chôshô Kun, 224
 CHÔSON, 23
 CHÔSÔYU, 483
 CHÔSUGO, 465, 487, 517
 CHÔSHUN, 337, 373
 CHÔTANRIN, 487, 497
 CHÔTANSAI FUJIWARA MORIDEUMI, 309
 Chôtun, 217, 379
 Chow Mao Shuh, 295, 326
 CHÔYKIBÔ, 367
 CHÔYEN SESSAN, 247
 Chôyô, 487
 Chôyôshi, 515
 CHOZAN KÔYEN, 418
 Chu Maich'ên, 315
 Chu Showch'ang, 178
 Chuko Liang, 245, 322
 Chullapanthaka, 47
 Chung-li K'tian, 285. *See* Shoriken.
 Chung Kwei, 217, 230, 245, 271, 291,
 297, 303, 304, 310, 312, 317, 437
 CHUNG KWORTZ', 505
 CHUNG MUH, 487
 Comical Botany, 403
 Cranes, 129
 Crystal, 70
 Cuckoo, 430

D.

Dai Kokuzô Bosatsu, 89

Dai Nichi Niorai, 78, 83
 DAICHUN, 234
 DAIGO SÔJÔ, 20
 Daijin, 43
 DAIKAKU, 282
 Daikoku, 27, 33, 90, 229, 248, 393, 420
 Daitja Mâtri. *See* Kichimôjin.
 Dakaharita Sonja, 46
 Dakora Sonja, 47
 Danrin, 87
 Daruma, 510
 DABOKUKEN, 280
 DATÉ TSUKAMUNE, 234
 DEIKÔ, 204
 Demon-Spider, 109
 Demons, 59
 Dengiô Daishi, 112
 Denkei, 179
 Denkô, 179
 DENKÔKIÔ, 422
 DENBOKU, 337
 DENSHIN, 179, 251
 DENYKI, 234
 Dharma, 510
 Divinities of the Thirty Days, 72
 DÔAN, 266
 DÔGA, 184
 DÔITSU, 461
Dôjin, 475
 DÔKAN, 189
 DONCHÔ, 16
 DONHÔ, 180
 DONKEI, 417
 DONKÔ, 416
 DONSHITÔ, 417
 DÔSHITÔ, 461
 Dove and Plum blossom, 295
 DÔZAN HÔZÔBO, 280
 Dragon, 48
 Dragon King. *See* Nâga Râdja.
 Dream of Rosei, 392
 DSUSHI NANPO, 417
 Dwarfs, 167

E.

É . . . , Ei. For names beginning
 with these syllables, *see* also under
 Yé . . . , Yei
 Earthquake, 445
 Ébisu, 27, 36, 229
 ECHIGO HÔGEN, 12

ECHIZEN NO SUKÉ GANKU, 448, 453, 488
Edokoro, 474
 EITAKU, 371
 Eight-armed Benten, 79
 Eight Immortals, 516
 Eight-sworded Bishamon, 88
 Eighteen Arhats, 513
 EIKAI, 268
 EIBIN, 467
 EISAI, 464
 EISAI RINZAN, 400
 EISAN, 402
 EISHIN, 185
 EISHINSAI, 183
 EISHŌ, 416
 ÉRIKÉI, 220
 Eleven-faced Kwanyin, 64, 80, 92
 Elixir vitae, 54
 ÉMA SAIKŌ, 194
 Embroideries, 469
 En Musubi no Kami, 83
 ENCHIN. *See* CHISHŌ DAISHI.
 ENDO, 102
 ENDŌ HANYŌMON, 366
 ENIOHIBO SEININ, 100
 ENJINSAI, 67
 Enko Daishi, 134
 ENRIŪHON, 483
 ENRIŪTOKU, 483
 Enshi, 178
 ENSHIN AJARI, 19
 ÉRIU, 183
 ESHIN SODZU GENSHIN, 19
Ésho, 474
 European Influence upon Japanese
 drawings, 457

F.

Faceless maiden, 169
 Falcon, 133
 Fan K'wai, 379
 Fan Li, 379
 FAN NGANJĒN, 517
 FANG CHANG, 503
 Feathered men, 168
 Fei Changfang, 58
 Fêng Hwang, 249
 Fêng Kan, 57
 FĒNG KE, 511
 FĒNG SUEH, 505
 Fifteen Sons of Benten, 74

Filial Piety, 171
 Flying Squirrel, 297
 Foreigners and foreign vessels at Nagasaki, 459
 Forty-seven Rōnins, 154
 Four Accomplishments, 322
 Four Supernatural Animals, 51
 Fox, 391
 Fox Wedding, 214
 Fu Ten, 69
 Fugen Bosatsu. *See* Samantabhadra.
 FUGIHO, 211
 FUJI SHUNGAKU, 256
 FUJII RANBAI, 365
 Fujikōshi no Riō, 204, 253
 FUJIWARA NO HIDÉHIRA, 98
 FUJIWARA NO HIDÉNOBU, 100
 FUJIWARA NO KANÉFUSA, 98
 FUJIWARA NO KORÉDZUMI, 128
 FUJIWARA NO KORÉNOBU, 99
 FUJIWARA NO NOBUZANÉ, 99
 FUJIWARA NO TAKANOBU, 98
 FUJIWARA NO TAMÉNOBU, 100
 FUJIWARA NO TAMÉTSUGU, 99
 FUJIWARA NO TAMÉTSUNA, 137
 FUJIWARA NO YOSHIN (Or Yédokoro
 Kami Sōtei), 309
 FUJIWARA NO YOSHITOSHI, 444
 FUKAYÉ, 11
 FUKUCHI HAKUYEI, 193
 FUKUHARA GOGAKU, 189
 Fukurokuju, 27, 30, 235, 297, 393, 435
 FUKUSHIMA KANZAN, 190
 FUKUSHIN, 282
 FUKUYAMA ÉDOKORO ŌMI, 132
 FUKUZENSAL, 368
 Funadama no Kami, 83
 FUNATŌ NO NAOSHI, 16
 FUSAHIKO, 462
 FUSANOBU GINSETSU, 342
 FUSOSHŌ, 265
 Futsujin, 74
 Futsunushi no Mikoto, 139
 FUYŌ, 192
 FUYŌ MOKUYŌ, 217
 Fylfot. *See* Svastika.

G.

Gaki, 85
 GAKO MOKUGA, 218
 GAKUHŌ YŌKOKU, 438
 GARUBIN, 204

- GAKUBOKU GWASHI SEIITSU, 249
 GARUTEI, 313, 344
 GAKUYO, 190
 GAKUWŌ, 183
 Gama Sennin, 56, 220, 293, 299, 394
 GAN Ō or GANWŌ, 448
 GAN TAKUDŌ, 448
 GANBUNSHIN, 454
 GANHAN, 184
 GANKEL, 426, 449
 GANKI, 450, 465, 487, 496
 GANKIŌ, 454
 GANKU, 448, 452, 453
 Ganku School, 448
 GANBIŌ, 449
 GANBOKU, 455
 GANSHUN, 433
 GANSON, 185
 GANTAI, 448, 453, 454, 462
 GANTOKU, 449, 454, 463
 GARŌ SANJIN, 206
 GAYŪ, 194
 GENHA, 280
 GENHEI, 462
 GEN'AMI, 182
 GĒKI, 280
 GEKKEI, 415, 417, 426
 GEKKIŌ, 206
 GEKKŌ, 442
 GENCHI, 206
 GENCHOKU, 416
 Genji Monogatari, 113, 124, 142, 146,
 307
 GENHA, 280
 GENKEI, 12, 194, 204
 Genkei, 108
 GENKI, 206, 415, 416
 GENMEI, 249
 GENNAI, 196
 GENŌ, 434
 GENPŌ, 194
 GENBAN, 432
 GENSHIN, 19, 67, 279
 GENSHISAI, 284, 297
 GENSHIRO, 279, 282
 GENSHŌ KOJI, 183
 GENSHIŪ, 191
 GENSO, 189
 GENDŌ, 216
 GENSON, 12
 GENTAI, 193, 205, 238
 GENTAKU, 185, 235
 Gentoku, 217, 440
 GENYA, 278
 GENYEI, 432
 GENYEI (YUEN YING), 485
 GENYU, 190
 GESSAI, 365
 GESSEN, 188, 204, 205
 GESSHIŪ, 462
 GESSHIŪ (YUSHI CHAO), 488, 501
 GESSHŌ, 194
 GESSŌ, 205
 GETSUBITEI, 220
 GETSUBŌ (or GEPFŌ), 205
 GETSUBEI, 462
 GETSUYŪ, 267
 GETTAN, 258
 Ghosts and Goblins, 403
 GIHO, 415
 GIHŌ (SHIBATA), 418
 Gikeiki, 116
 GIJIBU NO TAIYU, 138
Giijin, 475
 GIOKKAN, 187
 GIOKKEIN, 205
 GIoku, 70
 GIOKUAN, 440
 GIOKUDŌ (URAKAMI), 191
 GIOKUDŌ SEIHA, 183
 GIOKUGA, 417
 GIOKUKŌ, 441
 GIOKUON, 194
 GIOKURAKU, 278
 GIOKURANSAI SADAHIDÉ, 368
 GIOKUREI DŌJIN SEIRIŌ, 207
 GIOKURIN, 190
 GIOKURIU ISHIN, 88
 GIOKUSEN, 449
 GIOKUSEN YŌSHIN, 272
 GIOKUSHI, 428
 GIOKUSHŌ, 440
 GIOKUSUISAI YOSHIKANÉ, 343
 GIokuwŌ, 190
 GIOKUYEI, 205
 GIOKUYEN, 282
 GIOKUYEN YEISHIN, 310
 GIOKUYENSHI, 181
 GIOKUZAN, 346
 GION NANKAI, 188
 Gioran Kwannon, 65
Gioshi, 475
 GIŌTEI, 194
 GIŌZŌ, 192
 GISHIN, 322
 GITŌ, 418

GIYEN, 416
 GIYENSŌ, 183
 GIYO, 415
 GIYŌ, 191, 192
 Go Dōshi, 483, 519
 Go Shichi Miō Ō, 83
 GŌBOKU, 279
 Gods of the Twenty-one Mountains, 84
 GOGAKU, 189, 206
 GŌGAKU SHUNSEN, 138
 Gohan Festival, 230
 Gohēi, 83
 GŌYTSU, 449
 GOYTSURIN, 510
 GŌKAN, 344, 457
 GOKIŌGOKU FUJIWARA NO YOSHITSUNÉ,
 99
 Gomō, 58, 180
 GON, 188
 GOREI, 254, 418
 GŌSEN, 440
 GŌSHIN, 202
 GOSHUN. *See* Gekkei.
 GOSOTEI, 394
 Gotō Yūjō, 275
 GOTŌTEI, 366
 Grasshopper procession, 422
 GŪANSHICHĪ, 185
Gujin, 475
 GUKEL, 181
 GUKIOKU, 23
 GUMBATEI, 357
 GUMFŌ, 442
 GUNKAI, 252
 Gwa Ten, 68, 75
Gwaishi, 475
 GWA-KIŌ RŌJIN MAN, 354, 461
 Gwanzan Daishi, 83
Gwashi, 475
Gwasho, 474
 GWAÜN, 449

H.

HACHIDA KOSHĪ, 193
 Hachimān, 90
 Hachimantarō, 304, 309, 318, 322
 HACHIYA KEIGA, 102
 HADA NO MUNÉMASA, 98
 Hades. *See* Naraka.
 Hadésu, 391, 435
 HAGETSU, 267

HAI, 187
 HAI LIUHEO, 506
 HAKUBO, 417
 HAKUGÉ, 416
 HAKUGETSUSAI YOSHINOBU (or YUSHIN)
 302
 HAKUGIOKU, 188, 233
 HAKUGO, 416
 Hakūi and Shikusei, 285
 HAKUKIŌ, 417
 HAKUMEI, 190
 HAKURISEI, 518
 HAKUROKUSÉKI TŌZAN, 229
 HAKUSEI, 283
 HAKUYEI, 193
 HAKUYEN, 282, 318, 450
 HAKUYEN GENMEI, 249
 HAKUYO, 419
 Half-men, 168
 HAMADA KEN, 190
 HAMACHI YŌZAN, 192
 Han Chungli, 496
 HAN KAN, 483, 485, 496
 Han Shan. *See* Kanzan.
 Han Siangtaz'. *See* Kanshōshi.
 Han Sin, 256
 HANABUSA IKKEI, 336, 378
 HANABUSA IKKIYO, 336
 HANABUSA IPPŌ, 336, 377, 378
 HANABUSA ITCHŌ, 278, 330, 375, 376,
 377
 HANABUSA ITTEI, 89
 HANABUSA SŪGETSU, 336
 HANABUSA SŪKOKU, 336
 HANABUSA SŪSHI, 336
 Hadami no dzu, 388
 HANANJIN, 517
 HANBÉI, 281, 346
 Handaka Sonja, 47
 Hankai, 379
 HANKAN, 483
 HANKO, 188
 HANKŌ, 190, 207
 HANLIN CHANG TSEHTU'AN, 512
 Hanrei, 379
 HANRENSAI MINAMOTO NO MOTOTOSHI,
 138
 Hansin, 229
 HANYÉMON, 366
 HANZAN, 464
 HANZAN YASUNOBU, 365
 HANZAN (MATSUGAWA), 369
 Happi Benzai Ten, 41

- HARA ZAICHIŪ, 194
 HARA ZAIMEI, 433
 HARA ZAISHŌ, 433, 463
 HARAMITSU, 251, 258
 Hare, 257
 Hārītī. *See* Kichimōjin.
 HARUKAWA, 331
 HARUKI NAMMEI, 164, 191, 218, 219,
 220, 260
 HARUKI NANKO, 218
 HARUKI NANKWA, 464
 HARUKI SEIKO, 191
 HARUNOBU, 186, 330, 342, 344
 HASÉGAWA CHŌSHUN, 337
 HASÉGAWA SEKKO, 272, 282
 HASÉGAWA SETTAN, 331, 364
 HASÉGAWA SETTEI, 227, 365, 382, 383
 HASÉGAWA TOJIŪ, 268
 HASEN, 186
 HÁSHŪ, 432
 HASSAI, 255
 HASSENDŌ, 188
 Hasūto no Mandara, 82
 Hatsunabashi Sonja, 47
 Hatsura Taaha Sonja, 46
 Hattara Sonja, 46
 HATTOBI BAISHIN, 341
 Haunted Palace, 439
 Hawking, 131
 HAYAMI SHUNKIŌSAI, 364
 HAYASHI, 343
 HAYASHI RANGA, 129
 HAYASHI TADATOMI, 207
 HAYATO, 279
 HEIGAN, 430
 HEIJŌ SHISAN HEIYEN, 208
 HEIKWAI, 256
 HEISHŪ, 251
 HEIYEN, 208
 HÉKISAN, 371
 Henjaku, 224
 HENKEISHŌ, 488, 516
 HI NO DAINAGON, 248
 HIA KWEL, 486, 517
 Hiak'ki no Yako, 136
 Hiaku-fuku no dzu, 385
 Hiaku-jōrō no dzu, 385
 HIAKUKOKU, 191
 HIAKUREI, 434
 HIAKUSEN, 188
 Hichōbo, 58
 HIDÉHIRA, 98
 HIDÉMASA, 279, 284
 HIDÉYŪ, 279
 HIDÉNOBU, 100, 279, 293
 HIEH NGAN, 510
 HIJIKATA GENHEI, 462
 HIJIKATA TŌREI, 187
 HIKANYEN, 187
 HIKEIMEI, 257
 Hikken, 43
 HIKOBEL, 190
 Hikohoho démi no Mikoto, 140
 Hikoshichi, 60
 Himan, 43
 HINRAKUBAI, 266
 HIŌBU, 183
 HIŌHIŌ, 463
 Hiouen Thsang, 222
 HIRANO DEIKŌ, 204
 HIROAKI, 102
 HIROCHIKA, 100, 124
 HIROFURU, 102
 HIROHISA, 126
 HIROKATA, 103
 HIROKATSU, 102
 HIROMASA, 102, 127
 HIROMICHI, 101, 120, 127
 HIKOMINÉ, 146
 HIROMORI, 102
 HIRONAGA, 103, 125, 126, 137
 HIRONAO, 103
 HIRONOBU, 311
 HIROSADA, 103, 124, 125, 151, 152, 153,
 311
 HIROSÉ JUNKO, 450
 HIROSHIGÉ, 331, 369, 384, 397
 HIROTAKA, 11, 18
 HIROTOKI, 102
 HIROTOMI, 127
 HIROTSURA, 103
 HIROYASU, 102
 HIROYUKI, 103, 124
 HIROYUMI, 101
 Hiruko no Mikoto, 36
 HIRANOBU, 283, 296, 297
 HISAYUKI, 185
 HISSEI, 443
 HISHIGAWA MOROKOBU, 329, 372, 374
 Hishigawa Riū, 372
 HITTŌ SENTEI, 208
 HIYŌAN, 450
 HŌ, 249
 Ho Sienku, 56
 HŌGA, 367, 402
 Hōgen, 95, 101, 475

- HŌGETSUDŌ, 338
 Hoh Tat'ung, 59
 Hōin, 475
 HŌITSU, 67, 88, 405, 407, 408, 411
 HŌITSU HEISHIN, 411
 HŌJIN, 188
 HŌJU. *See* HOSHŪ.
 Hōkē Kiō, 80
 Hōken, 70
 HŌKEI, 511
 HOKKEI, 367, 400
Hokkiō, 198, 475
 HŌKOKU, 339
 HOKUBA, 367, 382, 386
 HOKUCHŌ, 367
 HOKUHO DŌ, 371
 HOKUJU, 367
 HOKUMEI, 367
 HOKUBAI, 349, 381, 389, 398
 HOKUSAI TATSUMASA, 354
 HOKUSAISHI, 354
 HOKUSHI, 367, 393
 HOKU-SHIŪ, 367
 HOKUSO-WŌ, 336, 367
 HOKUŪN, 367
 HOKUYEI, 367
 Hōnen Shōnin, 72, 74, 134, 251
 HŌNI, 405, 408
 HONNAMI KŌYETSU, 404
 Hōrai, 224
 HŌSAIYEN, 163, 167, 505
 HŌSEN, 128, 449, 506
 HŌSETSU, 505
 HŌSHIN, 283, 461
 HOSHŪ, 267
 HŌSHIŪ (Mori), 450
 Hōshō, 59
 Hōsō, 58
 HOSŌI TĒRUYUKI, 345
 HOSOKAWA HIBAYUKI, 185
 HOSONAMI HIŌHIŌ, 463
 Hos'su, 74
 Hotei, 27, 37, 269, 287, 296, 303
 Hototogisu, 430
 Hottara Sonja, 47
 HOYEN, 415, 419, 422, 440
 How Siensēug. *See* Gama Sennin.
 HŌZEN, 196
 Hōzōbō, 280
 Hsiao She, 59
 Hu Kung, 58
 Hū Yeo, 212
 Hundred Cranes, 223
 Hundred Demons, 138
 Hwang Ch'u-p'ing. *See* Kōshōchei.
 Hwang Hiang, 177
 Hwang Ngan, 57, 326
 Hwang Pēh, 57
 HWEI TSUNG, 486, 495
 HWUI SU, 487, 495
 Hwang ti, 139
 Hwang T'ingkién, 180

 I.

 I YŪENKIH, 485
 Ibuki Yasaburō, 111
 ICHIGIOKUSAI YEISHUN, 304
 ICHJIUSAI, 366
 ICHIKAWA TĒKI, 190
 ICHIMŌSAI, 368
 ICHIRIŪSAI, 347, 369
 ICHITŌSAI, 368
 ICHIU, 418
 ICHIŪN KOKAN, 503
 ICHIYŌSAI, 348
 ICHIYŌSAI YOSHITAKI, 383
 ICHIYŪSAI, 367
 IDEN, 225
 IFUKIU, 163, 186
 Igen, 177
 IGENKITSU, 485
 IITSU, 131, 354
 IKAU YEISHŌ, 253
 IKAWA KWAIĀN EISAN, 402
 IKĒDA, 365
 IKĒDA KOSON, 405
 IKĒNO SENTEI, 450, 454
 IKĒNO TAIGADŌ, 188, 239
 IKKAN SANJIN, 336
 IKKEI, 280, 336, 378
 IKKEIBAI, 463
 IKKIO, 441
 IKKIŌ, 336
 IKKIŪ, 181, 219
 IKŌ, 266
 IKOSENJO, 454
 IMAMURA ZUIGAKU, 143
 IMĀŌJI HŌGEN, 191
 IMEI, 189
 IN, 193
 INAGAKI, 208, 240
 INAGAKI RIŌ, 191
 Indra, 68, 69, 86
 INHO, 189
 Inkada Sonja, 47

- Inochi no Kami, 83
 INŌUYÉ KANBEI, 332
 INŌUYÉ SHIRŌ, 190
 Inundation, 445
 Inyaku, 43
 IPPITSUSAI BUNCHŌ, 344
 IPPŌ (Hanabusa), 336, 377, 378
 IPPŌ (Mori), 415, 419, 423
 IPPŌSAI KUNIAKI, 368, 383
 ISAI, 370
 Isé Monogatari, 114, 144
 Isé, Shintō shrines at, 129
 ISEI, 279, 319
 ISEN FUJIWARA NO NAGANOBU, 299
 ISEN HAKUYEN, 318
 ISEN IN HŌIN YEISHIN, 272, 284, 298,
 299, 313
 Ishana Ten, 70
 ISHIBASHI RICHŌ, 426
 ISHIDA GIOKUZAN, 346
 ISHIDA YUTEI, 412
 ISHIKAWA IZAYÉMON TŌSHIŪKI, 334
 ISHIKAWA KANSAI, 192
 ISHIKAWA RIUSEN, 337
 ISHIKAWA TOYONOBU, 342
 ISHIMURO SHIBUN, 227
 ISHIN, 88, 283, 293
 Ishiyama, 428
 ISHIYAMA MOROKA, 103, 123
 ISHIZAKI YUSAITÉRU, 459
 Ishō, 43
 ISODA SHŌBEI, 344
 Issan Giōja, 73
 ISSEI, 310
 ISSEN, 428
 ISSENSŌ YÉIYO, 386
 Isshi, 475
 ISSHI, 23
 ISSHŌ, 449
 ISSUISAI ADZUCHI HOSEN, 128
 ITAYA KEI, 103
 ITAYA KEISHIŪ, 102, 127, 128
 ITCHŌ, 278, 330, 335, 375, 376, 377, 378
 Itchō riū, 375
 ITŌ JAKUCHIŪ, 189
 Itsukushima, 442
 Itsukushima Himé, 42
 ITSUZAN, 188
 ITTEI, 89, 336, 376
 IWASA MATAHEI, 101, 121, 331
 IKAKU YEISHŌ, 253
 IYEN, 189
 IYÉTSUGU, 268, 279
 Iyéyasu, and his Seventeen Famous
 Retainers, 135
 Iyéyasu, Hidétada, and Five Celebrated
 Generals, 133
 IYO NO NIUDŌ, 20

 J.
 Jakō, 43
 JAKUCHIŪ, 189
 JAKUSAI, 99
 JAKUYO, 101
 Jashin no Benten, 87
 JASOKU, 181, 248
 Ji Ten, 70
 JIBOKU, 279
 JIBU-NO-SHŌYU, 278
 Jido, 57, 326
 Jigoku. See Naraka.
 Jigoku Reigan, 219
 JIH KWAN, 517
 JIHŌ GENWŌ, 434
 JIHŌ MINAMOTO NO OKŌ, 442
 JIKAKU DAISHI, 17
 JIKWAN, 465
 Jingō, 132, 141, 434
 JINKU, 190
 Jiraiya, 400
 JITÉKISAI, 281
 JITŌ, 184
 Jitoku, 57, 198, 271, 293
 Jiugo Dōji, 43
 Jiuichimen Kwannon, 64, 80, 92
 JIUHI, 189
 Jiuni Shi, 152
 Jiuni Ten, 68, 87
 Jiuroku Zenjin, 79
 Jiusan Butsu, 72
 JIUSHIN, 282
 JIUSUI, 342
 Jiyé, 84
 Jizei Bosatsu, 79
 Jizō. See K'shitegarbha. 77 -
 Jō, 187
 JŌGA, 20
 Jōgen Fujin, 58
 JŌIN, 186, 189
 JŌJUN, 280
 JOKEI, 185
 JOKI, 266
 Jōki, 43
 Jōko, 100
 JŌKŌ, 187

JŌMIŌ HŌIN, 20
 JOBAN, 373
 JŌRIŪ, 419, 423
 JŌROKU DŌJIN, 188
 JŌSAL, 128
 JOSEN, 283
 JOSETSU, 160, 181
Joshi, 476
 JŌSHIN (Kano), 278
 JŌSHIN (Kitawo), 346
 JOSEIYEI, 503
 JŌSUI, 265
 JOTAI, 19
 JOTEL, 192
 JŌYÉ, 181
 JŌYEN SADATORA, 224
 JŌYŌSUI HOKKIŌ YOYA, 200
 JŌZEN, 20
 JŪI, 32
 JUKEN, 267
 JUN, 193, 417
 JUNKO, 450
 JUNPŌ, 189
 JUNYEI, 196
 Jurōjin, 28, 44, 237, 271, 326
 JŪSAL, 398
 Jūsha, 44
 JUSSEN, 191

K.

KABŌ, 195
 KABURAKI BAIKEI, 193
 KACHIŪSHŌ (or KWACHIŪSHŌ), 488, 505
 KACHŌBŌ, 366
 KADOTA SHŌGORO, 348
 KADZUNOBU, 88, 284, 305, 318
 KAGAKU, 463
 KAGÉMASA, 466
 KAGÉMURA, 441
 KAGEN, 345, 442
 KAGÉTANÉ, 183
 KAI HOKKIŌ, 99
 KAIĀN (or KWAIĀN), 209
 KAIFUKU, 462
 KAIGAN, 187
 KAIHOKU YŪSETSU, 280
 KAIHOKU YŪSHŌ, 279, 288
 Kaikakubanto, 218, 222, 257
 KAIŌKU, 192
 KAIBIŪ, 194
 KAIBÉKI, 190
 KAIBEN, 191
 KAISHIN, 442

KAIŪN, 151
 KAIZAN, 462
 KAKEI, 486, 517
 KAKIZAKI HAKEI, 187
 Kakkio, 177
 KAKŌ, 260
 KAKUCHŌ, 17
 Kakudaitsu, 59
 KARUDŌ, 209
 KARUGEN AJARI, 20
 KAKUJU, 187
 KAKUNEN, 450
 KAKUREI, 416
 KAKUBŌJIN BUNKWA, 210
 KAKUSEN, 209
 KAKUSEN ŌRO, 256
 KAKUSEN TŌGI, 239
 KAKUSHIŪ KŌKA, 101
 KAKUSHUN SHŌNIN, 20
 KAKUTEL, 187, 209
 KAKUWŌ NICHIRIŌ, 187, 427
 KAKUYŪ, 156
 KAKUZAN, 192
 Kamaŷtachi, 169
 Kamatari, 103
 KAMÉDA BŌSAL, 190
 KAMÉDA KAKUZAN, 192
 KAMÉŌKA KIRI, 417
 KAMIBÉ SHISSAI, 417
 KAN, 190, 191
 Kan no Buntei, 174
 KAN DENSU, 23
 Kan no Kōso, 293
 Kadakavajra (?), 46
 KANAOKA, 6, 18, 87, 159
 KANAWAKA, 3
 KANBÉI, 332
 KANÉFUSA, 98
 KANÉIYÉ, 465
 KANÉMOCHI, 3
 KANÉNOBU, 282
 KANÉTAKA, 3
 KANGAKU, 198, 440
 KANHŌ, 432
 KANHŌKITSU (or KWANHŌKITSU), 249
Kanjin, 475
 KANKAN, 483, 485-496
 KANKEN, 188
 KANKO, 246
 KANO Artists. *See list, pp. 278-284.*
 KANO CHIKANOBU, 296, 304
 KANO CHISHIN (or TOMONOBU), 306
 KANO HIBANOBU, 283, 296, 297

- KANO ISHIN, 316
 KANO KADZUNOBU, 88, 305, 318
 KANO KEISEN, 324
 KANO KISHIN, 308
 KANO KIUYEI, 314
 KANO KORÉNOBU, 297
 KANO KWAISHINSAI, 312
 KANO KWANSHIN, 304
 KANO KWANSHIN (or HIRONOBU), 319
 KANO MASANOBU, 127, 274, 285, 323
 KANO MINÉNOBU, 144
 KANO MOTONOBU, 275, 285, 286, 287
 KANO MUNÉNOBU, 296
 KANO NAGANOBU, 272, 298, 299, 313, 516
 KANO NAONOBU, 287
 KANO NORINOBU, 516
 KANO NŪINOSUKÉ YEIGAKU, 462
 KANO OKUNOBU, 146
 KANO OSANOBU (or SEISEN), 272, 299, 300, 301, 517
 KANO RIŌSHIN, 312
 KANO SANÉNOBU, 516
 KANO SANRAKU, 288, 289, 313
 KANO SANSETSU, 289
 Kano School, 274
 KANO SEISEIN, 309
 KANO SEISUI, 311, 319, 320
 KANO SHINSHŌ, 303, 464
 KANO SHŌSEN, 301, 320, 321
 KANO SHŌSHIN, 302, 309, 313, 316
 KANO SHŌUN, 312
 KANO SHŌYEI, 288
 KANO TAIGENSAI SHŌSHIN, 312
 KANO TANGENSAI MORITSUNÉ, 322
 KANO TANSEISAI MORITOSHI, 302
 KANO TANSETSU, 296
 KANO TANSHIN, 295
 KANO TANSHINSAI MOBIMICHI, 314
 KANO TANYU, 289, 290, 291, 292, 313, 316
 KANO TATSUNOBU, 323
 KANO TENSHIN, 316
 KANO TĒBUNOBU, 311
 KANO TŌJIU, 142
 KANO TOKINOBU, 129, 318
 KANO TŌSEN, 298
 KANO TOSHUN YOSHINOBU, 308
 KANO TŌUN, 293, 317, 321, 327
 KANO TSUNÉNOBU, 294, 295
 KANO UTANOSUKÉ, 287
 KANO YASUNOBU, 292, 327
 KANO YEIGAKU, 308
 KANO YEIHAKU, 308
 KANO YEITOKU, 288
 KANO YEITOKU RIUSEIN, 272
 KANO YOSHINOBU, 302, 517
 KANO YOSHINOBU (or GISHIN), 302
 KANO YŪHO, 317
 KANRIN TŌREN, 209, 259
 KANSETSU, 337
 Kanshin, 229
 KANSHIN (or KWANSHIN) HŌGEN, 100
 KANSHIŪ, 249
 Kanshōshi, 56
 KANSUI, 208
 KANSUKÉ, 339
 KANTEI, 182, 262
 KANYEI, 440
 KANYŌSAI, 187
 KANZAN, 57, 198, 271, 293
 KANZAN, 184, 434, 463
 Kao T'su, 261, 293
 Kappa, 170
 Kara Shishi, 323
 Kari Sonja, 47
 Kasenko, 56
 KASHIWAGI JOTEI, 192
 KASŌSAI, 466
 KASUGA BUSSHĪ, 4
 KASUGA MITSUCHIKA, 97
 KASUGA MITSUNAGA, 98
 KASUGA MOTOMITSU, 95
 KASUGA TAKACHIKA, 98
 KASUGA TAKAYOSHI, 97
 KASUGA TOSA GON NO KAMI, 99
 KASUGA YUKIHIDÉ, 127
 KASUGA YUKINAGA, 98
 KATŌ, 102
 KATSUDŌ, 208, 209
 KATSUGAWA SHUNCHŌ, 363
 KATSUGAWA SHUNJO, 343
 KATSUGAWA SHUNKIOKU, 343
 KATSUGAWA SHUNKO, 343
 KATSUGAWA SHUNSEN, 364
 KATSUGAWA SHUNSHŌ, 330, 343
 KATSUGAWA SHUNTEI, 363
 KATSUGAWA SHUNWŌ, 363
 KATSUGAWA SHUNYEI, 343
 Katsugen, 58
 KATSUSHIKA HOKUSAI, 354, 389
 KATSUSHIKA ISAI, 370
 Katsuyu, 59
 KAWĀAI KANSETSU, 337
 KAWAMURA BUMPŌ, 449
 KAWANARI OF KUDARA, 3

- Kawatachi Otoko, 170
 Kawataro, 170
 KAWŌ, 180
 Kayu no Mikoto, 36
 KAZAN, 191
 KAZUMA, 416
 KAZUNOBU. *See* KADZUNOBU.
 KAZUYUKI (or KADZUYUKI), 23
 KEIAMI, 182
 KEIBUN, 415, 417, 422, 423, 443
 KEIBUNKAI, 4
 KEIGA, 102
 KEIGAKU, 371
 KEIGETSU, 194
 KEIGI, 463
 KEIHŌ, 282, 294
 KEIHŌ YEISAI, 296
 KEIY HIRONAGA, 103, 125, 126
 KELŌ, 251
 KELU. *See* SEIWO.
 KEIKA, 184
 KEIKITSU, 182
 KEIŌN, 95, 98
 KEIRIN, 194, 267, 434
 KEIBŪ, 212
 KEISAI, 182
 KEISAI (Onishi), 193, 210, 211
 KEISAI, 23
 KEISAI MASAYOSHI, 331, 347
 KEISAI YEISEN, 365
 KEISEN, 324
 KEISHIN, 282
 KEISHIŪ, 102, 127, 128
 KEISHIŪ HIRONOBU, 311
 Keishō, 43
 KEISHŌ, 266
 KEISHOKI, 266
 KEISHUN HŌGEN, 100
 KEISŌ, 487, 495
 KEITAKU, 102
 KEIŪ, 102
 KEIWA, 189
 KEIZAN, 211
 KEIZAN MORIYOSHI, 216
 KEN, 190, 449, 450
 KENYŪSAI KADZUNOBU, 305
 KENZAN, 404
 Késa, 166
 Keuh Tsz'tung, 57, 326.
 Ki, 189, 449
 KI NO KANAWAKA, 3
 KI NO KANÉMOCHI, 3
 KI NO KANÉTAKA, 3
 KI NO TADAYOSHI, 151
 KI YEISAI, 133
 KIANG LIK'AN, 499
 KIANG PĒHCHUN, 500
 Kiang She, 176
 KIANG TAoyIN, 485
 Kiang Tszeya, 247
 KIBATEI, 188
 KICHIBEI, 372
 Kichijō Ten, 30, 45
 Kichimōjin, 75
 KIDŌ, 180
 Kieh, 139
 KIGIOKU, 187
 KIHŌ, 438, 449, 462
 KIHŌ SHIGÉNAGA, 411
 KIYTSU, 405, 408, 409, 411
 KIKI, 194
 Kiku Jido, 57, 326
 KIKUCHI YŌSAI, 435
 K'ilin, 220
 KIMIMARO, 5
 KIMURA MITSUYORI, 279
 KIMURA SEISHIKU, 190
 KIN, 189
 Kin Kao. *See* Kinko.
 KINCHO, 418
 KINDŌ, 196, 342
 KINGHU, 503
 KINJŌSEI, 463
 KINKEI DŌJIN, 183
 KINKIN (OTA), 417, 428
 Kinko Sennin, 56, 236, 294, 312, 315,
 323
 KINMOCHI, 9, 11, 95
 KINNORI ZAKUREN, 419
 KINO TOKI, 418
 KINREI, 440
 KINRIŌ, 434
 KINRIU, 279
 KINRŌ, 188
 KINSEIDŌ, 194
 KINSEN, 193
 KINTADA, 9, 11, 95
 KINTAISHA, 354
 KINTARŌ, 282
 KINTŌ AMA NO SHIU, 212
 Kintoki, 410, 428
 KINTOKU, 279
 KINUJI, 11
 KINYŌGEN, 520
 KINZANÉ, 216
 KIŌ SHUNKEI YIUI, 233

- KIŌ SŪKIŌ, 381
 KIŌAN, 461
 KIŌDEN, 344
 KIŌDŌIN, 485
 KIŌHO, 440
 KIŌKŌ, 216
 KIŌKUKA, 193
 Kiokusui, 154
 KIŌKWA, 259
 KIOMŌ, 229
 KIŌN, 185
 KIŌBI CHŌKŌ, 203
 KIŌRITSUKŌ, 499
 KIŌSAI, 187
 KIŌSAI, 370, 394, 397
 KIŌshi, 176
 Kioshiga, 247
 KIŌSHIŪ KON, 222
 KIŌTŪ, 463
 KIŌTŪN, 336
 Kiŷyu, 212
 KIREI, 417
 Kirin, 220
 KIROSAL, 343
 KISHI DŌKŌ, 448
 Kishimojin, 30
 KISHIN, 418
 KISŌ KŌTEI, 486, 495
 KISSEI, 387
 KISUI, 194, 437, 440, 464
 KITA, 195
 KITAGAWA SHUNSEI, 345
 KITAGAWA UTAMARO, 345
 Kitaikimbo. *See* Seiŷobo.
 KITAMURA CHIUREI, 332
 KITAN, 187
 KITAWO JŌSHIN, 346
 KITAWO MASANOBU, 344
 KITAWO MASAYOSHI, 346
 KITAWO SHIGEMASA, 344
 KITSUGU, 189
 KITSUJI, 195
 Kitsuné Yoméiri, 214
 K'IU YING, 465, 488, 499, 512, 513, 517
 KIŪBI, 417, 461, 463
 Kiŷbi no Kitsuné, 391
 KiuchŌ, 175
 KIŪHAKU, 279, 280
 KIŪHŌ TŌYEI, 438
 KIŪJŌ, 189
 KIŪKŌ, 187, 434
 KIŪKŌ, 434, 463
 KIŪSEI SANÉNOBU, 516
 KIŪSÉKI, 282
 KIŪSHIN, 282
 KIŪSHIN SHŌSHIN, 309, 461
 KIŪSHUN, 463
 KIŪSHUN SEITOKU, 227
 KIŪTON, 282
 KIŪWŌ, 190
 KIUYEI (Kano), 314
 KIŪYEI (K'iu Ying), 465, 488, 499, 512, 513, 517
 KIŪYEN, 182, 280, 282
 KIŪZAN, 282
 KIŪZŌ, 268
 Kiyotaka Hasha Sonja, 46
 KIYEI, 267
 KIYEN, 200, 417
 Kiyo Himé, 60
 KIYŌDŌ, 190
 KIYOHARU, 338
 KIYOHARA SESHIN, 281
 KIYŌKAI, 191
 KIYOKO, 503
 KIYOMASU, 338
 KIYOMITSU, 341
 KIYOMORI, 98
 KIYONAGA, 330, 342
 KIYONOBU, 280, 330, 338
 KIYOTADA, 186
 KIYOYA DENZO, 344
 KIYOTOSHI, 131
 KIYU, 365
 Ko. *See* Tiger.
 KŌ SŪKEI, 336, 377, 378
 KŌan, 57, 326
 KOBAYASHI YONÉZO, 371
 KŌBŌ DAISHI, 16
 KŌbu, 173
 KŌBUN, 416, 461
 KŌCHIŪ, 431, 464
 KŌFU, 153
 KŌGA, 214
 KŌGAKU, 416
 KŌGETSU, 213
 KOGETSU, 267
 Koh Yiu, 591
 Koh Yŷen, 58
 KŌhaku, 57
 KŌHAKUSEN, 500
 KŌHŌ, 102, 280, 404
 KOHŌGEN, 275
 Kohŷogen's dream, 301
 KŌi, 280
 KŌin, 418

- KŌYTSU, 405, 408
 KOJIMA RIŌSEN, 183
 KŌJIŪ, 126
 KŌKA, 101
 KŌKAN, 341
 KŌKEI, 214, 416, 461
 KŌKI, 262
 KŌKIOKU, 72
 KŌKIYO, 190
 KŌKO, 102
 KŌkō, 177
 Kōkō. *See* Hichōbō.
 KŌKOKU, 247
 KŌKWASAI, 208
 KOMAI KI, 416
 KOMA SHIMABO, 16
 KOMATSUYA, 343
 KŌMEI, 187
 Kōmei, 245
 KŌMI, 186, 200
 Kōmiō, 44
 Kōmiō Shingon Mandara, 78
 KONDŌ JIUBEI, 369
 KONDŌ SUKĒGORO KIYOHABU, 338
 Kongō Miō Benten, 41
 Konjin, 83
 KONKEI, 191
 KONRON, 507
 KONYŌ, 195
 KONZAI, 43
 KONZAN, 239
 KŌBAN, 194
 Korean ambassadors, 136
 Korean Art, 493
 Korean Conquest, 141
 KORĒDZUMI, 128
 KORĒHISA, 12, 88
 Koreijin, 57, 325, 326
 KORĒKAGĒ, 439
 KORĒNOBU, 99, 282, 284, 297
 KORĒSHIGĒ, 11
 KŌRIN, 407
 Kōrin School, 404
 KORIŪSAI, 344
 KOBOSHI, 267
 KŌSAI, 182, 186
 KOSAN, 440
 Kosé Artists. *See* list, pp. 11, 12.
 Kosé no KANAOKA. *See* KANAOKA.
 Kosé no KINMOCHI, 10
 Kosé no KOREHISA, 88
 KŌSEI, 431
 Kōsei, 43
 KOSĒKIHAŌ, 463
 Kosēkiko, 256
 KOSEN, 516
 Kōsensei. *See* Gama Sennin.
 KŌSETSU, 464
 KOSHIBA MORINAO, 281
 KŌSHIN, 213
 KOSHIN, 281, 283, 428
 KOSHŪ, 428
 KŌSHO, 463
 Kōshōhei, 57, 315, 505
 KŌSHUNKI MŌSHIN, 248, 250
 KŌSON, 418
 KŌSON DŌJIN KŌSETSU, 464
 KŌSON (Ikēda), 405
 KOSUKĒ, 331
 KOSUIBAI, 344
 KŌTEI, 187
 Kōteiken, 180
 KŌTENSŌ, 339
 KŌTŌ, 186, 452, 453
 KŌTŌ YŌKEI, 308
 KOTŌKWAN, 448
 KŌŪN, 443
 Kōūnsai, 281
 KŌŪNSHO, 191
 KŌYEI, 433
 KŌYEN, 418
 KŌYETSU, 183, 404
 KŌYŌ, 440, 441
 KŌYU, 192
 KŌZAN, 214, 215
 KŌZAN SHŌTEI, 144
 K'shitegarbha, 72, 77, 81, 90, 91, 132
 Kū Lingjin. *See* Koreijin.
 KUBO SHUNMAN, 344
 Kubon no Mida, 63
 KUCHIUSAI HONNAMI KŌHO, 102
 Kudoku Tennio, 42
 KŪKAI. *See* Kōbō DAISHI.
 KŪKŌ, 17
 KUMASHIRO SHIUKŌ, 187
 KUMASHIRO SHIUZAN, 187
 Kumé no Sennin, 54
 KUN, 187
 KUNAIKIYO NO IN, 289
 KUNCHIŪ, 193, 448
 K'ung Ming, 245
 KUNGIYO, 416
 KUNIĀKI, 368
 KUNIHURO, 368
 KUNIKU, 416
 KUNIMARU, 348

- KUNIMASA, 348, 368
 KUNIMITSU, 348
 KUNINAGA, 348
 KUNIO KOTENSAI, 339
 KUNISADA, 348, 366, 394
 KUNISHIGÉ, 368
 KUNITADA, 348
 KUNITAKA, 99
 KUNITOSHI, 389
 KUNITSUGU, 348
 KUNITSUNÉ, 368
 KUNIYASU, 348
 KUNIYOSHI, 367
 KUNKEI, 190
 KURAYSHI KENZAN, 192
 KURIBARA KUZŌ, 196
 Kurikara, 84
 KUBOKAWA KIGIOKU, 187
 KUBIKAWA SANTŌ, 450
 KURIMOTO GENTŌ, 194
 Kuruma Sō, 39
 Kushinada Himé, 402
 KUSHIRŌ UNSEN, 190
 KUSUMI MORIKAGÉ, 281
 Kusunoki Masashigé, 389
 Kuvera, 39, 69
 KUWAGATA SHŌSHIN, 76
 Kwa Ten, 69
 Kwaboku, 30, 31
 KWAIKEI HŌGEN, 21
 KWAÏN, 185, 417, 427
Kwaishi, 475
 KWAISHINSAI, 284, 312
 KWAKEI, 417
 KWAKKI, 485, 517
 Kwan Yü, 125, 205, 208, 215, 216, 230,
 246, 326
 KWANGETSU, 346, 442
 KWANITSU, 253
 Kwannon, 64
 KWANSAL, 211
 KWANSETSU, 430
 KWANSHIN, 304
 KWANSHIN (or HIRONOBU), 319
 KWASHINSAI HAKUTOKU, 260
 KWANSHŌJŌ, 19, 73, 301
 KWANSHŌSAI, 461
 Kwanyin, 64, 65, 80, 255, 291, 294,
 435, 504
 KWANZAN, 184, 190, 434, 463
 KWARAN, 344
 KWATEN, 188
 KWAYA, 433
- KWAZAN, 19, 193, 213, 449, 456
 Kw'ên Lun, 507
 KWŌH HI, 485, 517
 Kwoh Kü, 177
- L.
- Lakshmi, 30, 45
 Lan Ts'aiho. *See* Ransaikwa.
 Lao Lai Tsze, 175
 Lao Tsze, 31, 206, 510, 515
 Laoyü. *See* Rōgioku.
 LI CHENG, 485
 LI CHUNG HO, 485
 LI JU, 487
 LI LUNGYEN, 486, 495
 LI NGANCHUNG, 486
 Li Peh. *See* Rihaku.
 LI TANG, 486
 Li T'ieh-kw'ai. *See* Tekkai.
 LI T'IH, 486
 LI TSIEN, 485
 LIANG CHI, 517
 Lih Tsz', 58
 Lin Hwoching, 212, 245, 296, 314
 LIN LIANG, 488, 499
 LING YUN, 503
 Lion, 323
 Liu Ch'ên, 108
 LIU CHI, 499
 Liu Nü. *See* Riujo.
 Liu Pang, 293
 Liu Pei, 217, 440
 LIU TSUN, 488, 513
 Lo Tsz'fang. *See* Rashibo.
 Long-arms, 167
 Long-eared Men, 168
 Long-legs, 167
 Lotus-fibre Mandāla, 82
 Low tide at Shinagawa, 382
 Lŭ KI, 465, 488, 500
 Lŭ KIAI, 486
 Lŭ Ngao, 316
 Lu Shêng, 392
 Luh Sü, 179
 Lŭ T'ungpin, 55, 206, 496
 Lŭ Yen, 206. *See* Riōtōhin.
 Lung. *See* Dragon.
 Lwanpa. *See* Ranha.
- M.
- MA LIANG, 487
 MA LIN, 487

- Ma Ku. *See* Mako.
 Ma Shehwang, 58, 137
 MA TAH, 486
 MA YŪEN, 486, 516
 MADA SAKICHI, 196
 MAGATA TAIREI, 191
 MAGAWA IYTSU, 131
 Mahākāla, 33
 Mahakara Daikoku Nio, 34
 Mahāsthāmaprāpta, 66, 72, 79
 Mahēs'vara, 70
 Māitrēya, 38, 72
 MAKI CHOKUSAI, 386
 Mako, 59
 Mala, 73
 MAN RŌJIN, 354
 Mandara, 78, 81, 82
 Mandara no Mida, 83
 Mandarin Ducks, 228
 Mandjus'ri, 72, 200
 MANI, 416
 Mani, 71
 Manibatsudara Hōken Daishō, 30
 Manji. *See* Svastika.
 MANSHI, 251
 Manzai, 376
 Mao Mêng, 58
 Mao Nü, 57, 288
 MAO YIH, 486
 Marishi Ten, 78
 Maritchi Dēva. *See* Marishi Ten.
 MARUYAMA ŌKIO, 412, 420, 421, 439, 446
 MARUYAMA ŌRIU, 415, 462
 MARUYAMA ŌSHIN, 415
 MARUYAMA ŌZUI, 415, 421
 MASAHIRA, 128
 MASAKUNI, 132
 MASAMOCCHI, 217
 MASAMUNÉ, 12
 MASANOBU (Kado), 127, 274, 285
 MASANOBU (Okumura), 338
 MASANOBU (Kitawo), 344
 MASANOBU (or SHŌSEN), 301, 323
 MASASUKÉ, 279
 MASATAKA, 334
 MASATSUGU, 100, 194
 MASAYOSHI, 347 (Keisai), 331
 MASAYOSHI, 466
 MASAYUKI, 217
 MASUNOBU, 282
 MASUYAMA SESSAI, 433
 MATAHEI, 101, 121, 331
 MATORA, 368
 MATSUBA SHŌNIN, 20
 MATSUBARA TANRĪŌ, 102, 281
 MATSUDA SŌUN, 250
 MATSUGAWA HANZAN, 369
 MATSUI SHUNSHŌ, 129
 MATSUMOTO BUMPEI, 449
 MATSUMURA GEKKEI, 415, 417, 426
 MATSUMURA KEIBUN, 415, 417, 422, 423, 443
 MATSUYA RŌJIN, 182
 May festival decoration, 433
 MÉGATA SHOHEI, 196
 Mei Fuh. *See* Baifuku.
 MEICHŌ. *See* CHŌ DENSU.
 MEIKIYŌ, 191
 MEISHIN, 282
 Mêng Tsung, 173, 322
 Mermen, 168
 Merry Genii, 223
 Michi no Miōya no Kami, 83
 MICHINOBU, 283
 MIH-TSIAO WU CH'ILHI, 503
 Mikadzuchi no Mikoto, 139
 MIKUMA KWATEN, 188
 MIKUMA RŌKŌ, 417
 MIMBU, 266
 MIMBUSHOYU, 278
 Min Sud, 174
 MINAGAWA KIYEN, 200, 417
 MINAMOTO NO KIYOYOSHI, 131
 MINAMOTO NO ŌKŌ, 442, 446
 MINAMOTO NO SAKI, 439
 MINAMOTO NO SŌYŌ, 76
 MINÉNOBU, 144, 283
 Ming Hwang, 216
 MINZAN, 188, 191
 Mion Tennio, 42
 Miō on Ten, 41
 MIŌTAKU. *See* MIYŌTAKU.
 Miōto Séki, 320
 Miroku Bosatsu, 38, 72
 Mirror, 70
 MITSUÁKI, 99, 101
 MITSUÁTSU, 102, 103, 123, 153
 MITSUBUMI, 103
 MITSUCHIKA, 95, 100, 246
 MITSUHIKÉ, 99
 MITSUHIRO, 100
 MITSUKATSU, 101
 MITSUKIYO, 103, 463
 MITSUKUNI, 100
 MITSUMASA, 279
 MITSUMASU, 101

- MITSUMOCHI KEISO, 100
 MITSUMOTO, 101
 MITSUNAGA, 98, 99, 139
 MITSUNARI, 101, 120
 MITSUNOBU, 96, 100, 279
 MITSUNOBI, 101, 280
 MITSUŌKI, 96, 101, 122, 123
 MITSUSADA, 96, 102, 129, 374
 MITSUSHIGÉ, 96, 100, 101, 150
 MITSUSUKÉ, 102, 122
 MITSUSUYÉ, 100
 MITSUTOKI, 102
 MITSUTSUGU, 101
 MITSUYASU, 12
 MITSUYORI, 279
 MITSUYOSHI, 96, 102, 122, 137, 463
 MITSUYUKI, 462
 MITSUZUMI, 101
 MIYAGAWA CHŌKI, 158
 MIYAGAWA CHŌSHUN, 337, 373
 MIYAMOTO MUSASHI, 200
 MIYAZAKI INBŌ, 189
 MIYAZAWA BUYETSU, 450
 MIYŌTAKU, 180
 MIWA, 441
 MI YIHGEN, 487
 MI YŪENCHANG, 487, 498
 MIZONO CHIŪKAN, 189
 MOCHIDZUKI GIOKUSEN, 449
 MOCHIDZUKI KANSUKÉ, 339
 MOHÉI, 332
 Mōjō Sennin, 57, 288
 MOKKEI, 486, 497, 517
 MOKIŌ, 398
 MOKIŌ, 187
 MOKOKI, 463
 MOKUÁN, 186, 510
 MOKUGA, 218
 MOKUIN, 188
 MOKUSEI, 417
 MOKUYŌ, 217
 MOMOKAWA, 218
 Momotarō, 387
 MOMU SHINITSU, 409
 MONDŌ DANSAL, 414
 Monkey, 213, 430
 Monofunō Michi On no Mikoto, 140
 MORI HŌJIU, 450
 MORI IPPŌ, 423, 424
 MORI ISSEN, 428
 MORI RANSAL, 187
 MORI SHIŪSEN, 427
 MORI SHUNKEI, 364
 MORI SOSEN. *See* Sosen.
 MORI TESSAN, 427, 428
 MORIDZUMI, 309
 MORIHIRO, 308
 MORIKAGÉ, 278, 281
 MORIKUNI, 278, 281, 331, 339
 MORIMASA, 281, 295
 MORIMICHI, 282, 284, 314
 MORINAO, 281
 MORINOBU, 280, 289
 MORISADA, 281
 MORISADA SHINNO, 98
 MORITAMA, 307, 323
 MORITANÉ, 324
 MORITAKA, 307
 MORITOSHI, 302
 MORITSUNÉ, 308, 322
 MORIYOSHI, 133, 216, 307, 310
 MORIZANÉ, 284, 323
 MOROFUSA, 334
 MOROKA, 102, 132
 MORONAGA, 334
 MORONOBU, 329, 372, 374
 MOROSHIGÉ, 334
 MOSEN, 193
 MOSHIN, 248, 250
 MŌSŌ, 173
 MOTOMITSU, 95
 MOTOROBU, 275, 285, 286, 287
 MOTOTADA, 279
 MOTUYOSHI, 138
 MOYÉKI, 486
 MUBAI, 463
 MUBOKU, 371
 Miidéra, bell of, 118
 Mugé Hojju Gem, 103, 155
 MUGEN RŌJIN, 419
 MUH KI, 486, 497, 517
 MUŪ, 416
 MUNÉFUKU, 12
 MUNÉHIDÉ, 279
 MUNÉHISA, 12
 MUNÉMASA, 98
 MUNÉNIWA, 84
 MUNÉNOBU, 296
 MUNÉSUKÉ, 278
 MUNÉYOSHI, 11
 MURA TŌKIU, 450
 MURUKAMI SHŌDŌ, 449
 MURAKAMI TŌSHIU, 419
 MURASAKI SHIKIBU, 307
 MURATA SHUNPEI, 417
 MURATA SŌHAKU, 229

MURIŌ, 218
 Musashi no dzu, 123
 MŪSŌ-WŌ, 336
 Mythical Zoology, 166

N.

Nāga Rādja, 50, 88
 NAGAĀKI, 99
 NAGAĀRI, 12
 NAGAHARU, 99
 NAGAHIDÉ, 306
 NAGAMACHI CHIKUSÉKI, 190
 NAGAMITSU, 278
 NAGANOBU, 272, 279, 284, 298, 299,
 313, 516
 NAGASAWA ROSETSU, 415
 NAGASAWA ROSHIŪ, 416, 429
 Nāgasena, 47
 NAGATAKA, 20, 99, 143
 NAGATO-NOSUKÉ, 449
 NAGAWO MUBOKU, 371
 Nair'rita, 69
 NAIZEN, 280
 NAKABAYASHI CHIKUTŌ, 190
 NAKAMURA TETSUGAI, 419, 427, 442
 NAKANO RIŌDEN, 190
 NAKAY RANKŌ, 419
 NAKAIZEN, 188
 NAKAMURA TETSUGAI, 442
 Nakasaina Sonja, 47
 Nakula (?), 47
 Nami no Chidori, 301
 NAMMEI, 191, 218, 219, 220, 260
 Nanashi no Kiji, 139
 NANGAKU, 416
 NANGEN, 220
 Nanka no yumé, 393
 NANKAI, 188
 NANKAI, 220, 461
 NANKAI, 190
 NANKO, 218
 NANKOKU, 250
 NANKWA, 464
 NANKWA SHŌSHI, 221
 NANKWA SŌITSU, 211
 NAN'PING CH'ANSIEN, 502
 NANPŌ, 417
 NANRENSAI, 385
 NANREI, 193, 417, 440
 NANRIŪ, 1
 NANRO, 220
 NANSEI, 464
 NANSEN, 307
 NANTEI, 239, 416
 NANKOKU, 250
 NANZAN, 221
 NAOĀKIRA, 246
 NAOKAGÉ, 198
 NAONOBU, 276, 278, 281, 287
 NAOTÉBU, 151
 NAOTOMO, 267
 NAOYÉ TOKUTARO, 371
 NAOYOSHI, 102
 NARA HŌGEN, 182
 NARAKA, 57, 76, 78, 85, 91, 92, 394
 NARĀKI, 419
 NARIMITSU, 98
 NARUTO, 192
 Néhan no Shaka, 62
 Nei Issan, 73
 Neiséki, 205
 NEN KAWŌ, 160
 NGAN HWUI, 465, 487, 496
 Ni Gawa Biakū-do, 80
 Ni Ō. *See* Temple Guardians.
 Ni Ten, 69, 75
 NICHIREN SHŌNIN, 20
 NICHIRIŌ, 427
 NIKWAN, 465, 517
 Nine Gods of Good Fortune, 393
 Nine tailed Fox, 391
 Nine States of Death, 87
 Ning Chi, 205
 Ninigi no Mikoto, 70
 Nio-i, 66
 Niō-i hōjiu, 71
 Nirvāna of S'akyamuni, 67, 68, 495
 NISHIGAWA SUKÉNOBU, 278, 330, 339
 NISHIGAWA UKIYO. *See* NISHIGAWA
 SUKÉNOBU.
 NISHIKUNI, 365
 NISHIMURA CHIŪWA, 346
 NISHIMURA NANKAI, 190
 NISHIMURA NANTEI, 416
 NISHIMURA SHIGÉNAGA, 338
 NISHINA KINSEN, 193
 NITTŌ SONRŌ, 184
 NIWA TŌKEI, 364
 NŌ, 187
 No no MIYA, 184
 NŌ properties, 138
 NŌ performers, 244
 NŌAMI, 182
 NOBUHARU, 101, 185

NOBUKA, 336, 376
 NOBUKATSU, 336, 376
 NOBUMASA, 280
 NOBUSADA, 98
 NOBUSHIGÉ, 11
 NOBUÛJI, 272
 NOBUYOSHI, 37
 NOBUYUKI, 282
 NOBUZANÉ, 95, 99, 127
 NODA TÔMIN FUJIWARA NO YOSHITOSHI,
 444
 NO NO MIYA, 184
 NOBINOBU, 319, 516
 NÔRO RIUNEN, 190
 NUÏNOSUKÉ, 281
 NUKINA KAIÔKU, 192
 NUMATA GESSAI, 365
 Nuyé, 169, 389

O.

O GENROKU, 338
 O kuni nushi no Kami, 35
 ÔBA KORÉKAGÉ, 439
 Ôgaki, the Battle of, 136
 OGATA KÔBIN, 404, 407
 OGATA AIYEN, 259
 ÔGAWA RITSU-WÔ, 283
 ÔGENMIN, 501
 ÔGISHI, 314
 OGURA TÔKEI, 187
 OGURI SÔTAN, 181
 OGURI SÔRITSU, 181
 OHABA TÔYA, 365, 366
 ÔHO, 405
 ÔI, 483, 485
 ÔÏNOSUKÉ, 274, 275
 ÔÏSHI MATORA, 368
 Ôjikara Daikoku, 34
 Ôjin, 90, 141
 ÔJIU, 415
 OKA TOYOHICO, 438
 OKA YUTAI, 192
 OKADA BEISANJIN, 190
 OKADA HANKÔ, 190
 OKADA KANBIN, 193, 209
 Okamé, 436
 OKAMOTO HÔKEN, 418, 438
 ÔKIN, 192
 Ôkina, 244
 ÔKIO, 412, 415, 420, 421, 430, 446
 ÔKÔ, 221, 370, 442, 446
 ÔKUBO SHIBUTSU, 192

OKUMURA MASANOBU, 338
 OKUNOBU, 146
 ÔKURA RITSUZAN, 191
 ÔKURA KIYÔ, 21
 ÔMEIHÔ (or ÔMEIBÔ), 463
 ÔMI, 132
 Ônamuji no Mikoto, 82
 ONKO, 93
 Ono no Komachi, 121, 123, 127
 ONO NO SÔJÔ, 156
 ONO NO TAKAMURA, 3
 ÔNISHI KEISAI, 164, 193, 210, 211
 ÔKA NO IMIKI, 1
 ÔKA SHUNBOKU, 283, 331, 341
 Orchestra, the Imperial, 131
 ÔRIÛ, 415, 462
 ÔRIÛHON, 488, 499
 OSANOBU, 272, 284, 299, 300, 517
 ÔSEN, 486, 495
 Ôshikiô, 57, 315
 ÔSHIMA FUYÔ, 189
 Ôshitsu, 107
 ÔSHIN, 415
 Ôsho, 59
 ÔSHÔ, 175
 Ôsô SANSETSU, 225
 Ôsui, 177
 OTA HIAKUKOKU, 191
 OTA KINKIN, 417, 428
 OTAGIRI TADACHIKA, 370
 OTOKASHI, 16
 Otsu yé, 372
 Otsugo, 44
 OTSUKO, 463
 ÔZUI, 415, 421

P.

Padma, 45
 Panthaka, 47, 210
 Paradise, 78, 92
 Paradise in the West, 90
 Paragons of Filial Piety, 327
 Pasa, 79
 Pêh Hu, 51
 Pêh I and Shuh Ts'i, 285
 PÊH LICHANG, 518
 People of all Nations, 460
 P'êng Tsung. *See* Hôso.
 Perforated men, 167
 Perils of earthly life, 211
 Phœnixes, 249

- Pindola Bhadradvāja (?), 46
 PIEN KINGCHAO, 488, 516
 Pien Ts'iao, 224
 Pigeon, 292
 Plumflower revelry, 202
 Poets, Six Famous, 144
 Poets, Thirty-six Famous, 145
 Popular School, 328
 Portrait of a Priest, 74, 92
 Prabhā Mantra Mandāla. *See* Komio
 Shington Mandara.
 Prêta, 85
 Prit'ivi. *See* Ji Ten.
 Pure Land of the West, 83
- Q.
- Quail, 135
- R.
- Raccoon-faced dog, 169
 Raigon no Mida, 74
 Raikō, and the Shiuten Dōji, 146
 RAISHIN, 354
 RAISHŌ, 417, 434, 463
 Rakan. *See* Arhat.
 Rakora Sonja, 47
 RANDEH, 188
 RANGA, 129
 Ranha, 59
 RANHŌKEN, 181
 RANKŌ, 195, 419, 429
 RANSAI (Fujii), 365
 RANSAI HOKUSŌ, 367
 RANSAI (Mori), 187
 Ransaikwa, 56
 RANSEN MORIHIRO, 308
 RANSETSU, 463
 RANSUI, 250
 RANTEI, 431
 RANTOKUBAI, 343, 421
 RANUJO, 250
 Rasatsu Ten, 69
 Rashibo, 59
 Ratna Sambhava, 81
 REISEN, 182
 REISHIŪ, 222
 REIYO, 230
 REIZEI, 19
 REIZEN, 8
 RENZAN GANTOKU, 222, 449, 454
 RENZAN JOSHI, 463
- Reeshi, 58
 RIANCHIU, 486
 RIBUN, 190
 RICHIFUWA, 185
 RICHŌ, 426
 RICHŌSHIŪ, 427
 Ribaku, 59, 324, 325
 RIHÉI, 332
 RIKEI, 189
 RIKIŌ, 199, 200
 RIKORIN, 486
 RIKUJI, 499
 Rikuzoku, 179
 RINKEN HŌGEN, 101
 RINKIŌ, 185
 Rinnasei, 212, 314
 RINRIŌ, 488, 499
 RINSAI, 222
 RINSEI, 222
 RINSHIN, 222, 312
 RINSHŌAN, 336
 RINZAN, 400
 RIŌ, 187
 RIŌ. *See* Dragon.
 RIŌAN, 183
 RIŌBIN, 183
 RIŌDEN, 190
 RIŌFU, 185, 267
 RIŌGA, 99
 RIŌGEN, 463
 RIŌJŌ, 279
 RIŌKAI, 267, 486, 517
 RIŌKEI, 198
 RIŌKI, 185, 465, 488, 500
 RIŌSEN, 464
 RIŌSETSU, 440
 RIŌSHI, 280
 RIŌSHIN, 282, 312
 RIŌSHIŪ, 251, 462
 RIŌSHŌ, 284
 RIŌTAI, 187
 Riōtohin, 55, 206, 496
 RIŌUN, 508
 RIŌYEN HOKKIŌ, 21
 RIŌZEN HŌIN, 21
 RIŌZON, 100
 Rip Van Winkle (Japanese and Chinese),
 107
 RIRIŪMIN, 486, 495
 RISEI, 485
 RISEKI, 184
 Rishi, 53
 Rishi with banana leaf, 315

RISHIN, 282
 RISHO, 191
 RISSHŌ, 398
 RISU, 487
 Ritaihaku. *See* Rihaku.
 RITĒKI, 486
 RITŌ, 486
 RITSU-wō, 283
 RITZUZAN, 223, 463
 Riūbi. *See* Gentoku.
 Riūdzu Kwannon, 65
 RIŪGŌKA, 223
 RIŪHA, 182
 Riūjo, 57
 RIŪKIŌ, 198
 RIŪKO, 251
 RIŪKOKUDEN SHIGĒAKI, 223
 RIŪNEN, 190
 RIŪBIKIŌ, 162, 186, 199, 200
 RIŪSEN, 337
 RIŪSHIN, 272, 312
 RIŪSHIŪ, 180
 RIŪSHUN, 488, 513
 RIŪTAN, 182
 RIŪTO, 184
 River festival at Nagoya, 374
 RIYEI, 268
 RIYŌ, 191
 RIYŪN SANJIN Ōkō, 221
 RIZEN, 485
 Roc, 445
 Rōgioku, 59, 209, 322
 ROHŌ, 463
 Rōjin, 476
 RŌJINBAI, 342
 Rōkiō, 108
 Rōkō, 316
 ROKŌ, 417
 Rokurokubi, 170
 ROKUSŌ, 376
 Rōraishi, 175
 Rōren, 364
 ROSAN, 235
 ROSEI, 392
 ROSKTSU, 415
 Rōshi, 56
 ROSHIŪ, 416, 429
 RŌSHŌ, 184

S.

SADAHIDĒ, 368
 SADAŌKA, 370

SADANOBU, 279, 280, 305
 SADATORA, 224
 SADATOSHI, 342
 SADAYOSHI, 317
 Saddharma Pundarika. *See* Hoké Kiō.
 SAI, 187
 SAIĀN, 185
 SAIBI, 416
 Saigiō Hōshi, 295
 SAIHAKU, 267
 Saijun, 178
 SAIKEI, 223
 SAIKIŌRIŌ YUSEI, 430
 SAIKŌ, 194
 Saikoku, 44
 SAIRIYŌ, 190
 SAISEKI, 258
 Saishi, 176
 SAISHO, 463
 Saishō Hōshi, 112
 SAITO, 354
 SAITŌ YEHAKU, 308
 Saiwai no Kami, 83
 SAIWO, 23
 SAIYEN HŌSAI, 505
 SAIZAN, 225
 Saji, 59
 SAKURAI SHIUZAN, 227, 241, 331, 341,
 518
 SAKUSEN, 267
 S'akra Dēva. *See* Taishaku Ten.
 S'ākyamuni, 61, 67, 72, 86, 88, 139
 Sākyamuni Trinity, 63, 79, 89
 Samantabhadra, 72, 81, 290, 408
 Sambasō, 244
 Sambō Kōjin, 82
 Sambu Kiō, 67
 San no Nijiu-i Sha, 84
 Sandzugawa no Baba, 77
 SANĒNOBU, 370, 516
Sanjin, 475
 Sanjiuban Jin, 72
 Sanjiurok' Kasen, 302
 Sankan, 232
 SANKEI, 146, 223
 SANKITSU, 195
 SANKIYŌ, 190
 Sankoku, 180
 SANKŌSAI, 251
 Sanmen Daikoku, 34
 SANBAKU, 276, 279, 288, 289, 313
 SANRIU, 185
 SANSEI, 281

- SANSETSU (Kano), 276, 280, 289
 SANSETSU (Ōsō), 225
 SANSHIN, 239
Santēki, 475
 SANTŌ, 450
 SANYEMON, 343
 Sanyō, 43
 Sanzō Hōshi, 222
 Sarasvati, 41
 Sarudahiko Daijin, 82
 SASAYAMA, 225
 SASUKÉ, 344
 SATAKÉ YEIKAI, 194, 223, 252, 260
 SATŌ GENNAI, 196
 SAYEMON SHŌSHIN, 280
 Sēgon, 44
 SEI, 193
 SEIAN, 184
 SEIBIN, 416
 Seidzu Kwannon, 65, 291
 SEIHA, 183
 SEIŪTSU, 227, 229, 249
 SEIKA, 462
 SEIKAKEN, 196
 SEIKEL, 518
 SEIKI, 417, 463
 SEIKIN KOJI, 488, 501
 SEIKŌ, 190
 SEIKO (Haruki), 191
 SEIKON, 186
 SEIMEL, 291
 SEIMIN, 225
 SEIMO, 267
 SÉIN, 193
 SEININ, 100
 Seiōbo, 56, 221
 Seiōbo no Shiji, 56, 443
 SEIRIŌ, 207, 266, 462
 SEISAI, 194
 SEISEI KIŪTSU, 408, 409, 411
 SEISEIDŌ, 404
 SEISEI HŌNI YŌSHIN, 408
 SEISEI KŌBIN, 407
 SEISEI SHIŪTSU, 410
 SEISEN (Uwabayashi), 398
 SEISEN HŌGEN, 284, 299, 300
 SEISEN IN HŌIN, 301
 SEISEN YŌSHIN, 272
 SEISETSUBAI, 306
 Seishi, 379
 SEISHIKU, 190
 SEISHIN, 280
 SEISHIN (Kano), 309
 SEISHIŪ, 251
 SEISHŌ, 190, 251
 Seishōnagon, 303
 SEISUI, 311, 319
 SEISUI YŌKŌ, 320
 SEITŌ, 186
 SEITOKU, 227
 SEIWAGETSU, 517
 SEIYU, 186
 SÉRI, 192
 SÉRI SHUNSUKE, 342
 Sékihéki no Dzu, 241, 254
 SEKIKOKU, 185
 Sékion, 43
 SEKISAI, 188
 SEKISUI, 193
 SEKISUI YENKO, 227
 SEKITEN, 250
 SEKIYEN, 278
 SEKKEI, 187, 227
 SEKKŌ, 268
 SEKKŌ (Haségawa), 272, 282
 Sémui, 44
 SEN, 186, 191
 SEN SHUNKIŌ, 517
 SENAN, 194
 Senjiu Kwannon, 64
 SENKA, 184
 SENKWADEN, 517
 Sennin. *See* Rishi.
 SENPO, 430
 SENREI, 414
 SENSAI, 461
 SENSAI YETAKU, 371
 Sensha, 44
 SENSHINTŌ, 188
 SENSHIŪ, 225, 416
 SENTEI, 208, 450
 SENZAI, 256
 SENZAN SHŌSHIU, 410
 SEPPŌ, 225
 SESSAI (Masuyama), 433
 SESSAI (Minagawa), 417
 SESSAN, 247
 SESSHIN, 268, 281, 309
 SESSHŪ, 264, 269, 272, 273, 465
 Sesshiū School, 263
 SESSHŌ, 194
 SESSŌ, 185, 270, 464, 519
 SESSON, 265, 465
 SÉTATSU, 193
 SETSUBŌ, 185
 SETSUDŌ, 461

- SETSUHŌ (or SEPPŌ), 463
 SETSURIN, 268
 SETSUZAN, 247
 SETTAN, 226, 331, 364
 SETTŌ, 267
 SETTEI (Haségawa), 227, 266, 364, 382, 383
 SETTEI (Shōsai), 250
 SETTEI NAOAKIRA, 246
 SETTEI SŌITSU, 221
 SETTŌ, 465
 Seven Calamities, 444
 Seven Gods of Good Fortune. *See* Shichifukujin.
 Seven Poets, 215
 Seven Worthies of the Bamboo Grove, 231, 299, 311
 SHA BUSON, 188
 SHABAKU, 184
 Shachiusho, 58
 SHAJISHIN, 488
 Shaka Niorai, 68
 Shakujō, 73
 Shang Yüen Fujên. *See* Jōgen Fujin.
 Shankien, 232
 Shantao, 72, 74
 SHABAKU, 345
 She Hwangti, 129
 Shên Nung, 200, 289
 SHI, 190
 SHIÂN, 193
 SHIBA GŌKAN, 344, 457
 SHIBA KANSHIN, 100
 SHIBA KEISHUN, 100
 SHIBA RINKEN, 100
 SHIBA SONKAI, 100
 SHIBATA GIHŌ, 418
 SHIBATA ZĒSHIN, 437, 439
 SHIBATA GITŌ, 418
 SHIBUN, 227, 418
 SHIBUTSU, 192
 Shichifukujin, 27, 122, 128, 131, 209, 244, 261, 305, 307, 385
 Shichihiyakusai, 39
 Shichikenjin, 311
 SHIDŌ, 449
 Shidzuka, 166
 SHIFUKU, 191
 SHIGĀKI, 223
 SHIGĒMARO, 246
 SHIGĒMASA, 344
 SHIGEN, 416, 418
 SHIGĒNAGA, 338, 411
 SHIGĒNOBU, 279-282, 368
 SHIGĒYOSHI, 280
 SHIHŌ, 187, 193, 416
 Shihte. *See* Jitoku.
 SHIJIN, 189
 SHIJU, 194
 SHIJŌ, 189
 Shijō School, 412
 SHIKAN, 196
 Shiken, 174
 SHIKEN SAIDŌ, 182
 SHIKIO, 417
 SHIKU, 431
 SHIKŌ, 449
 SHIKO SŌRIN, 193, 228, 240, 248
 SHIKIŌRIN, 503
 SHIKUYA, 189
 Shikōtei, 129
 SHIMADA, 102
 SHIMADA GENCHOKU, 415
 SHIMEI, 193
 SHIMEI TENDŌ DAI-ICHI-ZA **SESSHŪ**, 270, 273
 SHIMIDSU HANSUKĒ, 194
 SHIMIDSU KIOKUKA, 193
 SHIMOKAWABĒ JIUSUI, 342
 SHIMIDSU TEMMIN, 450, 455
 Shin no Shikō, 129
 SHINANKIN SHISHO, 502
 SHINBUN, 322
 SHINGEI, 182
 SHINGEN, 186
 SHINGETSU, 188
 SHININ, 461
 SHINITSU, 409
 SHINKI, 1
 SHINNŌ, 182
 Shinretsū and Bunsho, 58
 SHINSAI, 17, 367, 433
 SHINSEI ISEI, 319
 Shinshi. *See* Crystal.
 SHINSHŌ, 279, 303, 313, 464
 SHINSHŌ ISHIN, 316
 SHINSŌ, 182, 185
 Shintō Shrines, 440, 442
 SHINYEN, 188
 SHINYETSU, 186
 SHINZŌ, 419
 Shiō, 175
 SHIŌN, 416
 SHIRAFU, 16
 SHIRAKAMI SAISAI, 192
 SHIRIŌ, 449

- SHIRŌ, 190
 SHIROJIRO, 275
 Shirodushi no Mikoto, 139
 SHISAI, 416
 SHISKIDŌ, 192
 SHISHIN, 193
 SHISHIN, 417
 SHISHIU, 512
 SHISHŌ, 502, 510
 SHISŌ, 417
 SHISSAI (Kamibé), 417
 SHITOMI KWANGETSU, 346
 Shitsugetsu, 43
 SHITŪ, 190
 Shiubaka Sonja, 47
 SHIUBUN, 161, 181, 197, 465
 SHIUGEN, 268
 SHIUGEN SADANOBU, 305
 SHIUGETSU, 265, 270
 SHIUGO, 181
 SHIŪHŌ, 415, 418, 426
 SHIŪI, 181
 SHIŪITSU, 405, 410
Shiūjin, 475
 SHIŪJOWŌ, 190
 Shiūjushō, 178
 SHIŪKEI, 268
 SHIŪKI, 164, 191, 227, 265
 SHIUKŌ, 183
 SHIŪKŌ, 187, 195, 266
 SHIURAN, 463
 SHIUREI, 416
 SHIURI, 280
 SHIUSEN, 427
 SHIUSETSU, 185
 SHIUSHIBEN, 488
 SHIUSHIN (Kano), 283
 SHIUSHIN (Mori), 416
 SHIŪTAKU, 180
 SHIUTEI YOSHO, 505
 Shiuten Dōji, 60, 111, 137, 146
 SHIUTAKU, 180
 SHIŪTOKU, 180, 266
 SHIŪYETSU, 185
 SHIŪYŌ, 266
 SHIŪZAN (Joahi), 194, 227, 241
 SHIŪZAN (Hōgen), 194, 331, 341
 SHIŪZAN (Kumashiro), 187
 SHIŪZAN (Yoshimura), 278, 283
 SHIWOGAWA BUNRIN, 450, 455
 SHIWOGAWA UNSHŌ, 418
 Shiwo Gawa no Kami, 83
 Shiyei, 57
 SHIYEL, 449
 SHIYU, 190
 SHIZAN, 187, 189, 266, 440, 520
 SHIZEN, 449
 SHŌAN, 185
 SHŌBEI, 338, 344
 SHŌCHŌ, 503
 SHŌDŌ, 449
 SHŌGAKU, 440
 SHŌGA, 95, 98
 Shōgaku no Shaka, 62
 SHŌGEN, 187
 SHŌI, 102
 SHŌJŌ (SOGA), 181
 SHŌJŌ (TAKIMOTOBŌ), 280
 Shōjō, 208
 Shōjo, 43
 SHŌKAIZAN, 518
 SHŌKAKU, 189
 SHOKATSUKAN, 187
 Shokatsuriō, 245
 SHŌKEI, 100, 184, 266, 462
 Shōki. *See* Chung Kwei.
 SHŌKI, 184
 SHŌKIŌ, 261
 SHŌKO, 195
 SHŌKOKU, 461
 SHŌKŌSAI HANBEI, 346
 SHŌKWA, 461
 SHŌKWADŌ, 280
 Shōmiō, 44
 SHŌRAN, 450
 SHŌREI, 190
 Shōriken, 55, 285, 496
 SHŌSADŌ, 344
 SHŌSAI SETTEI, 250
 SHŌSEN, 284, 301, 311, 320, 321
 SHŌSEN (SOGA), 181
 Shōshi, 59
 SHŌSHI, 221
 SHŌSHIN (Kano), 282, 302, 309, 312, 316
 SHŌSHIN (Ku wagata), 76
 SHŌSHIŪ, 410
 SHŌSHŌTŌ KAGÉMURA, 441
 SHŌTEI, 144
 SHŌTŌ, 228
 SHŌTOKU TAISHI, 16, 40, 86, 134, 134
 SHŌŪ, 463
 SHŌŪN, 312
 SHOWŌ, 465
 SHŌWŌ, 186
 SHŌYEI (Kano), 276, 278, 288

- SHŌYEI (Suwa), 131
 SHŌYĒKI, 279
 SHŌYŌ, 266
 SHŌYUSAI, 418
 SHŌZAN, 240
 SHŌZAN (Kano), 318
 Shubaishin, 315
 SHUCHŌDŌ, 196
 SHŪITSU, 410
 SHUKUGA, 418
 SHUKUKWA, 196
 SHUKUMEI, 193
 SHUMĒ, 281
 SHUMMEI, 189
 Shumōshiku, 295, 326
 SHUN, 173, 449
 SHUN KŪ, 488
 SHUNBOKU, 283, 331, 341
 SHUNCHŌ, 363
 SHUNCHŌSAI, 331, 346
 SHUNDŌ, 343
 SHUNGAJU, 256
 SHUNHŌ, 440
 SHUNJŪ, 283
 SHUNJŌ, 343
 SHUNKEI, 195, 364
 SHUNKIN, 191
 SHUNKIO, 127, 488, 518
 SHUNKIO, 417
 SHUNKIŌSAI, 364
 SHUNKIOKU, 343
 SHUNKŌ, 343, 440
 SHUNKŌ THE SECOND, 364
 SHUNKŪ, 127, 518
 SHUNMAN, 343, 344
 SHUNPEI, 417
 SHUNRIŌ, 68
 SHUNRŌ, 349, 354, 449
 SHUNSAI, 196, 239
 SHUNSEI, 188, 345
 SHUNSEN, 138, 364
 SHUNSENSAI, 366
 SHUNSETSU, 280, 282
 SHUNSHŌ (Kano), 282
 SHUNSHŌ (Matsui), 129
 SHUNSHŌ (Katsugawa), 330, 343
 SHUNSUI, 282
 SHUNTEI, 363
 SHUNTO, 189
 SHUNTŌ, 433
 SHUNWŌ, 363
 SHUNYEI, 343
 SHUSHŌ, 418
 Shusen, 44
 SHUSON, 194
 Shussan no Shaka, 62
 Si Wang Mu, 221, 238, 256, 258, 375
 507, 508, 510, 518
 SIANG LANGLAI, 498
 Sickle weasel, 169
 Sieh Chungchu. *See* Shachiu sho.
 SIEHSHE SZECHUNG, 488
 Signs of the Zodiac, 308, 435
 SIKIN KŪSZE, 488, 501
 Si She, 379
 SIU SZEYING, 503
 SUIĀN, 250
 S'iva. *See* Ishana Ten.
 Sixteen Arhats, 46, 88
 Sixteen Bōdhisattvas, 81
 Sixteen Good Spirits, 79
 SIYŪEN FĒNGTSE, 505
 Slaughter of the Nuyé, 389
 SŌĀMI, 182, 198
 SŌCHI, 280
 SŌCHIN, 278
 SODŌ, 411
 SŌDZU CHINKAI, 20
 Sodzugawa no Uba. *See* Sandzugawa
 no Baba.
 Sōfu, 212
 SŌFUTSUKŌ, 482
 SOGA CHOKUĀN, 181
 Soga brothers, 384
 SOGA JASOKU, 181, 248
 Soga no Goro, 383
 SOGA SHIŪBUN, 181
 SOGA SHŌSEN, 181
 SOGA SŌJŌ, 181
 SOGA SŌYO, 181
 SŌHA, 279
 SŌHAN, 463
 SŌHAKU, 229, 267
 SŌHĒKIMON IN, 99
 Sohinda Sonja, 46
 SŌITSU, 211, 221
 SŌJI, 184
 SŌJŌ, 181
 SŌJŌ YUSEN, 267
 SOJUN, 416, 436
 SŌJUN, 23
 SŌKWAN, 184
 SŌKEN, 9, 11, 102
 Sōkokukiu, 55
 SOKUBAI, 267
 SOKUYO, 282

- Soma Déva. *See* Gwa Ten.
 SŌMAN, 185
 Sonchi, 12
Sonjin, 475
 SONKAI, 100
 SONRŌ, 184
 SONSAI, 224
 Sontō, 59
 SŌRAI, 230
 SŌRI THE SECOND, 349, 354
 SŌRIN, 164, 193, 228, 240, 248
 SŌRITSU, 181
 SŌSAI, 267
 SŌSAD, 175
 SŌSĒKI, 260
 SŌSEN, 279, 280, 283
 SOSEN, 415, 418, 424, 425, 426
 SŌSHA, 241, 485
 SŌSHIGAN, 187
 SŌSHIKO, 193
 SOSHIN, 280
 SŌSHISĒKI, 187
 SŌSHIU, 279
 SOSHŌ, 228
 SŌsō, 380
 SŌso, 184
 SŌTAN, 181
 SŌTATSU, 102
 SŌTŌ, 184
 SŌYA, 268
 SŌYEN, 265
 SŌYŌ, 185
 Sōyo (Soga), 181
 Sōyō (Minamoto), 76
 Soyū, 279
 Spider Devil, 60
 Spiritual God of the Three Treasures.
 Squirrels and vine, 228
 Stomachless men, 167
 Storm, 445
 S'ubhaka, 47, 66
 SUEN-HOTIEN, 517
 SUGAWARA NO MITSUSADA, 374
 SUGAWARA NO MICHIZANĒ. *See* KWAN-
 SHŌJŌ.
 SŪGETSU, 336
 SUGUMURA JIHEI MASATAKA, 334
 SUGO, 465
 Sui Ten, 70, 77
 SUIĀN, 194, 250, 517
 SUIGAWO, 193
 SUIGETSU, 267
 SUIKEI, 415
 SUIRAN, 253
 SUIREI, 462
 SUIRI, 463
 SUIWŌ, 463
 SUJŌ HIAKUSEN, 188
 SUKĒCHIKA, 267
 SŪKEI, 151, 336, 377
 SUKĒHIDĒ, 128
 SUKĒKIYO, 274, 283
 SUKĒNOBU, 278, 330, 339
 SUKĒNOSHIN, 336
 SUKĒYASU, 100
 Sukhavati, 83, 90, 92
 SŪKIŌ, 381
 SŪKOKU, 336
 Sukunabikona no Mikoto, 82
 Sumida River, 314, 382
 SUMIYĀ BUZEN, 189, 239
 Sumiyoshi and Takasago, 319
 Sumiyoshi Monogatari, 115, 137
 SUMIYOSHI HIROKATA, 103
 SUMIYOSHI HIROMICHI, 101, 120
 SUMIYOSHI HIROMORI, 102
 SUMIYOSHI HIRONAGA, 103, 137
 SUMIYOSHI HIRONAO, 103
 SUMIYOSHI HIROSADA, 124, 151, 152, 153
 SUMIYOSHI HIROTSURA, 103
 SUMIYOSHI HIROYASU, 102
 SUMIYOSHI HIROYUKI, 103, 124
 SUMIYOSHI HIROZUMI, 101
 SUMIYOSHI HŌGEN, 95, 98
 SUMIYOSHI HOKKIŌ, 144
 Sun Goddess, 398, 437
 Sun Têng. *See* Sontō.
 Sūrya Déva. *See* Ni Ten.
 Susano, 70
 Susano no Mikoto, 401
 SUSHE, 241, 294, 325, 465, 485, 517
 SŪSHI, 336
 SUWA SHŌYEI, 131
 SUYA HELIUBO, 339
 SUYĒNOBU, 283
 SUYĒYORI, 278
 SUZUKI NANREI, 193, 417, 440
 SUZUKI HARUNOBU, 330, 342
 Svastika, 75
 Swift-flying demon, 235
 Sword, 70
 SZE I. *See* SHISHO.
 Szema Kwang, 166

- T.
- Ta Ki, 391
 Ta Yang-tsz', 54
 TACHI KEIZŌ, 195
 TACHIBANA BENJI, 339
 TACHIBANA YUYETSU, 339
 TACHIBANA MOBIKUNI, 278, 281, 331, 339
 TACHIBANA SHUNTŌ, 433
 TACHIBANA SŌSEKI, 260
 TACHIBANA UNGA, 371
 TACHIBÉ KŌMABO, 16
 TADACHIKA, 370
 TADAHIRA, 9
 TADANOBU, 284
 TADATOMI, 207
 TADAYOSHI, 151
 TAGA CHŌHACHIRŌ, 336
 TAGA CHŌKŌ, 385
 Tai Chên Wang Fujên. *See* Seiōbo no Shiji.
 TAI KIOMŌ, 229
 TAIBŌ SEIKON, 186
 TAICHI SANKA KAISHIN, 442
 TAIGADŌ, 163, 191, 239
 TAIGAKU, 254
 TAIGAN, 192
 TAIKEI, 189
 TAIKIOMŌ, 229
 TAIKIŪ, 462
 Taikōbo, 247
 Tailed Men, 167
 TAIRA NO KIYOMORI, 98
 TAIRA SOIN, 87
 TAIREI, 191
 TAIRINSAI GENCHI, 206
 Taison Rōshi. *See* Lao-Tsze.
 TAISAN TANSEITSU, 229
 Taishaku Ten, 68, 70, 86
 TAISHI YIURIOSAI MORI SHIŪSEN, 427
 Taishin Ō Fujin. *See* Seiōbo no Shiji.
 TAISHO, 189
 TAISHUN, 279
 TAIYO, 417
 Taiyōshi, 54
 TAKA KŌKOKU, 247
 TAKACHIKA, 89, 95, 98
 TAKAGI KOSUKÉ, 331
 TAKAHARA SHUNCHŌSAI, 331, 346
 TAKAKANÉ, 99
 TAKAMITSU, 99, 127
 TAKAMORI, 99
 TAKANABÉ KIŌSAI, 370
 TAKANOBU, 95, 98, 279
 Takaramono, 38
 Takasago and Sumiyoshi, the Ancients of, 152
 TAKASUKÉ, 99
 TAKATA KEIBŌ, 282, 294
 TAKAYOSHI, 97, 464
 TAKÉDA HARUNOBU (or SHINGEN), 186, 309
 TAKÉKUNI, 132
 Takénoūchi no Sukuné, 141, 132
 TAKÉNOUCHI SHŌBAN, 450
 TAKÉYASU, 419
 TAKÉZAWA KIŌSHI, 371
 TAKIMOTOBŌ SHŌJŌ, 280
 TAKIMOTOBŌ JŌJUN, 280
 TAKUDŌ, 23
 TAKUDŌ (Gantai), 448
 TAKUMA CHŌGA, 98
 TAKUMA JŌKO, 100
 TAKUMA RIŌGA, 99
 TAKUMA RIŌZON, 100
 TAKUMA SHŌGA, 98
 TAKUMA SHŌKEI, 100
 TAKUMA TAMÉHISA, 98
 TAKUMA TAMÉNARI, 97
 TAKUMA TAMÉTŌ, 98
 TAKUMA TAMÉŪJI, 95, 97
 TAKUMA TAMÉYUKI, 99
 TAKUMA YEIGA, 100
 TAKUMI, 280
 TAMA, 459
 Tama. *See* Gioku.
 Tamagawa no Dzu, 407
 TAMATAKA, 88
 TAMI, 154
 TAMÉHISA, 95, 98
 TAMÉICHI, 354
 TAMÉNARI, 97
 TAMÉNOBU, 100
 TAMÉTŌ, 95, 98
 TAMÉTSUGU, 99
 TAMÉTSUNA, 137
 TAMÉŪJI, 95, 97
 TAMÉYUKI, 99
 Tamon Ten. *See* Bishamon Ten.
 TANABÉ BUNKI, 196
 TANAN, 183
 TANCHŌ, 338
 TANÉNAGA, 280
 TANÉNOBU, 279, 282
 TANGEI, 342
 TANGEN, 278, 281

- TANGENSAI, 311
 TANGENSAI MORITSUNÉ, 308
 TANGETSUSAI MORIYOSHI, 307, 310
 TANGIŪ, 282
 TANI, 195
 TANI BUNCHŌ, 241, 242, 271, 278
 TANI MORIYOSHI, 310
 TANIGUCHI GESSŌ, 193
 TANJI, 281
 Tanjō no Shaka, 61
 TANKA, 317
 TANKŌSAI GISHIN, 322
 TANO CHIKUDEN, 192
 TANBEI, 251
 TANIŌ, 281
 TANIŪ MORITAMA, 307, 323, 324, 462
 TANSAI HEIKAI, 256
 TANSAI MORIDZUMI, 309
 TANSAI TŌSUI, 307
 TANSAI YEICHI, 309
 TANSAKU, 306
 TANSEI GIOJA SEIŪTSU, 227
 TANSEI MORITAKA, 307
 TANSEISAI, 302
 TANSEN, 282
 TANSENSAI SHINDUN, 322
 TANSETSU, 281, 296
 TANSIN, 281, 295
 TANSHINSAI MORIMICHI, 284, 314
 TANSHŌSAI, 324
 TANSHUNSAI, 281
 TANSUI, 464
 TANSUIBAI, 253
 Tanuki, 169, 424
 TANYENSAI HŌGEN, 311
 TANYENSAI MORIZANÉ, 284, 323
 TANYŪ, 276, 280, 289, 290, 291, 292,
 294, 313, 316
 TANYŪBAI, 280
 TANZAN, 281
 T'ao Yüenming, 204
 TATÉ RIŌTAI, 187
 Tatsu. *See* Dragon.
 TATSUMABA RAITO, 349
 TATSUNOBU, 306, 311, 323
 Tawara Toda Hidésato, 169
 TAWABAYA KORŌTSUBI, 102
 Tchandra, 68, 75
 Tchintāmani. *See* Mani.
 TEI, 188
 TEIBAI, 187
 TEIGŌRIU, 190
 Teikan, 174
 Teikan dzusetsu, 154
 TEISAI, 382, 386
 TEISAI HOKUBA, 367
 TEISEI, 193
 Tekkai Sennin, 54, 55, 294, 299, 394, 496
 TĒKI SANGEN, 226
 TĒKI (Ichikawa), 190
 TEMMIN, 192, 450, 455, 456
 Temple Guardians, 68
 Tengu, 84, 410
 TENHŌ, 318
 Tenjin Sama. *See* Kwanshōjō.
 TENKAI Ō, 448
 TENKAIKUTSU, 448
 TENRIŪ DŌJIN, 192
 Tenriugawa, 460
 TENSEIŪTSU, 229
 TENSIN, 283, 316
 TENSUIWŌ, 194
 TĒRU, 449
 TĒRUNOBU, 311
 TĒRUYUKI, 345
 TESSAN, 416, 427, 428
 TESSHIŪ, 180
 TETSUGAI, 419, 427, 442
 TETSUZAN. *See* TESSAN.
 TETSUŌ, 461
 TETSUWŌ, 192
 Thirteen Buddhas, 72
 Thirty-six famous Poets, 302
 Thousand Carp, 240
 Thousand-handed Kwanyin, 64, 80
 Three Laughters, 286
 Three Sacred Relics, 70
 Three Sages, 199, 509
 Three Visions, 86
 Three Wine Tasters, 323
 Thunder animal, 169
 T'ieh Kwai. *See* Tekkai.
 T'ien Chên, 179
 T'ien King, 179
 T'ien Kwang, 179
 Tiger, 51
 Ting Lan, 174.
 Tisang. *See* Jizo.
 TŌAN, 268
 TŌBA, 241, 325, 465, 485, 517
 TOBA SŌJŌ, 156
 TŌBAI, 266
 Toba-yé, 156
 TŌBEI SUIGETSU, 267
 TŌBOKU, 267
 Tōbōsaku. *See* T'ung fang S.

- Tōchiū, 43
 TŌCHO, 154
 TŌDEN, 266
 TŌGAKUSEI SHIKIO, 431
 TŌGAN, 267
 TŌGEI, 268
 TŌGEN, 183, 231
 TŌGIOKU, 317, 465
 TŌHA, 268
 TŌHAKU, 231, 268
 TŌHAKU AISHIN, 310
 TŌHAKU (Haségawa), 268
 TŌHAN, 271
 TŌHŌ, 232
 TŌHON, 185
 TŌJI, 271
 TŌJIRO, 371
 TŌJIU, 142, 268
 TŌKAN, 265
 TŌKEI, 187, 271, 364, 463
 TŌKI, 418
 TOKI TOMIKAGÉ, 182
 TOKIATSU, 188
 TOKINOBU, 129, 282, 318
 TOKITARŌ, 354
 TOKITARŌ KAKŌ, 350
 TŌKITSU, 462
 TŌKIU, 450
 Tokiwa, winter flight, 244
 TŌKŌ, 266, 432
 TŌKOKU, 187
 TŌKOKU FUJIWARA NO SHUNBIŌ, 68
 TŌKŌSAI, 310, 464
 TOKU, 449
 TŌKU, 267
 Tokuhon Giōja, 76
 TOKUSEI, 180
 TOKUTARŌ, 371
 TŌKWASAI, 230
 TŌKWASAI REIYO, 230
 TOMIGAWA FUSANOBU GINGETSU, 342
 TOMIKAGÉ, 182
 TŌMIN, 447
 TOMONOBU, 282, 283
 Tomoyé Gōzen, 390
 TONAN, 189, 411
 Tongue-cut Sparrow, 390
 TONOMO-NO-SUKÉ, 189
 Tora, 51, 383
 TŌRAN, 240
 TŌREI, 464
 TŌREI (Hijikata), 187
 TOREN, 209
 TORI BUSSEI, 4, 94
 TORIŌ KIYOMASU, 338
 TORIŌ KIYOMITSU, 341
 TORIŌ KIYONAGA, 330, 342
 TORIŌ KIYONOBU, 330, 338
 TŌRIN (Haségawa), 268
 TŌRIN, 194, 230, 366
 TORIYAMA SEKIYEN TOYOFUSA, 278, 344
 Tortoise, 203
 Tosa Artists. See list, pp. 98-103
 TOSA GIOBU NO TAIYU MITSUNAGA, 139
 TOSA HIROCHIKA, 100
 TOSA HIROMICHI, 127
 TOSA JAKUSAI, 99
 TOSA JAKUYO, 101
 TOSA KUNITAKA, 99
 TOSA MASAKUNI, 132
 TOSA MITSUĀKI, 99
 TOSA MITSUĀTSU, 102, 103, 123, 153
 TOSA MITSUBUMI, 103
 TOSA MITSUCHIKA, 100
 TOSA MITSUHIĐÉ, 99
 TOSA MITSUHIRO, 100
 TOSA MITSUKIKO, 103
 TOSA MITSUKIYO, 463
 TOSA MITSUKUNI, 100
 TOSA MITSUMOTO, 101
 TOSA MITSUNABI, 101, 120
 TOSA MITSUNOBU, 100
 TOSA MITSUNORI, 101
 TOSA MITSUŌKI, 101, 122
 TOSA MITSUSADA, 102, 129
 TOSA MITSUSHIGÉ, 100, 101, 150
 TOSA MITSUSUKÉ, 102, 122
 TOSA MITSUSUYÉ, 100
 TOSA MITSUTOKI, 102
 TOSA MITSUYOSHI, 102, 122, 137, 463
 TOSA MITSUYUKI, 462
 TOSA NAGAĀKI, 99
 TOSA NAGAHARU, 99
 TOSA NAGATAKA, 99, 143
 TOSA SUKÉYASU, 100
 TOSA TAKACHIKA, 89
 TOSA TAKAKANÉ, 99
 TOSA TAKAMITSU, 99, 127
 TOSA TAKANORI, 99
 TOSA TAKASUKÉ, 99
 TOSA TSUNÉTAKA, 99
 TOSA YOSHIMITSU, 99, 101
 TOSA YUKIHIĐÉ, 100
 TOSA YUKIHIRO, 100
 TOSA YUKIMITSU, 99
 TOSA YUKIMORI, 100

- TŌSAI, 186, 230, 252, 267
 TŌSAI (Inagaki), 208, 240
 TŌSAKA, 195
 TŌSAN, 461
 TŌSATSU, 267
 TŌSĀKI, 266
 TŌSEN, 231, 246, 253, 272, 464
 TŌSEN MAYĀMURA CHISOKU, 246
 TŌSEN HŌGEN (Kano), 298, 311
 TŌSETSU, 259, 268
 TŌSETSU YŪSHIN, 443
 TŌSHI, 506
 TOSHIMITSU, 345
 TŌSHIŪ, 230, 419
 TŌSHIŪ (Murakami), 419, 431
 TŌSHIŪ SHIKI, 335
 TŌSHIŪKI, 334
 TŌSHIŪSAI SHARAKU, 345
 TOSHŌ, 435
 TŌSHUN, 183
 TŌSHUN YOSHINOBU, 282, 302, 303
 TŌSŌ, 231
 TŌSUI, 307
 TŌTEI HOKUSHI, 367, 393
 TŌTEI NORINOBU, 319
 TŌTĒKI, 268
 TŌTOKI BAIGAN, 190
 TOTSUĀN, 184, 266
 TŌŪN, 276, 282, 293, 317, 321, 327
 TŌYA, 365, 366
 TŌYEI, 176
 TŌYĒKI, 438
 TŌYĒKI, 267
 TŌyemmel, 204
 TŌYEN, 230, 417
 TŌYETSU, 267
 TŌYŌ, 183, 265, 417
 TŌYO, 267
 TOYOFUSA, 344
 TOYOHABU, 347
 TOYOHICO, 418, 438
 TOYOHIBO, 347
 TOYOHISA, 150
 TOYOKO, 194
 TOYOKUNI, 348
 TOYOKUNI THE SECOND. See KUNISADA.
 TOYONOBU (Utagawa), 344
 TOYONOBU (Ishikawa), 342
 Toyotama Himé, 50
 TŌZAN, 229, 462
 TŌZEN, 266
 TŌ'AO FUH-HING, 482
 TŌ'ao Kwohk'iu, 55
 TŌ'ai Lwan and Wĕn Siao, 58
 TŌ'eng Shĕn, 175
 TŌ'ai Shun, 178
 TŌ'ao TŌ'ao, 380
 TŌ'ao TŌ'ao. See Saji.
 TŌ'ien SHUNKŪ, 517
 TŌ'IN NGANSUN SZE-I, 502
 TŌ'ING CHANGTANG, 512
 TŌ'ING HOYŪEN, 517
 TŌ'IUTING YUSUNG, 505
 TŌUBŌ TOSHIMITSU, 345
 Tsuchigumo, 140
 Tsuchizō, 182
 Tsugen. See Chōkwarō.
 TŌ'ui She, 176
 TSUJIMURA MOHEI, 332
 TSUKIŌKA TANGEI, 342
 TSUNAMUNÉ, 234
 TSUNÉHIBO, 143
 TSUNÉKAWA, 283
 TSUNÉMASU, 100
 TSUNÉNOBU, 276, 281, 294, 295, 444
 TSUNÉNORI, 9, 10, 95
 TSUNÉNOSHIN, 189
 TSUNÉTAKA, 95, 99
 TSUBUKAWA, 232, 239, 464
 TSUBUKAWA TŌGI, 232
 TSUTSUMI TŌJI, 271
 TSUTSUMI TŌBIN, 366
 TSUTSUMI TŌSHIŪ, 230
 TSUYAMA NO JŌSHIU, 232
 TŌ' CHAO, 510
 TŌZE CHUNG, 512
 TŌZE CHUNG CHAO, 505
 TŌZE CHUNGCHAO, 488
 TŌ' CH'WANG, 464, 519
 TŌ' KIAOLIN, 503
 TŌ' MAO, 465
 TŌ' TUNG, 465
 TŌ' Ying. See Shiyei.
 Tung-fang So, 58, 201, 295, 325, 515
 Tung Wang Kung, 32
 Tung Yung, 176
 TUNGPO, 485, 517
 Twelve Animals, 152
 Twelve Dēva Kings, 68, 87
 Twenty-five Bōdhisattvas, 74, 81
 Two Dēva Kings, 76
 Two-mouthed woman, 169
 U.
 UCHIDA DENYEI, 234
 UCHIDA GENTAI, 205

- UDA, 8, 19
 Uga no Kami, 42
 UGÉMURA YUJIRO, 92
 Uji, 421
 UJINOBU, 280, 282
 Uké mochi no Kami, 42
 Ukiaku. *See* Rishi.
 UKIYO, 279
 Ukiyo-yé Riu, 328, 372
 UKON, 279
 UNGA, 371
 UNGÉ, 192
 UNKEI, 266
 UNKIN, 253, 255, 259
 UNKOKU, 264, 265
 UNKOKU TÔHAN, 271
 UNKOKU TÔKEI, 271
 UNKOKUKEN, 265
 UNPÔ, 258, 266, 432, 461
 UNSEN, 190
 UNSHÔ, 418, 518
 UNTAN, 195, 260
 UNTEI, 232, 254
 UNTÔ, 255
 Unto Sensei, 224
 UNYEI, 232
 UNZAN, 191
 Urashima, 105, 142
 URAKAMI GIOKUDÔ, 191
 UTA KAGÉMABA, 466
 UTAGAWA KUNITOSHI, 389
 UTAGAWA KUNYOSHI, 367
 UTAGAWA KUNISADA, 366, 394
 UTAGAWA TOYOHARU, 347
 UTAGAWA TOYOHIBO, 347
 UTAGAWA TOYOKUNI, 348
 UTAGAWA TOYOKUNI THE SECOND. *See*
 KUNISADA.
 UTAGAWA TOYONOBU, 344
 UTAGAWA YOSHITSUNA, 368
 UTAMARO, 345
 UTAMARO THE SECOND, 345
 UTA-NO-SUKÉ (Kano), 274, 276, 278, 287
 UTA-NO-SUKÉ GANTAI, 453
 UTA-NO-SUKÉ GANKU, 448, 452
 UTA-NO-SUKÉ GANRIÔ, 449
 Uwabami, 444
 UWABAYASHI SEISEN, 398
 UWoya HOKKEI, 367
 UYÉDA KÔCHIU, 431
 UYÉSUGI KENSHIN, 131
 UZAYÉMON, 190
 Uzumé no Mikoto, 399
- V.
- Vach, 41
 Vadzra, 69
 Vâirôtchana, 72, 78, 83
 Vâis'ramana. *See* Bishamon Ten.
 Vajrabuddhara, 47
 Vampire bride, 169
 Vârabhâsa, 47
 Varuna, 70, 77
 Vasu Dêva, 69
 Vasudhara, 79
 Vimalakrtti, 270
- W.
- WAGIOKU, 182
 Wagojin, 223
 Wagwa Riu, 95
 Waka mékari no jiuji, 303
 WAKAGI RANDEN, 168
 Wakashi bagnio, 374
 WAKU, IKI NO KAMI, 182
 WAN CHIN, 488, 498
 Wang Chih, 107
 WANG CHINGMING, 488
 Wang Hiche, 314
 WANG LIEHPUN, 488, 499, 510
 Wang Ngai, 177
 Wang Siang, 175
 WANG TS'UEN, 486, 495
 WANG WEI, 483, 485
 WANG YÛENMING, 501
 Wang Chu, 59
 WATANABÉ (or UCHIDA), GENTAI, 193
 WATANABÉ DEUSHO NAOTÔRU, 151
 WATANABÉ GENTAI, 238
 WATANABÉ KWAZAN, 193
 WATANABÉ NANGAKU, 416
 Watanabé no Tsuna, 60
 Wave birds, 301
 Wên Tî, 174
 White Path of the Two Rivers, 80
 Wu Chi Tsz', 58
 Wu Mêng, 58, 180
 Wu Taotaz', 68, 89, 483, 519
 Wu Tî, 221
 Wu Ts'uen, 58
 Wu Yün, 378
- Y.
- YABÉ KOGORO, 196
 YACHÔ, 416

- Yajin*, 475
 Yama. *See* Yemma Ten.
 YAMAÄTO KAKUREI, 416
 YAMADA DÖÄN, 266
 YAMADA KIÜJÖ, 189
 YAMAGUCHI SEKKEI, 227
 YAMAGUCHI SOJUN, 486
 Yamagoshi no Niorai, 67
 Yamahito. *See* Rishi.
 YAMAMOTO BAITSU, 191
 YAMAMOTO DENROKU, 337
 YAMAMOTO KÖI, 280
 YAMAMOTO RIHEI, 332
 YAMASHINA RIKEI, 189
 Yamato School, 95
 Yamato-Daké, 70, 141, 166
 Yama-uba, 428
 YAMAZAKI KISUI, 194
 YAMAZAKI KIYU, 365
 YAMAZAKI UNZAN, 191
 YANAGAWA SHIGÉNOBU, 368
 YANAGISAWA KIYEN, 186
 Yang Hiang, 176
 Yang Kweifei, 211, 302
 Yasha Daikoku, 34
 Yashima, Battle of, 142
 YASHIMA SADAÖKA, 370
 YASUDZUMI NÖSA, 216
 YASUKUNI, 339
 YASUNOBU, 276, 281, 292, 327, 365
 YASU-WÖ, 336
 YAYÉGAWA GOREI, 418
 Yé, Yei For names
 beginning with these syllables, see
 also under É, Ei
 YÉDA CHIKUKOKU, 436
 YEICHI, 309
 YEIFUSAI, 266
 YEIGA, 100
 YEIGAKU, 308, 462
 YEIHAKU, 282, 308
 YEIKAI, 193, 223, 252, 260
 YEINÖ, 281
 YEISAI, 133
 YEISEN, 275, 283
 YEISEN (Keiho), 296
 YEISEN (Keisai), 365
 YEISHI, 278, 283, 309, 345
 YEISHIN, 292, 293, 310
 YEISHIN TATSUNOBU, 311
 YEISHÖ, 253
 YEISHUN, 304
 YEITAKU, 371
 YEITOKU, 276, 279, 288, 306
 YEIYO, 386
 YÉKISHIN, 282, 293, 317, 462
 Yemma Ten, 68
 Yemmei Son, 81.
 YEN, 188
 YEN LIPUN, 483
 YEN LITEH, 483
 Yen Tsze, 178
 YENBU, 450
 YENKO, 227
 YENTAN, 189
 YIHYUN KAOKIEN, 503
 YIU. *See also* YÜ.
 YIUHI, 233
 YIUHIÖ, 460
 Yiuma Kōji, 270
 YIURIÖSAL, 427
 YIUSEN, 463
 YIUSHI, 459
 YIUZAN SENSHI, 233
 YÖ, 190, 192
 YÖBOKU, 281
 YÖBUN TOKUKIÖ, 515
 YÖDEN, 464
 YÖFU, 266
 YÖFUKU, 3
 YÖGETSU, 182, 248
 YÖGIÖKU, 233
 YÖGÖ, 129
 YÖI FUJIWARA IDEN, 225
 Yojo, 165
 YÖKEI, 267, 308
 YÖKIHI, 211, 302
 YÖKÖ, 320
 Yökö, 176
 YÖKOKU, 438
 YOKOYAMA KWAZAN, 449, 456
 YONÉZO, 371
 Yorimasa, 389
 Yorimitsu, 109, 111, 143, 429
 Yoritomo, 377
 Yoriyoshi, 126
 YÖrÖ-no-taki, 402
 YÖSAL, 415, 419, 435
 YÖSEN IN HÖLN, 284, 297
 YÖSETSU, 194, 278
 YOSHI, 191
 YOSHIDA YENBU, 450
 YOSHIHIDÉ, 21
 YOSHIHISA, 12
 Yoshiyé, 304
 YOSHIKANÉ, 343

- YOSHIMASA, 181
 YOSHIMITSU, 99, 101
 YOSHIMOCHI, 23
 YOSHIMOTO, 186
 YOSHIMURA KOKEI, 214, 416, 461
 YOSHIMURA SHIUZAN, 278, 283
 YOSHIN, 272
 YOSHIN, 309
 Yoshino, 432
 YOSHINOBU (or GISHIN), 302
 YOSHINOBU TOSHUN, 282, 302, 517
 YOSHINOBU (or YUSHIN), 302
 YOSHITADA, 370
 YOSHITAKI, 368, 383
 YOSHITOKI, 368
 YOSHITORA, 368
 YOSHITOSHI, 368, 383, 444
 YOSHITSUNA, 368
 YOSHITSUNÉ, 99
 Yoshitsuné, 116, 320, 372
 YOSHIYUKI, 247
 YOYA, 200
 YŌYEN YOSHITADA, 370
 YŌZAN, 253
 YŌZAN (Hamachi), 192
 YŪ. . . . See also YIU. . . .
 YU, 188
 Yü the Great, 124, 289
 YuJan g, 165
 Yü K'ienlow, 178
 Yüan Chow, 108
 Yüan Chwan, 222
 YŪCHIKU, 143
 YUCHIKU, 463
 YŪEH CHAO, 488, 501
 Yüen Tsung, 216
 YŪEN YING, 485
 YŪGAKU, 192
 YUH KIEN, 487
 YŪHO, 317
 Yujin, 475
 YUJIRO, 92
 YUKANSAI, 183
 YUKIHIDÉ, 100, 127
 YUKIHIRO, 100
 YUKIMITSU, 99
 YUKIMORI, 100
 YUKINAGA, 98
 YUKINOBU, 274, 278
 Yukinō, 178
 YUKITADA, 12
 YUNG TIEN, 464
 YUNGYŪEN TEIKO, 515
 YŪREI, 461
 YUSAITÉRU, 459
 YŪSEI (Saikiōriō), 430
 YŪSEI (Kano), 274, 284, 311
 YŪSEN, 267
 YŪSETSU, 280
 YŪSETSU, 278
 YŪSHIN, 282, 283, 443
 YŪSHŌ, 279, 288
 YUSUKÉ, 343
 YŪTEI (Ishida), 412
 YŪTEI, 461
 YŪTOKU, 461
 YŪYÉKI, 280
 YŪYETSU, 339

 Z.
 ZAICHIŪ, 194
 ZAIMEI, 194, 433
 ZAISHŌ, 194, 433, 463
 ZĀN, 183
 ZENRAKUSAI TŌSEN HŌGEN, 298
 Zengo Riu Ō, 88
 Zenzai, 44
 ZŌJŌJI DAI SŌJŌ, 67
 ZĒSHIN, 419, 437, 439
 ZUIGAKU, 143
 ZUISEN, 283
 Zuirei, 44
 ZŌROKU, 233

SUPPLEMENTARY INDEX

TO THE NAMES OF THE PRINCIPAL ARTISTS REFERRED TO
IN THE CATALOGUE; WITH CHINESE CHARACTERS.

- AI-MI 相覽 132.
AI-SHIN 愛信 310.
AI-YEN 愛遠 259.
AMA-NO 天野 387, 430.
ARI-HISA 有久 12.
ARI-IYÉ 有家 12.
ARI-MUNÉ 有宗 12.
ARI-SHIGÉ 有重 12.
ARI-TADA 有忠 12.
ARI-YASU 有康 12.
ARI-YUKI 有之 12.
ASAHI 旭 129.
AWA-DA-GUCHI 栗田口 464.
AWA-DA-GUCHI HŌ-GEN 栗田口
法眼 99.
- BA-CHŌ 馬晃 250.
BA-GAN 馬舍 190.
BAI-GAKU 梅岳 450.
BAI-GAN 梅艇 190.
BAI-IN 梅隱 192.
BAI-ITSU 梅逸 191.
- BAI-KEI 梅溪 193, 201, 202,
260.
BAI-KEN 梅軒 266.
BAI-KWA-KEN 梅花軒 311.
BAI-REI 梅嶺 463.
BAI-SEN 梅泉 462.
BAI-SEN 梅仙 463.
BAI-SHIŪ 梅洲 441.
BAI-SHŌ 梅嶼 440.
BAI-SHIN 梅信 282.
BAI-TEI 梅亭 188, 257.
BAI-YEI 梅榮 282.
BA-MŌ-KI 馬孟熙 192.
BAN-JIU 萬壽 461.
BA-RIN 馬麟 487.
BA-RIŌ 馬瓦 487.
BA-TATSU 馬達 486.
BA-YEN 馬遠 486.
BEI-GEN-SHŌ 米元章 487.
BEI SAN-JIN 米山人 190.
BEI-YŪ-JIN 米友仁 487.
BEI-ZAN 米山 192.

- BI-YŌ SESHŪ 備陽雪舟 273.
 BOK-KAI 墨海 454.
 BOK-KEI 墨溪 182.
 BOKU-AN 默菴 250.
 BOKU-IN 墨隱 185.
 BOKU-ITSU 扑逸 463.
 BOKU-SEN 牧泉 369.
 BOKU-SEN 墨俚 461.
 BOKU-SHIN-SAI 牧心齋 281.
 BOKU-SHŌ 墨樵 432.
 BOKU-TAKU 墨澤 268.
 BON-HŌ 梵芳 181.
 BŌ-SAI 鵬齋 190.
 BUM-MEI 文鳴 250, 416.
 BUM-PEI 文平 449.
 BUM-PŌ (KAWAMURA) 文鳳 449.
 BUM-PŌ 文峯 462.
 BUN-CHIŪ 文中 195, 243.
 BUN-CHŌ (IPPITSUSAI) 文調 344
 BUN-CHŌ (TANI) 文晁 195, 241,
 BUN-CHŌ-MEI 文徵明 488.
 BUN-GO HOKKIŌ 豐後法橋
 BUN-HIŌ 文豹 246.
 BUN-ITSU 文一 195, 243.
 BUN-JI 文二 195.
 BUN-KAI 文海 196.
 BUN-KEI 文溪 250.
 BUN-KEI 文桂 245.
 BUN-KI 文幾 196.
 BUN-KIKU 文菊 464.
 BUN-KŌ 文厚 462.
 BUN-KWA-DŌ 文花堂 339.
 BUN-RIN 文麟 450, 455.
 BUN-RIN 文林 202.
 BUN-SAI 文齋 196.
 BUN-SHIN (WAN CHIN) 文進 488.
 BUN-SHIN 文信 196, 244.
 BUN-SON 文孫 185.
 BUN-SON 文村 196, 244, 251.
 BUN-YŌ 文雍 195, 245.
 BUN-YŌ-SAI 文庸齋 246.
 BU-SEI 燕清 195.
 BU-SON 燕村 188.
 BU-YETSU 武日 450.
 BU-ZEN 武禪 189, 239, 240.

 CHANG KI. See CHŌ-KI.
 CHANG-LŪ. See CHŌ-RAKU.
 CHANG YŪEH. See CHŌ-SETSU.
 CHAO CHANG. See CHŌ-SHŌ.
 CHAO HAI-SHAN. See SHŌ-KAI-ZAN.
 CHAO LING-JANG. See CHŌ-REI-JŌ.
 CHAO-MENG-FU. See CHŌ-SU-GO.
 CHAO Tsz'-HOW. See CHŌ-SHI-KO.
 CHAO YUNG. See CHŌ-YŌ.
 CH'EN KWOH-TSZ'. See CHIN-KOKU-JI.
 CHI-DEN 智傳 183.
 CHI-HARU 千春 203.
 CHI-KAI 智海 23.
 CHIKA-NOBU 親信 283.
 CHIKA-NOBU (or SHIU-SHIN) 周信 283, 296.

- CHIKU-AN 竺菴 186.
 CHIKU-BOKU 竹木 278.
 CHIKU-DEN 竹田 192.
 CHIKU-DŌ 竹堂 450, 454, 456.
 CHIKU-GAN 竹巖 463.
 CHIKU-GO HŌ-IN 筑後法印
 12.
 CHIKU-JIU 竹壽 263.
 CHIKU-KOKU 竹谷 436.
 CHIKU-Ō-SAI 竹塙齋 257, 261.
 CHIKU-SĒKI 竹石 190.
 CHIKU-SHO-SEI 竹所生 463.
 CHIKU-TŌ 竹洞 190.
 CHIKU-ZEN NO SUKÉ 筑前之介
 448.
 CHIN-KOKU-SHI 陳國治 505.
 CHIN-NAN-PIN 沈南蘋 186.
 CHIN-NEN 椿年 432.
 CHIN-SHŌ-TŌ, 512.
 CHIN-YŌ 椿羊 252.
 CHIN-ZAN 椿山 202.
 CHI-SHIN 知信 306.
 CHI-SHŌ DAI-SHI 智證大師
 18.
 CHI-SOKU 知足 246.
 CHIU CHI-MIEN. See SHIU-SHI-
 BEN.
 CHIŪ-AN 仲安 181.
 CHIŪ-BÉ-1 仲兵衛 332.
 CHIŪ-BOKU 仲穆 487.
 CHIŪ-KIO 中槩 189.
 CHIŪ-WA 中和 346.
 CHŌ DENSU 兆典子 21.
 CHŌ-AN 長安 206.
 CHŌ-BUN-SAI 鳥文齋 345.
 CHŌ-GA 澄寶 98.
 CHŌ-HACHI 長八 336.
 CHŌ-HACHI-RŌ 長八郎 336.
 CHŌ-KI (CHANG KI) 張記
 488.
 CHŌ-KI (MIYAGAWA) 長龜 158.
 CHŌ-KO (TAGA) 潮湖 376.
 CHŌ-KŌ (KIORI) 長廣 203.
 CHOKU-AN 直庵 181.
 CHOKU-KEN 直賢 416.
 CHOKU-SAI 直齋 386.
 CHŌ-MEI 長明 461.
 CHŌ-NEN 長年 462.
 CHŌ-NIN 長任 461.
 CHŌ-RAKU 張路 516.
 CHŌ-REI-JŌ 趙令穰 485.
 CHŌ-RIŪ-SAI 長柳齋 184.
 CHŌ-SEN 長仙 268.
 CHŌ-SETSU, 張說 483.
 CHŌ-SHI-KŌ 趙子厚 487.
 CHŌ-SHŌ 趙昌 486.
 CHŌ-SHUN (MIYA-GAWA) 長春
 337, 373.
 CHŌ-SON 長尊 23.
 CHŌ-SU-GŌ 趙子昂 487.
 CHŌ-YEN 長鹽 247.
 CHŌ-YŌ 趙雍 487.
 CHŌ-ZAN. See TORIYAMA.
 CHUNG MUH. See CHIU-BOKU.

- DAI-CHIN 大椿 234.
 DAI-GŌ SŌ-JŌ 醍醐僧正 20.
 DEI-KŌ 泥江 204.
 DEN-KŌ-KIŌ 田光教 422.
 DEN-ROKU 傳六 337.
 DEN-SHIN 田辰 251.
 DEN-YEI 田映 234.
 DŌ-AN 道安 266.
 DŌ-ITSU 道一 461.
 DŌ-GA 道賀 184.
 DON-HŌ 曇芳 180.
 DŌ-KŌ 同功 448.
 DON-KEI 呑溪 417.
 DON-SHIŪ 呑舟 417.
 DŌ-SHIU 道守 461.

 ÉCHI-GO HŌ-IN 越後法印 12.
 ECHI-ZEN NO SUKÉ 越前之介
 448.
 EI-RIN 英林 467.
 EI-SAI 英齋 400, 464.
 EI-SAN 英粲 402.
 EI-SHIN. See YEI-SHIN.
 EI-TAKU 永濯 371.
 ÉKI-KEI 易慶 220.
 EN-JIN-SAI 遠塵齋 67.
 EN-RIŪ-HON 圓立本 483.
 EN-RIŪ-TOKU 圓立德 483.
 EN-SHIN AJARI 圓深阿闍梨
 19.
 É-SHIN SŌ-DZU 慧心僧都 19.
 FAN NGAN-JĒN. See HAN-AN-JIN.
 FANG CHANG. See SHŌ-CHŌ.
 FUJI-WARA 藤原 95.
 FUKA-YÉ 深江 11.
 FUKU-YAMA 福山 131.
 FUKU-ZEN-SAI 福全齋 368.
 FUNA-TŌ NO NAO-SHI 府生播
 守 16.
 FUSA-HIKO 房彥 462.
 FUSA-NOBU 房信 342.
 FU-YŌ 芙蓉 189, 192.

 GA-KO 鵝湖 218.
 GAKU-RIN 岳麟 204.
 GAKU-ROKU 嶽麓 249.
 GAKU-TEI 岳亭 343.
 GAKU-WŌ 岳翁 183.
 GAN-BUN-SHIN 岸文進 454.
 GAN-HAN 巖潘 184.
 GAN-KEI 巖徑 426.
 GAN-KEI 岸慶 449.
 GAN-KI 顏輝 487.
 GAN-KU 岸駒 448.
 GAN-RIŌ 岸良 449.
 GAN-ROKU 岸祿 455.
 GAN-SHUN 岸峻 433.
 GAN-SON 岸村 185.
 GAN-TAI 岸岱 449, 453, 462.
 GAN-TOKU 岸德 449.
 GA-RŌ 鵝老 206.
 GEI-A-MI 藝阿彌 182.
 GEKKEI 月溪 417.
 GÉ-KI 外記 280.

- GEKKIŌ 月峽 206.
 GEKKŌ 月阜 442.
 GEN-CHI 元知 206.
 GEN-CHOKU 元直 416.
 GEN-HA 元巴 280.
 GEN-HEI 言併 462.
 GEN-KEI 元溪 204.
 GEN-KEI 源慶 12.
 GEN-KI 源琦 416.
 GEN-KI (CHŌAN) 元紀 206.
 GEN-MEI 元明 249.
 GEN-NAI 源內 196.
 GEN-Ō 源應 434.
 GEN-RAN 玄覽 432.
 GEN-SHIN 源信 19.
 GEN-SHI-SAI 玄士齋 284, 297.
 GEN-SHIŪ 源秀 191.
 GEN-SHŌ KO-JI 玄照居士 183.
 GEN-SON 源尊 12.
 GEN-TAI 玄對 193, 205, 238.
 GEN-TAKU 玄澤 185.
 GEN-YA 玄也 278.
 GEN-YEI 言瑛 432.
 GEN-YEI (YÜEN YING) 元纓 485.
 GEPPŌ or GETSU-HO 月峯 205.
 GESSEN 月僊 188, 204.
 GESSHIŪ 月洲 462, 488.
 GESSHŌ 月樵 194.
 GESSŌ 月憲 193.
 GETSU-BI-TEI 月美亭 220.
 GETSU-REI 月嶺 462.
 GETSU-YŪ 月友 267.
 GETTAN 月潭 258.
 GI-HŌ 義峰 418.
 GIN-SETSU 吟雪 342.
 GIŌ-BU 刑部 138.
 GIOKU-DŌ 玉堂 191.
 GIOKU-DŌ SEI-HA 玉堂清波
 183.
 GIOKU-KAN 玉欄 487.
 GIOKU-KŌ 玉光 441.
 GIOKU-ON 玉輶 194.
 GIOKU-RAKU 玉樂 278.
 GIOKU-RAN-SAI 玉藍齋 368.
 GIOKU-REI 玉嶺 207.
 GIOKU-RIN 玉溝 190.
 GIOKU-SEN 玉川 272, 449.
 GIOKU-SHI 玉師 428.
 GIOKU-SHŌ 玉章 440.
 GIOKU-SUI-SAI 玉水齋 343.
 GIOKU-WŌ 玉翁 190.
 GIOKU-YEI 玉映 205.
 GIOKU-YEN 玉燕 282.
 GIOKU-YEN 玉圓 310.
 GIOKU-ZAN 玉山 346.
 GI-SHIN 義信 322.
 GI-TŌ 義董 418.
 GI-YEN-SŌ 義圓叟 183.
 GO DŌ-SHI 吳道子 483.
 GŌ-BOKU (or KŌ-HOKU) 江北 279.
 GO-GAKU 五岳 189, 206.
 GŌ-KAN 江監 344.
 GO-KIŌ-GOKU YOSHI-TSUNÉ 後京
 極良經 99.

- GO-REI 五嶺 254, 418.
 GO-SEN 吳隱 440.
 GŌ-SHIN 豪信 20.
 GO-SHUN 吳春 417.
 GO-SO-TEI 後素亭 394.
 GU-AN-SHI-CHI 愚庵師智
 185.
 GU-KEI 愚溪 181.
 GU-KIOKU 愚極 23.
 GUM-BA-TEI 羣馬亭 357.
 GUM-PŌ 羣芳 442.
 GWA-UN 蒼雲 449.

 HACHI-YA KEI-GA 蜂屋經實
 102.
 HAKU-GETSU-SAI 白月齋 302.
 HAKU-RI-SEI 518.
 HAKU-YEI 白瑛 193.
 HAKU-YEN 柏園 249, 450.
 HAKU-YEN 伯園 318.
 HANA-BUSA 英 335.
 HAN-AN-JIN 范安仁 517.
 HAN-BÉ-I 半兵衛 346.
 HAN KAN. See KAN-KAN.
 HAN-KO 范古 188.
 HAN-KŌ 半江 190.
 HAN-KŌ 半香 207.
 HAN-ZAN (MATSU-KAWA) 半山
 369.
 HARA 原 194, 389, 433.
 HA-RA-MITSU 波羅密 251.
 HARU-NOBU 春信 342.
 HA-SÉ-GAWA 長谷川 337.
 HA-SEN 菟隱 186.
 HA-SHIŪ 波洲 432.
 HASSAI 發齋 255.
 HAYASHI 林 129.
 HAYA-TO 隼人 279.
 HEI-GAN 平岸 430.
 HEI-JŌ 平城 208.
 HEI-KWAI 平懷 256.
 HEI-SHIŪ 平洲 251.
 HEN-KEI-SHŌ 邊景昭 488.
 HIAKU-KOKU 百谷 191.
 HIAKU-REI 百嶺 434.
 HIAKU-SEN 百川 188.
 HIA KWEI. See KA-KEI.
 HIDÉ-NOBU (or YEI-SHIN) 英信
 293.
 HIDÉ-NOBU 秀信 100, 280.
 HIJI-KATA 土方 462.
 HI-KAN-GEN 費漢源 187.
 HIKO-BÉ-I 彥兵衛 190.
 HIRO-AKI 廣明 102.
 HIRO-CHIKA 廣近 100.
 HIRO-CHIKA 廣親 124.
 HIRO-FURU 弘古 102.
 HIRO-HISA 廣壽 126.
 HIRO-KATA 廣方 103.
 HIRO-KATSU 廣勝 102.
 HIRO-MASA 廣當 102, 127.
 HIRO-MICHI 廣通 101.
 HIRO-MINÉ 廣峰 146.
 HIRO-MORI 廣守 102.

- HIRO-NAGA 廣長 103, 126.
 HIRO-NAO 廣尙 103.
 HIRO-NOBU 弘延 311.
 HIRO-SADA 廣定 103.
 HIRO-SHIGÉ 廣重 369.
 HIRO-TAKA 弘高 11.
 HIRO-TOKI 弘時 102.
 HIRO-TSURA 廣行 103.
 HIRO-YASU 廣安 102.
 HIRO-YUKI 廣之 103.
 HIRO-ZUMI 廣純 101.
 HISA-NOBU 古信 283, 296.
 HISA-YUKI 久之 185.
 HISHI-GAWA 菱川 331, 372.
 HITTŌ 必東 208.
 HŌ-GA 寶鶴 402.
 HŌ-GETSU-DŌ 芳月堂 338.
 HŌ-ITSU 抱一 405, 407, 408, 411.
 HOKKEI 北溪 367.
 HOKU-BA 北馬 367.
 HOKU-CHŌ 北長 367.
 HOKU-HŌ DŌ 北方堂 371.
 HOKU-JIU 北壽 367.
 HOKU-MEI 北明 367.
 HOKU-SAI 北齋 349.
 HOKU-SHI 北紫 393.
 HOKU-SHIŪ 北洲 367.
 HOKU-SŌ-WŌ 北窓翁 336.
 HOKU-UN 北雲 367.
 HOKU-YEI 北英 367.
 HŌ-NI 抱二 405.
 HON-NAMI 本波 404.
 HŌ-SAI-YEN 方西園 187.
 HŌ-SEN 蓬川 128.
 HŌ-SETSU 絳雪 505.
 HO-SHIN 浦真 461.
 HŌ-SHIŪ 鳳洲 450.
 HO-SHIŪ 甫舟 267.
 HOSO-I 細井 345.
 HOSO-KAWA 細川 185.
 HOSO-NAMI 細浪 463.
 HO-YEN 步園 419, 422, 440.
 HŌ-ZEN 方善 196.
 HWEI TSUNG. See KI-so.
 HWUI SU. See KEI-so.
 ICHI-GIOKU-SAI 一玉齋 304.
 ICHI-RIŪ-SAI 一立齋 347.
 ICHI-MŌ-SAI 一猛齋 368.
 ICHI-YŌ-SAI 一鷹齋 348.
 I-DEN 惟傳 225.
 I-FU-KIŪ 伊孚九 186.
 I-GEN-KITSU 易元吉 485.
 I-ITSU 意一 131.
 I-KAKU 伊鶴 253.
 I-KAWA 井川 402.
 IKKAN 一閑 336.
 IKKEI (KANO) 一溪 280.
 IKKEI (HANABUSA) 一桂 336, 378.
 IKKEI-SAI 一慶齋 463.
 IKKIŌ (HANABUSA) 一橋 336.
 IKKIO 一巨 441.
 IKKIŪ 一休 181.
 I-MEI 維明 189.

- INA-GAKI 稻垣 208.
 IN-HO 筈圖 189.
 I-NO-UYÉ 井上 332.
 IPPITSU-SAI 一筆齋 314.
 IPPŌ (MORI) 一風 419, 423.
 IPPŌ (HANABUSA) 一蜂 336, 377.
 IPPŌ-SAI 一風齋 383.
 I-SAI 爲齋 370.
 I-SEI 意精 279.
 I-SEI 意誠 319.
 I-SEN (NAGA-NOBU) 伊川 284.
 I-SEN (HAKU-YEN) 渭川 318.
 ISHI-DA 石田 346.
 ISHI-KAWA 石川 337, 342.
 ISHI-MURO 石室 227.
 I-SHIN 以信 88.
 I-SHIN 伊信 298.
 I-SHIN 惟信 283.
 I-SHIN 意信 316.
 ISHI-YAMA 石山 103.
 ISHI-ZAKI 石崎 459.
 ISSEI 一精 310.
 ISSEN-SAI 一鮮齋 386.
 ISSUI-SAI 一翠齋 128.
 ITA-YA 板谷 127.
 ITCHŌ 一蝶 335.
 ITSU-ZAN 佚山 188.
 ITTEI 一蟬 336, 376.
 IWA-SA 岩佐 101, 331.
 IYÉ-TSUGU 家續 268, 279.
 I-YO NO NIU-DŌ 伊豫入道 20.
 I YÜEN-KIH. See I-GEN-KITSU.
- JAKU-CHIŪ 若仲 189.
 JAKU-SAI 寂齋 99.
 JA-SOKU 蛇足 181, 248.
 JI-BOKU 似牧 184, 279.
 JI-BU 治部 278.
 JIH KWAN. See NI-KWAN.
 JI-HŌ 二風 434, 442.
 JI-KAKU DAI-SHI 慈覺大師
 17.
 JI-TÉKI-SAI 自適齋 281.
 JI-TŌ 自當 184.
 JIU-SUI 拾水 342.
 JŌ-GA 淨寶 20.
 JŌ-JUN 乘淳 280.
 JO-KEI 如圭 185.
 JO-KI 如寄 266.
 JŌ-KO 常古 100.
 JŌ-MIŌ HŌ-IN 常明法印
 20.
 JO-RAN 如蘭 373.
 JŌ-RIŪ 上龍 419, 423.
 JO-SEN 女川 283.
 JO-SETSU 如拙 160.
 JO-SHI 女史 222, 463.
 JŌ-SHIN 常真 278.
 JO-SHI-YEI 徐士英 503.
 JO-SŌ SHI 徐崇嗣 227.
 JO-TEI 如亭 192.
 JŌ-YÉ 淨慧 181.
 JŌ-ZEN 定禪 20.
 JUN-KO 順固 450.
 JŪ-SAI 重歲 398.

- KA-CHIŪ-SHŌ (OR KWA-CHIŪ-SHŌ)
 華仲昭 488, 505.
 KADZU-NOBU 一信 284, 305, 318.
 KA-GAKU 霞嶽 463.
 KA-GEN 嘉言 442.
 KA-IN. See KWA-IN.
 KAGÉ-TANÉ 景種 183.
 KAI HOKKIŌ 介法橋 99.
 KAI-AN (OR KWAI-AN) 魁菴 209,
 402.
 KAI-FUKU 海復 462.
 KAI-HOKU 海北 279, 280, 288.
 KAI-OKU 海屋 192.
 KAI-RIŪ 海龍 194.
 KAI-SHIN 海信 442.
 KAI-UN 海雲 151.
 KA-KEI 要桂 486.
 KA-KŌ 霞嵩 260.
 KAKU-CHŌ 覺超 18.
 KAKU-DŌ 鶴堂 209.
 KAKU-GEN A-JA-RI 覺玄阿闍
 梨 20.
 KAKU-NEN 鶴年 450.
 KAKU-REI 鶴嶺 416.
 KAKU-RŌ-JIN 鶴老人 210.
 KAKU-ROKU-SÉKI 角鹿石 229.
 KAKU-SEN 鶴川 209.
 KAKU-SHIŪ 鶴洲 187.
 KAKU-SHUN SHŌ-NIN 覺鏗上
 人 20.
 KAKU-TEI 鶴亭 187, 209.
 KAKU-WŌ 鶴翁 187, 427.
 KAKU-YŪ 覺融 156.
 KAKU-ZAN 鶴山 192.
 KAN-BÉ-I 勘兵衛 332.
 KAN DEN-SU 寒殿主 23.
 KANA-OKA 金岡 6.
 KANA-WAKA 金若 3.
 KANÉ-FUSA 兼房 98.
 KANÉ-TAKA 金高 3.
 KANÉ-YASU 兼康
 KAN-GAKU 冠岳 440.
 KAN-HŌ-KITSU. See KWAN-HŌ-
 KITSU.
 KAN-KAN 韓幹 483.
 KAN-KO 鑑湖 246.
 KA-NO 狩野 274, etc.
 KAN-RIN 閑林 193, 209.
 KAN-SAI 侃齋 192.
 KAN-SETSU 幹雪 337.
 KAN-SHIN (SHIBA). See KWAN-
 SHIN.
 KAN-SHIŪ 于洲 249.
 KAN-SUI 冠翠 208.
 KAN-SUKÉ 勘助 339.
 KAN-TEI (NARA HŌ-GEN) 鑑貞
 182.
 KAN-YEI. See KWAN-YEI.
 KAN-ZAN (OR KWAN-ZAN) 貫山
 434, 463.
 KAN-ZAN 閑山 434.
 KASU-GA 春日 95.
 KATSU-DŌ 葛堂 208, 209.
 KATSU-GAWA 勝川 343.

- KATSU-SHIKA 葛飾 370.
 KAWA-NARI 河成 3.
 KA-WŌ 可翁 180.
 KA-ZAN 霞山 191.
 KADZU-YUKI 一之 23.
 KEI-A-MI 景阿彌 182.
 KEI-BUN 景文 417, 422.
 KEI-GA 經賀 102.
 KEI-HO 敬甫 282, 294, 296.
 KEI-JŌ 桂杖 251.
 KEI-KA (OF KEI-KWA) 圭叱 184.
 KEI-KITSU 桂詰 182.
 KEI-ON 惠恩 98.
 KEI-RIN 景麟 434.
 KEI-RIN 桂林 194.
 KEI-RIN 惠林 267.
 KEI-RIŪ 圭龍 212.
 KEI-SAI (ONISHI) 圭齋 193,
 210.
 KEI-SAI (MASAYOSHI) 惠齋 347.
 KEI-SAI (YEISEN) 溪齋 309,
 365.
 KEI-SHIŪ 慶舟 127.
 KEI-SHIŪ (HIRO-NOBU) 桂舟
 311.
 KEI-SHO-KI 啟書記 266.
 KEI-SHUN 慶春 100.
 KEI-SŌ 惠宗 487.
 KEI-TAKU 經宅 102.
 KEI-ZAN 荆山 211.
 KEI-ZAN (MORIYOSHI) 景山 216.
 KEN 憲 190.
 KEN-YŪ-SAI 顯幽齋 305.
 KEN-ZAN 乾山 404.
 KI 紀 3.
 KIANG LI-K'AN. See KIŌ-RITSU-
 KO.
 KIANG PÊH-CHUN. See KŌ-
 HAHU-SEN.
 KIANG TAO-YIN. See KIŌ-DŌ-IN.
 KICHI-BÉ-I 吉兵衛 372.
 KI-DŌ 寄堂 180.
 KI-GIOKU 龜玉 187.
 KI-HŌ 奇峰 438.
 KI-HŌ 其實 411.
 KI-HŌ 倚鳳 462.
 KI-HŌ 琦鳳 449.
 KI-ITSU 其一 405.
 KIN-JŌ-SEI 金城生 463.
 KIN-KIN 琴琴 417.
 KIN-MOCHI 公望 11.
 KIN-REI 金麗 440.
 KIN-RIŌ 金陵 434.
 KIN-RIŪ 金龍 279.
 KIN-SEN 錦川 193.
 KIN-TADA 公忠 11.
 KIN-TŌ 錦洞 212.
 KIN-UJI 公氏 11.
 KIN-ZANÉ 公實 216.
 KIŌ 喬 381.
 KIŌ-AN 曉菴 461.
 KIŌ-DŌ-IN 姜道隱 485.
 KIŌ-HO 杏圃 440.
 KIŌ-KŌ 矯行 216.

- KIOKU-KA 曲河 193.
 KIŌ-RI 橋李 203.
 KIŌ-RITSU-KŌ 姜立綱 499.
 KIŌ-SAI 曉齋 370, 394.
 KIŌ-SHIŪ-KON 杏舟鯤 222.
 KIŌ-UN 杏雲 336.
 KI-REI 規禮 417.
 KISHI (GAN) 岸 448.
 KI-SŌ KŌ-TEI 徽宗皇帝 486.
 KISSEI (OR KITSU-SEI) 橘晴 387.
 KI-SUI 其翠 436, 464.
 KI-SUI 氣水 194.
 KITA-GAWA 北川 345.
 KITA-WO 北尾 344.
 KITSU-JI 橘次 195.
 KIŪ-BI 九美 417, 461, 463.
 KIŪ-HAKU 休伯 279, 280.
 KIŪ-JŌ 宮常 189.
 KIŪ-KŌ 九翠 434.
 KIŪ-KŌ 九江 463.
 KIŪ-SÉKI 休石 282.
 KIŪ-SHIN 休眞 309, 461.
 KIŪ-SHUN 九春 463.
 KIŪ-SHUN (SEI-TOKU) 九春 227.
 KIŪ-TOKU 休德 279.
 KIŪ-TŌ 休東 282.
 KIŪ-YEI (KANO) 休榮 314.
 KIŪ-YEI (KIU-YING) 仇英 488,
 499, 512, 517.
 KIŪ-YEN 九淵 182.
 KIŪ-YEN 休圓 280.
 KIU-YING. See KIU-YEI.
 KIŪ-ZAN 休山 282.
 KIŪ-zō 久藏 268.
 KI-YEN 淇園 200, 417.
 KIYO-HARU 清春 338.
 KIYO-HIRO 清廣 342.
 KIYO-MASU 清倍 338.
 KIYO-MINÉ 清峯 342.
 KIYO-MITSU 清滿 341.
 KIYO-NAGA 清長 342.
 KIYO-NOBU 清信 338.
 KIYO-TADA 清忠 186.
 KIYO-TSUNÉ 清經 338.
 KŌ 高 151, 377.
 KŌ-BŌ DAI-SHI 弘法大師 16.
 KŌ-BUN 孝父 416, 461.
 KŌ-CHIŪ 耕冲 431, 464.
 KŌ-GA 光雅 214.
 KŌ-GAKU 衡岳 416.
 KŌ-GETSU 耕月 213.
 KŌ-GETSU 孤月 267.
 KŌ-HAKU-SEN 江白川 500.
 KŌ-HŌ 康保 102, 404.
 KŌ HŌ-GEN 古法眼 275.
 KŌ-I 興憲 280.
 KŌ-IN 孔寅 418.
 KŌ-ITSU 交一 408.
 KŌ-JIMA RIŌ-SEN 小島亮仙
 (OR 僊) 183.
 KŌ-KA 江河 101.
 KŌ-KAN 江漢 341.
 KŌ-KEI 廣景 214.
 KŌ-KEI 孝敬 416, 461.

- Kō-KI 交貴 262.
 Kō-KWA-SAI 紅花齋 208.
 Kō-MA-SHI-MARO 高麗師磨 16.
 Kō-MATSU-YA 小松屋 343.
 KON-GŌ BUSSHI IN-GEN 金剛
 佛子印玄
 Kō-MI 公美 200.
 KON-ZAN 昆山 239.
 Kō-RAN 紅鸞 194.
 KORÉ-DZUMI 惟純 128.
 KORÉ-HISA 伊久 12.
 KORÉ-NOBU (FUJIWARA) 維信
 99.
 KORÉ-NOBU (KANO) 惟信 283,
 297.
 KORÉ-SHIGÉ 維重 11.
 Kō-RIN 光琳 404, 407.
 Kō-RIŪ-SAI 湖龍齋 344.
 Kō-RO-SHI 葫蘆子 267.
 Kō-SAI 江西 182.
 Kō-SAN 湖山 440.
 Kō-SÉ 巨勢 11.
 Kō-SUI 江清 431.
 Kō-SETSU 湖雪 464.
 Kō-SHIN 光信 213.
 Kō-SHIŪ 湖舟 428.
 Kō-SHUN-KI 高舜輝 250.
 Kō-SON 江邨 418.
 Kō-SON 香村 464.
 Kō-SUI-SAI 紅翠齋 344.
 Kō-TEN-SAI 江天齋 339.
 Kō-tō 江濤 452.
 Kō-Tō (Yō-KEI) 古藤 308.
 Kō-TŌ-KWAN 虎頭館 448.
 Kō-UN 公雲 443.
 Kō-YEI 光影 433.
 Kō-YETSU 光悅 183, 404.
 Kō-yō 向陽 440.
 Kō-ZAN 交山 214, 215.
 Kō-ZAN (SHŌ-TEI) 暎山 144.
 KŪ-KAI 空海 16.
 KŪ-KŌ 空光 17.
 KUNI-AKI 國明 368, 383.
 KUNI-HIRO 國廣 368.
 KUNI-MARU 國丸 368.
 KUNI-MASA 國政 368.
 KUNI-SADA 國貞 366.
 KUNI-SHIGÉ 國茂 368.
 KUNI-TADA 國忠 348.
 KUNI-TAKA 國隆 99.
 KUNI-TOSHI 國歲 389.
 KUNI-TSUGU 國繼 348.
 KUNI-TSUNÉ 國常 368.
 KUNI-YASU 國安 363.
 KUNI-YOSHI 國芳 367.
 KUN-KEI 君主 190.
 KUWA-GATA 鍬形 76.
 KWAI-AN. See KAI-AN.
 KWAI-KEI 懷慶 21.
 KWA-IN 花隱 185, 417, 427.
 KWAI-SHIN-SAI 會心齋 284,
 312.
 KWAKKI 郭照 485.
 KWAN-HŌ-KITSU 寬畝吉 249.

- KWAN-ITSU 寬一 253.
 KWAN-SAI 寬齋 211.
 KWAN-SETSU 觀雪 430.
 KWAN-SHIN 寬信 304, 319.
 KWAN-SHIN (SHIBA) 寬眞 100.
 KWAN-SHŌ-JŌ 管齋相 19.
 KWAN-SHŌ-SAI 觀象齋 461.
 KWAN-YEI 完暎 440.
 KWAN-ZAN 完山 184.
 KWAN-ZAN 關山 190.
 KWAN-ZAN 貫山 434, 463.
 KWA-SHIN-SAI 花信齋 260.
 KWA-TEN 花顛 188.
 KWA-YA 華野 433.
 KWA-ZAN (TENNŌ) 花山 19.
 KWA-ZAN (WATANABÉ) 華山
 193, 213, 455.
 KWA-ZAN (YOKOYAMA) 華山
 449.
 KWOH HI. See KWAKKI.
 LI CHUNG-HO. See RI-CHIŪ-WA.
 LI LUNG-YEN. See RI-RIŪ-MIN.
 LI NGAN-CHUNG. See RI-AN-
 CHIŪ.
 LI JU. See RI-SU.
 LI TANG. See RI-TŌ.
 LI TSIEN. See RI-ZEN.
 LI TIH. See RI-TÉKI.
 LIN-LIANG. See RIN-RIŌ.
 LING YUN. See RIŌ-UN.
 LIU CHI. See RIKU-JI.
 LIU TSUN. See RIŪ-SHUN.
 LŪ KI. See RIO-KI.
 LŪ KIAI. See RIŌ-KAI.
 MA LIANG. See BA-RIŌ.
 MA LIN. See BA-RIN.
 MA TAH. See BA-TATSU.
 MA YŪEN. See BA-YEN.
 MA-GAWA 眞川 131.
 MAKI 蔭 386.
 MAN RŌ-JIN 十老人 354.
 MAN-SHI 萬枝 251.
 MAO-YIH. See MO-YÉKI.
 MARU-YAMA 丸山 412.
 MASA-HIRA 正衡 128.
 MASA-MOCHI 正持 217.
 MASA-MUNÉ 正宗 12.
 MASA-NOBU (KITA-WO) 政演
 345.
 MASA-NOBU (KA-NO) 正信 274,
 284.
 MASA-NOBU (OKU-MURA) 政信
 338.
 MASA-NOBU (SHŌ-SEN HŌGEN) 雅
 信 301.
 MASA-SUKÉ (or SHŌ-YŌ) 正祐 279.
 MASA-TAKA 雅隆 334.
 MASA-YOSHI 政美 346.
 MASA-YUKI 正行 217.
 MASU-NOBU (YÉKI-SHIN) 益信
 282.
 MASU-YAMA 増山 433.

- MATA-HEI 又平 101.
 MA-TORA 真虎 368.
 MATSU-BA SHŌ-NIN 松葉上人
 20.
 MATSU-BARA 松原 102.
 MATSU-GAWA 松川 369.
 MATSU-I 松井 129.
 MAYÉ-MURA 前村 246.
 MEI-CHŌ 明兆 21.
 MI YIH-JEN. See BEI-YU-JIN.
 MI YÜEN CHANG. See BEI-GEN-
 SHŌ.
 MINAMOTO 源 76, etc.
 MINAMOTO KI 源奇 439.
 MINÉ-NOBU 峯信 144, 283.
 MIN-ZAN 珉山 188.
 MIŌ-HA 妙葩
 MIŌ-TAKU 妙澤 180.
 MITSU-AKI 光顯 99.
 MITSU-AKI 光明 101.
 MITSU-ATSU (KOJU) 光孚 153.
 MITSU-CHIKA (SHIGÉ-MARO) 光親
 246.
 MITSU-CHIKA (KA-SUGA) 光近 97.
 MITSU-HIDÉ 光秀 99.
 MITSU-HIRO 光弘 100.
 MITSU-KATSU 光勝 101.
 MITSU-KIYO 光清 463.
 MITSU-KUNI 光國 100.
 MITSU-MASA 光正 279.
 MITSU-MASU 光益 101.
 MITSU-MOTO 光元 101.
 MITSU-NAGA 光永 98.
 MITSU-NARI 光成 101, 120.
 MITSU-NOBU 光信 100, 279.
 MITSU-NORI 光則 101.
 MITSU-OKI 光起 101.
 MITSU-SADA 光貞 102, 129.
 MITSU-SHIGÉ 光重 100.
 MITSU-SHIGÉ 光茂 101.
 MITSU-SUKÉ 光祐 102.
 MITSU-SUYÉ 光季 100.
 MITSU-YASU 光安 12.
 MITSU-YOSHI 光芳 102, 137.
 MITSU-ZUMI 光純 101.
 MIYA-GAWA 宮川 337.
 MIYA-MOTO MUSASHI 宮本武
 藏 200.
 MO-HÉ-I 茂兵衛 332.
 MO-KIŌ 茂喬 398.
 MOKKEI 牧溪 486.
 MOKU-AN 默菴 186, 250.
 MOKU-GA 木雅 218.
 MOKU-YŌ 木雍 217.
 MOMO-KAWA 百川 218.
 MORI 森 424, etc.
 MORI-HIRO 守廣 308.
 MORI-KAGÉ 守景 281.
 MORI-KUNI 守國 339.
 MORI-MASA 守政 281.
 MORI-MICHI 守道 284, 314.
 MORI-NOBU 守信 280.
 MORI-SADA 守定 281.
 MORI-TAKA 守孝 307.

- MORI-TAMA 守玉 323.
 MORI-TOSHI 守俊 302.
 MORI-TSUNÉ 守經 308.
 MORI-YOSHI 守能 310.
 MORI-ZANÉ 守實 284.
 MORO-FUSA 師房 334.
 MORO-KA 師香 103, 123.
 MORO-NAGA 師永 334.
 MORO-NOBU 師宣 329, 372.
 MORO-SHIGÉ 師重 334.
 MO-SHIN 孟信 250.
 MOTO-MITSU 基光 95.
 MOTO-NOBU 元信 275.
 MOTO-TADA 元忠 279.
 MO-YÉKI 毛益 486.
 MU-BAI 夢梅 463.
 MUH-KI. See MOKKEI.
 MUNÉ-FUKU 宗福 12.
 MUNÉ-HIDÉ 宗秀 279.
 MUNÉ-HISA 宗久 12.
 MUNÉ-NOBU 宗信 296.
 MUNÉ-SUKÉ 周祐 278.
 MUNÉ-YOSHI 宗義 11.
 MURA-TA 村田 229.
 MU-RIŌ 夢龍 218.
 MŪ-SŌ-WŌ 無雙翁 336.
 NAGA-AKI 永明 99.
 NAGA-ARI 長有 12.
 NAGA-HARU (Tosa) 永春 99.
 NAGA-HIDÉ 永秀 306.
 NAGA-NOBU 榮信 284, 298.
 NAGA-TAKA 長隆 20, 99, 143.
 NAGATO-NO-SUKÉ 長門之介
 449.
 NAKA-I-ZEN 中井漸 188.
 NAKA-UJI 仲氏
 NAMMEI 南溟 191, 218, 260.
 NAN-GAKU 南岳 416.
 NAN-KAI 南海 188.
 NAN-KEI 南谿 220.
 NAN-KEI (NISHI-MURA) 南溪
 190.
 NAN-KO 南湖 191, 218.
 NAN-KOKU 楠谷 250.
 NAN-KWA 南華 221.
 NAN-PŌ 南峰 417.
 NAN-REI 南嶺 193, 417, 440.
 NAN-RIŪ 男龍 1.
 NAN-RO 南路 220.
 NAN-SEN 南川 307.
 NAN-TEI (NISHI-MURA) 楠亭
 416.
 NAN-TEI 南堤 239.
 NAN-ZAN 南山 221.
 NAO-KAGÉ 尙景 198.
 NAO-NOBU 尙信 281.
 NAO-TÉRU 尙暉 151.
 NAO-TOMO 直朝 267.
 NAO-YÉ 尙江 371.
 NAO-YOSHI 尙義 102.
 NA-RA HŌ-GEN 奈良法眼 182.
 NARI-MITSU 成光 98.
 NARU-TO 鳴門 192.

- NGAN HWUI. See GAN-KI.
 NICHU-REN SHŌ-NIN 日蓮上人
 20.
 NICHU-RIŌ 日亮 427.
 NIKKWAN 日觀 517.
 NISHI-GAWA 西川 339.
 NISHI-KUNI 西國 365.
 NITTŌ SON-RŌ 日東孫郎 184.
 NI-WA 舟羽 364.
 NŌ-A-MI 能阿彌 182.
 NOBU-HARU 信晴 101.
 NOBU-HARU 信春 185.
 NOBU-KA 信香 336, 376.
 NOBU-KADZU 信一 336.
 NOBU-SADA 信貞 98.
 NOBU-SHIGÉ 信重 11.
 NOBU-UJI 信氏 272.
 NOBU-YOSHI 信宜 377.
 NOBU-ZANÉ 信實 99, 127.
 NO-DA 野田 444.
 NO-NO-MIYA 野宮 184.
 NORI-NOBU 教信 319.
 NUI-NO-SUKÉ 龜殿助 281.

 O-GATA 尾形 259.
 O-GURI 小栗 181.
 Ō-HO 應圃 405.
 Ō-I 王維 483.
 Ō-ISHI 大石 368.
 Ō-JIU 應受 415.
 OKA-MOTO HŌ-KEN 岡本豐彦
 418.
 Ō-KIN 王璋 192.
 Ō-KIO 應舉 412.
 Ō-KŌ (MINAMOTO) 應綱 442.
 Ō-KŌ 王岡 221.
 OKU-MURA 奥村 338.
 OKU-NOBU 奥信 146.
 Ō-KURA KIŌ 大藏卿 20.
 Ō-MEI-BŌ 王明莽 463.
 Ō-MI 近江 131.
 ON-KŌ 温孝 93.
 O-NO SŌ-JŌ 小野僧正 156.
 Ō-OKA NO IMIKA 大岡尋 1.
 Ō-RIŪ 應立 402, 415.
 Ō-RIŪ-HON 王立本 488.
 Ō-SEN 黃筓 486.
 Ō-SHIN 應震 415.
 Ō-SŌ 櫻窓 225.
 O-TA 織田 417.
 O-TA-GIRI 小田切 370.
 OTO-KASHI 音搗 16.
 Ō-ZUI 應瑞 415, 421.

 PÊH LI-CHANG. See HAKU-
 RI-SEI.
 PIEN KING-CHAO. See HEN-
 KEI-SHO.

 RAI-SHŌ 來章 417, 434, 463.
 RAN-DEN 藍田 188.
 RAN-GA 蘭雅 129.
 RAN-KŌ 藍江 195, 419, 429.
 RAN-SAI 蘭齋 187.

- RAN-SEN 蘭川 308.
 RAN-SUI 蘭粹 250.
 RAN-TEI 鸞亭 431.
 RAN-TOKU-SAI 蘭德齋 343.
 RAN-U-JO 蘭雨女 250.
 REI-SHIŪ 禮洲 222.
 REI-YO 令譽 230.
 REI-ZEI 冷泉 19.
 REN-ZAN 連山 222, 449, 463.
 RI-AN-CHIŪ 李安忠 486.
 RI-CHIŪ-WA 李仲和 485.
 RI-CHŌ 李長 426.
 RI-CHŌ-SHIŪ 李長洲 427.
 RI-HÉ-I 理兵衛 332.
 RI-KEI 李蹊 189.
 RIKU-JI 陸治 499.
 RIN-KEN HŌ-GEN 林賢法眼
 101.
 RIN-KIO 林居 185.
 RIN-RIŌ 林頁 488.
 RIN-SEI 林靜 222.
 RIN-SHIN 麟振 222, 312.
 RIN-SHŌ-AN 林相菴 336.
 RIN-ZAN 林山 400.
 RIŌ-BIN 頁敏 183.
 RIŌ-DEN 龍田 190.
 RIŌ-FU 頁富 185, 267.
 RIŌ-GA 頁賀 99.
 RIŌ-GEN 凌彥 463.
 RIŌ-JŌ 了乘 279.
 RIŌ-KAI 頁海 267.
 RIŌ-KAI 梁楷 486.
 RIO-KI (LŪ KI) 呂記 488.
 RIŌ-KI 了歸 185.
 RIŌ-SETSU 凌雪 440.
 RIŌ-SHIN 頁信 312.
 RIŌ-SHIŪ 蓼洲 251.
 RIŌ-SHIŪ 菱洲 462.
 RIŌ-SHŌ 了承 284.
 RIŌ-TAI 凌岱 187.
 RIO-UN 旅雲 221.
 RIŌ-YEN 頁圓 21.
 RIŌ-ZEN 頁全 21.
 RI-RIŪ-MIN 李龍眠 486.
 RIS-SHŌ 立祥 398.
 RI-SU 李嵩 487.
 RI-TÉKI 李迪 486.
 RI-TŌ 李唐 486.
 RITSU-WŌ 笠翁 282.
 RITSU-ZAN 笠山 191, 223, 463.
 RIŪ-KIŌ 龍杏 198.
 RIŪ-KO 柳湖 251.
 RIŪ-KOKU-DEN 龍谷田 223.
 RIŪ-NEN 隆年 190.
 RIŪ-RI-KIŌ 柳里恭 186, 199.
 RIŪ-SEN 流宣 337.
 RIŪ-SHUN 劉俊 488.
 RIŪ-TO 龍登 184.
 RI-YEI 李英 268.
 RI-YŌ 李陽 191.
 RI-ZEN 李漸 485.
 RO-HŌ 蘆鳳 463.
 RO-KŌ 蘆江 417.
 ROKU-SŌ 六巢 376.

- RO-SAN 蘆山 235.
 RO-SETSU 蘆雪 415.
 RO-SHIŪ 蘆洲 416, 429.
 RŌ-SHŌ 浪松 184.
- SADA-HIDÉ 貞秀 368.
 SADA-NOBU 貞信 305.
 SADA-NOBU (or JŌ-SHIN) 定信
 279.
 SADA-OKA 貞岡 370.
 SADA-TORA 定寅 224.
 SADA-TOSHI 貞俊 342.
 SADA-YOSHI 定好 317.
 SAI-AN 柴庵 185.
 SAI-BI 齋美 416.
 SAI-KIŌ-RIŌ 齋京亮 430.
 SAI-KŌ 細香 194.
 SAI-SÉKI 采石 258.
 SAI-TO 載斗 354.
 SAI-TŌ (YEIHAKU) 齋藤 308.
 SAI-WŌ 濟翁 23.
 SAKU-SEN 作仙 267.
 SANÉ-NOBU 實信 370.
 SAN-KEI 山慶 221.
 SAN-RAKU 山樂 279.
 SAN-SETSU (Ōso) 三拙 225.
 SAN-SETSU (KANO) 山雪 280.
 SAN-SHIN 三信 239.
 SAN-TŌ 三嶋 450.
 SEI-AN 精庵 184.
 SEI-ITSU 誠一 227, 249.
 SEI-KA 清佳 462.
- SEI-KI 清輝 417.
 SEI-KIN KO-JI 西金居士
 488.
 SEI-KO 西湖 191.
 SEI-MIN 正民 225.
 SEI-MO 正茂 267.
 SEI-RIŌ 清亮 207, 462.
 SEI-SAI 清齋 194.
 SEI-SEI 青青 408, 410.
 SEI-SEN (UWABAYASHI) 清泉
 398.
 SEI-SEN (KANO) 晴川 284, 299.
 SEI-SETSU-SAI 晴雪齋 306.
 SEI-SHIKU 世肅 190.
 SEI-SHIN (KANO) 晴眞 309.
 SEI-SHIN 清信 280.
 SEI-SHIŪ 晴洲 251.
 SEI-SHO 晴處 251.
 SEI-SUI 晴水 311, 320.
 SEI-TOKU 生得 227.
 SEKI-TEN 石顛 250.
 SEKI-SAI 昔齋 188.
 SÉKI-SUI 赤水 193, 227.
 SEKI-YEN 石園 344.
 SEKKEI 雪溪 227.
 SEKKŌ 雪江 268.
 SEKKŌ (HASÉGAWA) 雪貢 282.
 SEN-AN 僊菴 194.
 SEN-KA 仙可 184.
 SEN-PO 蘇圃 430.
 SEN-SAI 專齋 461.
 SEN-SAI (YEITAKU) 鮮齋 371.

- SEN-TEI (IKÉNO) 專定 450.
 SEN-TEI (HITTO) 錢貞 208.
 SEN-ZAI 千載 256.
 SEN-ZAN 泉山 410.
 SEPPŌ 雪峰 225.
 SESSAI 雪齋 433.
 SESSHIN 雪心 281.
 SESSHIN (HOKUSAI) 雪信 354.
 SESSHŪ 雪舟 264.
 SESSŌ 雪湊 270 (No. 1210).
 SESSŌ 抽宗 270 (No. 1211).
 SESSŌ 雪窓 185.
 SESSŌ (Tsz' CHWANG) 雪窓 464.
 SESSON 雪村 265.
 SETSU-BŌ 雪坊 185.
 SETSU-DŌ 雪堂 461.
 SETSU-HŌ (OR SEPPŌ) 雪峯 463.
 SETSU-RIN 雪林 268.
 SETSU-ZAN 雪山 247.
 SETTAN 雪且 226, 364.
 SETTEI (HASÉGAWA) 雪堤 365,
 382.
 SETTEI 雪汀 250.
 SETTEI (SŌ-ITSU) 雪堤 221.
 SETTŌ (Tsz' TUNG) 雪洞 465.
 SETTŌ 雪洞 267.
 SHA-BAKU 遮莫 184.
 SHA-JI-SHIN 謝時臣 488.
 SHA-BAKU 寫樂 345.
 SHIBA HŌ-GEN 芝法眼 100.
 SHI-BUN 芝文 227.
 SHI-BUTSU 詩佛 192.
 SHIGÉ-AKI 重明 223.
 SHIGÉ-MARO 重磨 246.
 SHIGÉ-MASA 重政 344.
 SHIGÉ-NAGA 重長 338.
 SHIGÉ-NOBU 重信 279, 368.
 SHI-KI 市軌 431.
 SHI-KŌ 紫岡 228, 248.
 SHIM-BUN 異文 322.
 SHIMO-KAWA-BÉ 下河邊 342.
 SHIN-GEI 異藝 182.
 SHIN-GEN 信玄 186.
 SHIN-IN 異員 461.
 SHIN-ITSU 異一 409.
 SHIN-NŌ 異能 182.
 SHIN-SAI 榛齋 433.
 SHIN-SAI 異濟 17.
 SHIN-SEI 異靜 319.
 SHIN-SHŌ 異笑 279, 303, 313.
 SHIN-SŌ 心叟 185.
 SHIN-SŌ 異相 182.
 SHIN-YETSU 信越 186.
 SHIN-ZŌ 新造 419.
 SHIRAFU 白加 16.
 SHI-RŌ 子朗 190.
 SHI-SHŌ 師昌 502, 510.
 SHISSAI 苗齋 417.
 SHIŪ-BUN 周文 161.
 SHIŪ-BUN 秀父 181.
 SHIŪ-GEN 周元 268.
 SHIŪ-GEN (SADANOBU) 秀源
 305.
 SHIŪ-GETSU 秋月 270.

- SHIŪ-GŌ 周豪 181.
 SHIŪ-HŌ 周峯 418, 426.
 SHIŪ-I 周位 181.
 SHIŪ-ITSU 周一 410.
 SHIŪ-KEI 守繫 268.
 SHIŪ-KI 秋暉 227.
 SHIŪ-KŌ (KUMASHIRO) 纒江 187.
 SHIŪ-KŌ 珠光 183.
 SHIŪ-KŌ 秋江 195.
 SHIŪ-KŌ 周耕 266.
 SHIŪ-RAN 袖蘭 463.
 SHIŪ-REI 守禮 416.
 SHIŪ-RI 修理 280.
 SHIŪ-SEN 舟川 427.
 SHIŪ-SEN (MORI) 周仙 427.
 SHIŪ-SETSU 守拙 185.
 SHIŪ-SHI-BEN 周之冕 488.
 SHIŪ-SHIN 種信 283.
 SHIŪ-TAKU 周澤 180.
 SHIŪ-TOKU 周德 266.
 SHIŪ-YĒTSU 荔閱 185.
 SHIŪ-YŌ 周楊 266.
 SHIŪ-ZAN (HŌGEN) 周山 341.
 SHIŪ-ZAN (KUMASHIRO) 纒山 187.
 SHIŪ-ZAN (JOSHI) 秋山 194, 227,
 391.
 SHI-ZAN 紫山 187, 440.
 SHŌ-AN 昌安 185.
 SHŌ-BEI 庄兵衛 338.
 SHŌ-DŌ 松堂 449.
 SHŌ-GA 勝賀 98.
 SHŌ-GAKU 樟岳 440.
 SHŌ-I 勝以 102.
 SHŌ-JŌ 照乘 280.
 SHŌ-KAKU 證覺 189.
 SHŌ-KATSU-KAN 諸葛堅 187.
 SHŌ-KEI 松溪 266.
 SHŌ-KEI 松溪 462.
 SHŌ-KEI (TAKUMA) 相經 100.
 SHŌ-KI 昌杞 184.
 SHŌ-KIŌ 松曉 261.
 SHŌ-KOKU 松谷 461.
 SHŌ-KWA 松花 461.
 SHŌ-KWA-DŌ 松華堂 280.
 SHŌ-RAN 上蘭 450.
 SHŌ-SAI 松齋 250.
 SHŌ-SEN (KANO) 勝川 284, 311.
 SHŌ-SEN (SOGA) 紹仙 181.
 SHŌ-SHI 小史 221.
 SHŌ-SHIN (KIU-SHUN) 章信 309.
 SHŌ-SHIN (KUWA-GATA) 紹翼 76.
 SHŌ-SHIN (KANO) 章信 302, 312.
 SHŌ-SHIŪ 松舟 410.
 SHŌ-SHŌ-TŌ 嘯嘯洞 441.
 SHŌ-TEI 正禎 144.
 SHŌ-TŌ 尙畫 228.
 SHŌ-TOKU TAI-SHI 聖德太子 16
 SHŌ-U 燕雨 463.
 SHŌ-UN 昌運 312.
 SHŌ-YEI (SUWA) 尙英 131.
 SHŌ-YEI (KANO) 松榮 278.
 SHŌ-YŌ 照陽 266.
 SHŌ-ZAN 勝山 240.
 SHŌ-ZAN (KANO) 章山 318.

- SHU-MÉ 主馬 281.
 SHUN-BOKU 春卜 283.
 SHUN-CHŌ 春潮 363.
 SHUN-CHŌ-SAI 春潮齋 346.
 SHUN-DŌ 春童 343.
 SHUN-GAKU 春岳 256.
 SHUN-HŌ (or SHUN-PŌ) 春峰 440.
 SHUN-JIŪ 春秋 283.
 SHUN-JŌ 春常 343.
 SHUN-KEI 春桂 364.
 SHUN-KIN 春琴 191.
 SHUN-KIO 春舉 417.
 SHUN-KIO 舜舉 127, 488, 517,
 518.
 SHUN-KIOKU 春旭 343.
 SHUN-KIŌ-SAI 春京齋 364.
 SHUN-KŌ (KATSUGAWA) 春好 343.
 SHUN-KŌ 春耕 440.
 SHUN-KŪ. See SHUN-KIO.
 SHUN-MAN 俊滿 343.
 SHUN-MEI 春明 189.
 SHUN-RIŌ 春頁 68.
 SHUN-RŌ 春朗 349.
 SHUN-SAI 春齋 239.
 SHUN-SEI 春晴 185.
 SHUN-SEN 春川 364.
 SHUN-SETSU 春說 or 春雪 282.
 SHUN-SHŌ (KANO) 春笑 282.
 SHUN-SHŌ (KATSUGAWA) 春章
 343.
 SHUN-SHŌ (ASAHI) 春章 129.
 SHUN-SUI 春水 282.
 SHUN-TEI 春丁 363.
 SHUN-TŌ 春到 433.
 SHUN-WŌ 春翁 363.
 SHUN-YEI 春英 343.
 SHU-REI. See SHIU-REI.
 SIANG LANG-LAI (Jap. JŌ-YŌ-BEI)
 襄陽米 498.
 SIEH-SHE SZE-CHUNG. See SHA-
 SI-SHIN.
 SI-KIN KU-TSZE. See SEI-KIN-KO-JI.
 SIU SZE-YING. See JŌ-SHI-YEI.
 SŌ-CHI 宗知 280.
 SŌ-CHIN 宗珍 278.
 SO-DŌ 素堂 411.
 SŌ-DZU CHIN-KAI 僧都珍海 20.
 SO-GA 曾我 181.
 SŌ-HA 宗巴 279.
 SŌ-HAKU 宗白 267.
 SŌ-HAKU (MURATA) 宗博 229.
 SŌ-HÉKI-MON-IN 草壁門院 99.
 SŌ-ITSU 宗一 211.
 SŌ-JI 宗自 184.
 SŌ-JŌ (SOGA) 宗丈 181.
 SO-JUN 素絢 416, 436.
 SŌ-KEN 相見 11.
 SOKU-BAI 則梅 267.
 SOKU-YO 則譽 282.
 SŌ-KWAN 宗觀 184.
 SŌ-MAN 宗滿 185.
 SON-KAI 尊海 100.
 SON-SAI 遜齋 224.
 SŌ-RI 宗理 349.

- SŌ-RIN 宗琳 193, 228, 248.
 SŌ-RITSU 宗栗 181.
 SŌ-SAI 宗歲 267.
 SŌ-SÉKI 雙石 260.
 SŌ-SEN 宗泉 or 宗仙 280.
 SŌ-SEN (KANO) 宗仙 or 宗泉
 283.
 SO-SEN (MORI) 祖仙 418.
 SŌ-SHI-GAN 宗紫岩 187.
 SŌ-SHI-SÉKI 宗紫石 187.
 SO-SHŌ 素彰 228.
 SŌ-TAN 宗舟 181.
 SŌ-TATSU 相達 102.
 SŌ-TŌ 曹洞 184.
 SŌ-YŌ 宗用 185.
 SŌ-YO (SOGA) 宗譽 181.
 SŌ-YŌ (MINAMOTO) 總陽 76.
 SO-YŪ 祖酉 279.
 SŪ-GETSU 嵩月 336.
 SUGI-MURA 杉村 334.
 SUI-AN 翠菴 250.
 SUI-AN 水菴 194.
 SUI-RAN 翠巒 253.
 SUI-REI 翠嶺 462.
 SUI-RI 醉里 463.
 SUI-WŌ 翠翁 463.
 SUKÉ-GO-RŌ 助五郎 338.
 SUKÉ-HIDÉ 助秀 128.
 SŪ-KEI 嵩溪 151, 336, 377.
 SUKÉ-KIYO 了清 283.
 SUKÉ-NOBU 祐信 339.
 SUKÉ-NO-SHIN 介之麴 363.
 SUKÉ-YASU 相保 100.
 SŪ-KIŌ 嵩卿 381.
 SŪ-KOKU 嵩谷 336.
 SUMI-YOSHI 住吉 101.
 SUMI-YOSHI HŌ-GEN 住吉法眼
 98.
 SŪ-SHI 嵩之 336.
 SU-SHE. See TO-BA.
 SU-WA 諏訪 131.
 SUYÉ-NOBU 季信 283.
 SUYÉ-YORI 季頼 278.
 SUZU-KI 鈴木 342.
 SZE I. See SHI-SHO.
 TACHIBANA 橘 260, 339.
 TA-CHI-BÉ KŌ-MARŌ 柏堅部
 子磨 16.
 TADA-CHIKA 忠近 370.
 TADA-HIRA 忠平 9.
 TADA-NOBU 忠信 284.
 TADA-YOSHI 忠義 151.
 TAI-BŌ 大鵬 186.
 TAI-GA-DŌ 大雅堂 188.
 TAI-GAKU 大岳 254.
 TAI-GAKU (HOKUSAI) 戴岳 354.
 TAI-GAN 大含 192.
 TAI-KIŌ-MŌ 大居孟 229.
 TAI-KIŪ 大休 462.
 TAIRA SO-IN 平祚胤 87.
 TAI-REI 臺嶺 191.
 TAI-RIN-SAI 大隣齋 206.
 TAI-TO 戴斗 349.

- TAI-ZAN TEN-SEI-ITSU 對山天
 精一 229.
 TAKA-CHIKA 隆親 98.
 TAKA-HARA 高原 346.
 TAKA-KANÉ 隆兼 99.
 TAKA-MITSU 隆光 99.
 TAKA-MORI 隆守 99.
 TAKA-NOBU (FUJIWARA) 隆信
 98.
 TAKA-NOBU (KANO) 孝信 279.
 TAKA-SUKÉ 隆祐 99.
 TAKA-YOSHI 隆吉 464.
 TAKA-YOSHI 隆能 97.
 TAKÉ-DA 武田 186.
 TAKÉ-KUNI 武邦 132.
 TAKI-MOTO-BŌ 龍本坊 280.
 TAKU-DŌ 鐸堂 23.
 TAKU-DŌ (GAN-TAI) 卓堂 448.
 TAKU-MA 宅間 or 宅磨 95.
 TAMA-JO 玉女 459.
 TAMA-TAKA 玉隆 88.
 TAMÉ-HISA 爲久 98.
 TAMÉ-ICHI 爲一 354.
 TAMÉ-NARI 爲成 97.
 TAMÉ-NOBU 爲信 100.
 TAMÉ-TŌ 爲遠 98.
 TAMÉ-TSUGU 爲繼 99.
 TAMÉ-TSUNA Kiō 爲綱鄉 137.
 TAMÉ-UJI 爲氏 97.
 TAMÉ-YUKI 爲行 99.
 TANÉ-NAGA 種永 280.
 TAN-GEN-SAI 探原齋 308, 311.
 TAN-GEI 且藝 342.
 TAN-GETSU-SAI 探月齋 310.
 TAN-GIŪ 探年 282.
 TAN-I 探意 310.
 TAN-KA 且霞 317.
 TAN-KŌ-SAI 探光齋 322.
 TAN-REI 且嶺 251.
 TAN-RIŪ 探龍 307, 462.
 TAN-SAI 淡齋 256, 307.
 TAN-SAKU 探索 306.
 TAN-SEI-SAI 探誠齋 302.
 TAN-SEI 探盛 307.
 TAN-SEN 探緜 282.
 TAN-SEN-SAI 探泉齋 322.
 TAN-SETSU 探雪 281.
 TAN-SHIN 探信 281.
 TAN-SHIN-SAI 探信齋 284, 314.
 TAN-SUI 探水 464.
 TAN-SUI-SAI 探水齋 253.
 TAN-YEN-SAI 探淵齋 284, 311.
 TAN-YŪ 探幽 280.
 TAN-ZAN 探山 281.
 TATSU-MASA 立雅 349.
 TATSU-NOBU 立信 306, 311.
 TEI-BAI 鄭培 187.
 TEI-SAI 蹄齋 367, 382.
 TÉKI 適 190.
 TEM-MIN 天民 450, 455, 456.
 FÈNG SUEH. See HŌ-SETSU.
 TEN-HŌ 典芳 318.
 TEN-KAI 天開 448.
 TEN-SHIN 典信 283, 316.

- TESSAN (or TETSU-ZAN) 轍山
416, 427.
- TESSHŪ 鐵舟 180.
- TETSU-GWAI 轍外 419, 427, 442.
- TETSU-HŌ 轍方 461.
- TETSU-WŌ 鐵翁 192.
- TŌ-AN 等安 268.
- TŌ-BA SŌ-JŌ 鳥羽僧正 156.
- TŌ-BA (or TŌ-HA) 等坡 268.
- TŌ-BA (TUNG Po) 東坡 465, 485.
517.
- TŌ-BAI 等梅 266.
- TŌ-BEI SUI-GĒTSU 登米水月
267.
- TŌ-BOKU 等收 267.
- TŌ-CHŌ 等長 154.
- TŌ-DEN 等傳 266.
- TŌ-GAKU-SEI 東塾生 431.
- TŌ-GAN 等顔 267.
- TŌ-GEN 洞玄 183.
- TŌ-GEN 洞元 231.
- TŌ-GIOKU 東玉 317.
- TŌ-HAKU 東白 231.
- TŌ-HAKU (HASĒGAWA) 等伯 268.
- TŌ-HAKU (AISHIN) 洞白 310.
- TŌ-HŌ 洞方 232.
- TŌ-HON 等本 185.
- TŌ-JI 等二 271.
- TŌ-JI-RŌ 藤次郎 371.
- TŌ-JIŪ 等重 268.
- TŌ-JIU 洞壽 142.
- TŌ-KEI (UNKOKU) 等溪 271.
- TŌ-KEI 東溪 187 364.
- TŌ-KI (KINO) 東暉 418.
- TŌ-KI (TOMIKAGĒ) 土岐 182.
- TOKI-NOBU 時信 129, 282, 318.
- TOKI-TA-RŌ KA-KŌ 時太郎可
侯 350.
- TŌ-KITSU 東橋 462.
- TŌ-KŌ 等耕 266.
- TŌ-KOKU 洞谷 68.
- TŌ-KŌ-SAI 東阜齋 310, 464.
- TŌ-KŪ 等空 267.
- TOKU-SEI 德濟 180.
- TOKU-TA-RŌ 德太郎 371.
- TŌ-KWA-SAI 桃華齋 230.
- TŌ-KWA-SAI (REI-YO) 東華齋
230.
- TOMI-GAWA. See TOMI-KAWA.
- TOMI-KAGĒ 富景 182.
- TOMI-KAWA 富川 342.
- TŌ-MIN 洞民 444.
- TŌ-NAN 圖南 189, 411.
- TŌ-REI 東嶺 464.
- TŌ-REI (HĒJIKATA) 稻嶺 187.
- TORI-I 鳥居 338.
- TŌ-RIN 董琳 230.
- TŌ-RIN 東林 194.
- TORI-YAMA 長山 344.
- TO-SA 土佐 95, etc.
- TŌ-SAI 等歲 267.
- TŌ-SAI (INAGAKI) 稻齋 240.
- TŌ-SAI 東齋 252.
- TŌ-SAI 東濟 230.

- Tō-SATSU 等陸 267.
 Tō-SÉKI 等碩 266.
 Tō-SEN (CHISOKU) 等泉 246.
 Tō-SEN 董泉 231, 253.
 Tō-SEN (ZENRAKUSAI) 董川 298,
 311.
 Tō-SEN 東川 272.
 Tō-SETSU 洞雪 or 等雪 268.
 Tō-SETSU 圖雪 443.
 TOSHI-MITSU 年光 345.
 Tō-SHIŪ (MURAKAMI) 東洲 419.
 Tō-SHIŪ (TSUTSUMI) 等州 230.
 Tō-SHIŪ-SAI 東洲齋 345.
 Tō-SHŌ 度松 435.
 Tō-SHUN (KANO) 洞春 282, 302,
 303.
 Tō-SHUN 等春 183.
 Tō-sō 東宗 231.
 Tō-SUI 洞水 307.
 Tō-TEI (HOKUSHI) 藤亭 393.
 Tō-TEI (NORINOBU) 洞庭 319.
 TOTSU-AN 酌庵 184, 286.
 Tō-UN 洞雲 282, 293.
 Tō-YÉKI 等益 267.
 Tō-YEN 東園 230.
 Tō-YETSU 等悅 267.
 Tō-Yō 東洋 417.
 Tō-Yō 等楊 183.
 Tō-YO 等譽 267.
 TOYO-FUSA 豐房 344.
 TOYO-HARU 豐春 347.
 TOYO-HIKO 豐彦 438.
 TOYO-HIRO 豐廣 347.
 TOYO-HISA 豐久 150.
 TOYO-KUNI 豐國 348, 394.
 Tō-ZAN 東山 229.
 Tō-ZEN 等諱 266.
 TSAO FUH-HING. See Sō-FUTSU-KŌ.
 TSUCHI-zō 土藏 182.
 TSUJI-MURA 辻村 332.
 TSUKI-ŌKA 月岡 342.
 TSUNA-MUNÉ 綱宗 234.
 TSUNÉ-HIRO 常廣 143.
 TSUNÉ-NOBU 恒信 444.
 TSUNÉ-NOBU 常信 281, 294.
 TSUNÉ-NORI 常則 9.
 TSURU-KAWA 鶴川 232, 464.
 TSUTSUMI 堤 230, 271.
 TSU-YAMA NO Jō-SHIU 津山城
 主 232.
 Tsz' CHAO. See SHI-SHO.
 Tsz' CHUNG-CHAO. See KA-
 CHIU-SHŌ.
 Tsz' CHWANG. See SESSŌ.
 Tsz' TUNG. See SETTŌ.
 TUNG-PO. See TŌ-BA.
 U-DA 宇多 19.
 U-KON 右近 279.
 UJI-NOBU 氏信 282.
 UN-GA 雲雅 371.
 UN-KEI 雲溪 266.
 UN-KIN 雲筠 253, 255.
 UN-KOKU 雲谷 271.

- UN-PŌ 雲峰 258, 266, 432.
 UN-SEN 雲泉 190.
 UN-SHŌ 雲章 418.
 UN-TAN 雲潭 260.
 UN-TAN 雲且 195.
 UN-TEI 雲梯 254.
 UN-TEI 雲亭 232.
 UN-TŌ 雲洞 255.
 UN-YEI 雲英 232.
 UN-ZAN 雲山 191.
 UTA-GAWA 哥川 347.
 UTA-MARO 歌麿 345.
 UTA-NO-SUKÉ 雅樂助 278, 448.

 WA-KU IKI NO KAMI 和久登
 岐守 182.
 WAN CHIN. See BUN-SHIN.
 WAN CHING-MING. See BUN-
 CHŌ-MEI.
 WANG LIEH-PUN. See O-RIŪ-HON.
 WANG TS'UEN. See Ō-SEN.
 WANG WEI. See Ō-I.
 WATANA-BÉ 渡邊 151.
 WU TAO-TSZ'. See GŌ DŌ-SHI.

 YA-CHŌ 夜潮 416.
 YAMA-DA 山田 266.
 YAMA-GUCHI 山口 227.
 YAMA-MOTO 山本 191.
 YAMA-ZAKI 山崎 365.
 YANA-GAWA 柳川 368.
 YA-SHIMA 矢嶋 370.
 YASU-NOBU 安信 281.

 YASU-WŌ 安翁 336.
 YECHI-GO HŌ-IN. See ECHI-GO.
 YEI-CHI 永知 309.
 YEI-GA 榮賀 100.
 YEI-GAKU 永岳 308, 462.
 YEI-HAKU 永伯 282, 308.
 YEI-KAI 永海 193, 223, 252, 260.
 YEI-NŌ 永納 280.
 YEI-RIN. See EI-RIN.
 YEI-SAI 永齋 132. See EI-SAI.
 YEI-SEN (KEIHŌ) 榮川 296.
 YEI-SEN (KEISAI) 英泉 365.
 YEI-SEN (KANO) 283.
 YEI-SHI 榮之 309.
 YEI-SHIN (YASUNOBU) 永眞 292,
 311.
 YEI-SHIN 永信 310.
 YEI-SHŌ 榮昌 253.
 YEI-SHUN 榮春 304.
 YEI-TAKU. See EI-TAKU.
 YEI-TOKU 永徳 279.
 YEI-TOKU 永應 306.
 YEI-YO 永躍 386.
 YEI-ZAN 英山.
 YÉKI-SHIN 益信 282, 293, 317,
 462.
 YEN-BU 偃武 450.
 YEN-JIN-SAI. See EN-JIN-SAI.
 YEN LI-PUN. See EN-RIU-HON.
 YEN LI-TEH. See EN-RIU-TOKU.
 YEN-SHIN. See EN-SHIN.
 YÉ-SHIN. See É-SHIN.

- Yō-FU 楊富 266.
 Yō-GETSU 楊月 182.
 Yō-GIOKU 雍玉 233.
 Yō-I 養意 225.
 Yō-KEI 楊溪 267.
 Yō-KEI (KO-Tō) 養溪 308.
 Yō-kō 養廣 320.
 Yō-kō 養恒 129.
 Yō-KOKU 楊谷 438.
 YONÉ-zō 米造 371.
 Yō-SAI 容齋 419, 435.
 Yō-SEN 養川 284.
 Yō-SETSU 養拙 278.
 Yō-SHIN 要信 309.
 Yō-SHIN 養信 272.
 YOSHI-HISA 年久 12.
 YOSHI-MASA 義政 181.
 YOSHI-MITSU 芳光 99, 101.
 YOSHI-MOCHI 義持 23.
 YOSHI-MOTO 義元 186.
 YOSHI-NOBU (YAMAMOTO) 義信
 371.
 YOSHI-NOBU (or YUSHIN) 由信
 302.
 YOSHI-NOBU 美信 302.
 YOSHI-TAKA 芳高 368.
 YOSHI-TAKI 芳瀧 383.
 YOSHI-TORA 芳寅 367.
 YOSHI-TOSHI 芳年 368, 383.
 YOSHI-TOSHI (FUJIWARA) 良俊
 444.
 YOSHI-YUKI 良行 247.
 YO-YA 與也 200.
 Yō-ZAN 搖山 253.
 Yō-ZAN (HAMA-CHI) 庸山 192.
 YŪ-CHIKU 友竹 143, 463.
 YŪEH CHAO. See GESSHIU.
 YŪEN-YING. See GEN-YEI.
 YŪ-GAKU 熊嶽 192.
 YŪ-HI 熊斐 233.
 YŪ-HIŌ 游萍 460.
 YUH KIEN. See GIOKU-KAN.
 YŪ-HO 友甫 317.
 YŪ-KAN-SAI 倫間齋 183.
 YUKI-HIDÉ 行秀 100, 127.
 YUKI-HIRO 行廣 100.
 YUKI-MITSU 行光 99.
 YUKI-MORI 行守 100.
 YUKI-NAGA 行長 98.
 YUKI-NOBU 之信 278.
 YUKI-TADA 之忠 12.
 YŪ-RIŌ-SAI 幽龍齋 427.
 YŪ-SEI (MASANOBU) 祐清 274,
 311.
 YŪ-SEI (SAIKIŌRIŌ) 友聲 430.
 YŪ-SEN 雄仙 463.
 YŪ-SEN 友仙 267.
 YŪ-SETSU (KAIHOKU) 友雪 280.
 YŪ-SETSU (KANO) 祐雪 278.
 YŪ-SHI 融思 459.
 YŪ-SHIN 由信 283.
 YŪ-SHIN 由底 443.
 YŪ-SHŌ 友松 279, 288.
 YŪ-TEI 修汀 461.

YŪ-TOKU 友徳 461.

YŪ-YÉKI 友益 280.

ZAI-CHIŪ 在中 194.

ZAI-MEI 在明 194, 433.

ZAI-SHŌ 在照 463.

ZÉ-AN 是庵 381.

ZEN-RAKU-SAI 全樂齋 298.

ZÉ-SHIN 是真 419.

ZŌ-ROKU 藏六 233.

APPENDIX I.

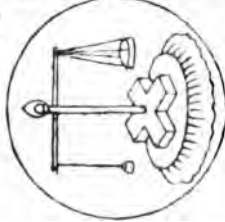
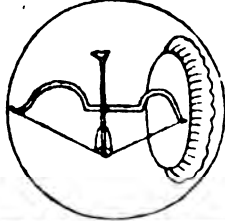
TITLES. See pages 474-6.

Chin-jin 陳人*Chō-sha* 釣者*Dō-jin* 道人*É-dokoro* (or *Gwa-sho*) 書所*Gio-jin* 漁人*Gio-shi* 漁史*Gu-jin* 愚人*Gwai-shi* 外史*Gwa-shi* 書史*Hō-gen* 法眼*Hō-in* 法印*Hokkiō* 法橋*Ieshi* 逸史*Jo-shi* 女史*Kan-jin* 閑人*Ko-ji* 居士*Kwai-shi* 回史*Rō-jin* 老人*San-jin* 山人*San-tēki* 山適*Shu-jin* 主人*Son-jin* 村人*Ya-jin* 野人*Yiu-jin* (or *Yū-jin*) 幽人

APPENDIX II.

EXPRESSIONS APPENDED TO SIGNATURE. See p. 476-7.

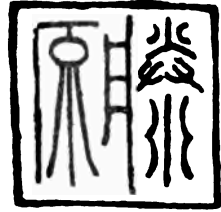
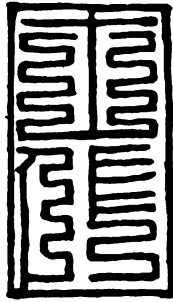
Dzu 圖*É-gaku*, see *Gwa**Gi*, see *Tawamuré ni**Gwa* or *É-gaku* 書*Haidai* 拜題*Hitsu* 筆*Kei* 惠*Kokoromi-ni* 試*Mosu* 摸*Ō-jiu* 應需*Sei* 製*Setsu*, see *Tsutanaku**Setsu-gō* 拙毫*Shirusu* 識*Sui-gwa* 醉書*Tamé* 爲*Tawamuré-ni* or *Gi* 戲*Tsutanaku* or *Setsu* 拙*Tsutsushindé* 譚*Utsusu* 寫*Yégaku*, see *Égaku**Yoru* 依

| | | | |
|----------------|---|----------------|---|
| <p>宮 蟲 蝎 九</p> |  | <p>宮 量 秤 十</p> |  |
| <p>宮 瓶 寶 九</p> |  | <p>宮 弓 十</p> |  |
| <p>宮 魚 雙 七</p> |  | <p>宮 竭 摩 八</p> |  |
| <p>宮 鹿 千 五</p> |  | <p>宮 羊 白 四</p> |  |
| <p>宮 蟻 刀 三</p> |  | <p>宮 女 男 三</p> |  |
| <p>宮 人 入 二</p> |  | <p>宮 子 獅 二</p> |  |

JIUNI KIU, THE TWELVE SIGNS OF THE ECLIPTIC ACCORDING TO THE CHINESE. From the *Butsu Zō dzu-i*.

These signs indicate the twelve places in which the Sun and Moon come into conjunction, and are thus in some degree analogous to our Signs of the Zodiac.—Cf. "Observations of Chinese Comets," by John Williams, London, 1871, quoted in Meyers' Chinese Reader's Manual, page 361. The comparison of the Pictorial Emblems with those adopted in Europe may be of inter. st.





TAKANOBU



KANAOKA



NOBUZANÉ

TOŌA MITSUŌKI



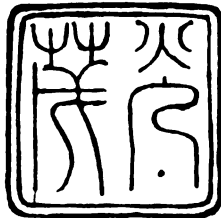
MOTOMITSU



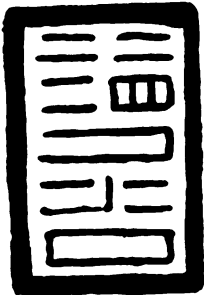
TAKUMA YEIGA



TOŌA MITSUYOŌHI



TOŌA MITSUSHIGÉ



NAGATAKA

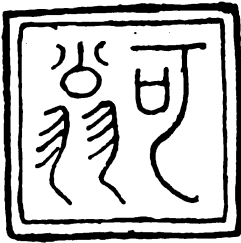


TOŌA MITSUŌKI



TOBA SŌJŌ

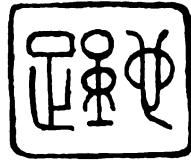




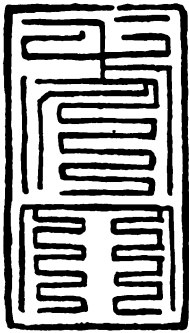
KAWO



JŌSETSU



SOQA JAŞOKU



SOQA SHIŪBUN

文



SHIŪBUN



SŌAMI



OQURI SŌTAN



KEISHŌKI



YŌGETSU



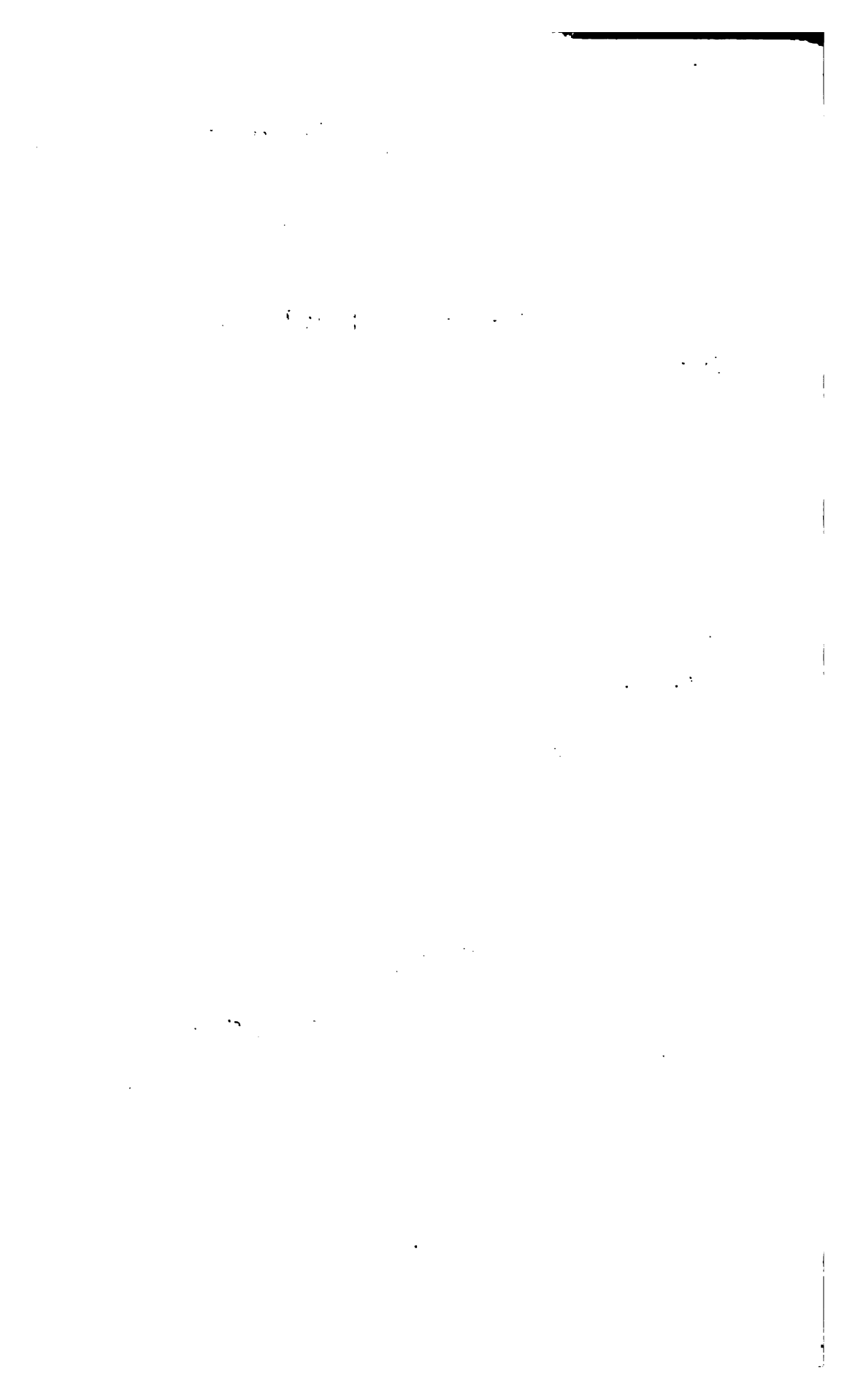
YŌGETSU

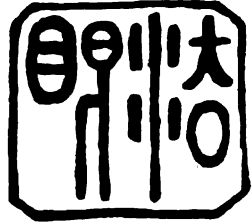
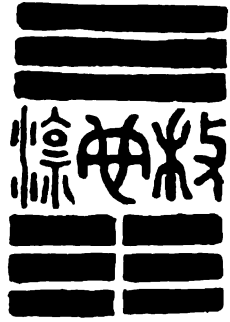


BUŞON



CHIŪAN





NAONOBU

YASUNOBU

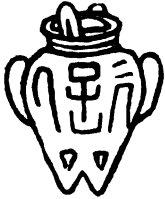


MASANOBU

TANYU



TSUNÉNOBU



TANYU



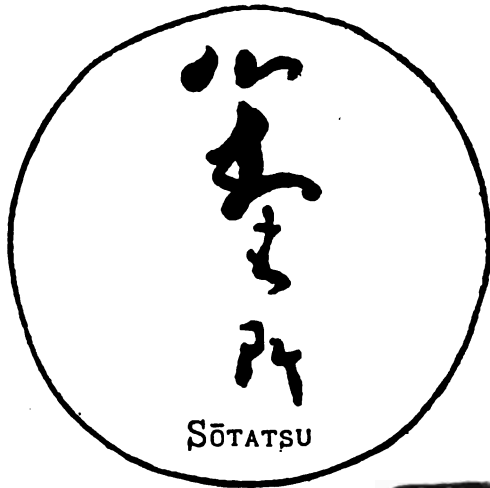
TENSHIN



MOTO NOBU

TANYU





SŌTATSU



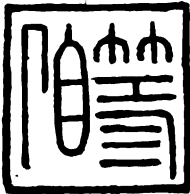
MEICHŌ



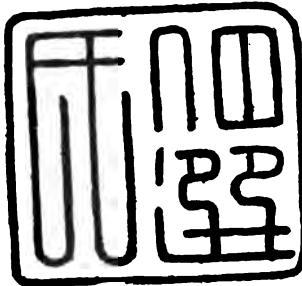
KŌRIN



ITCHŌ



HASÉGAWA TŌHAKU

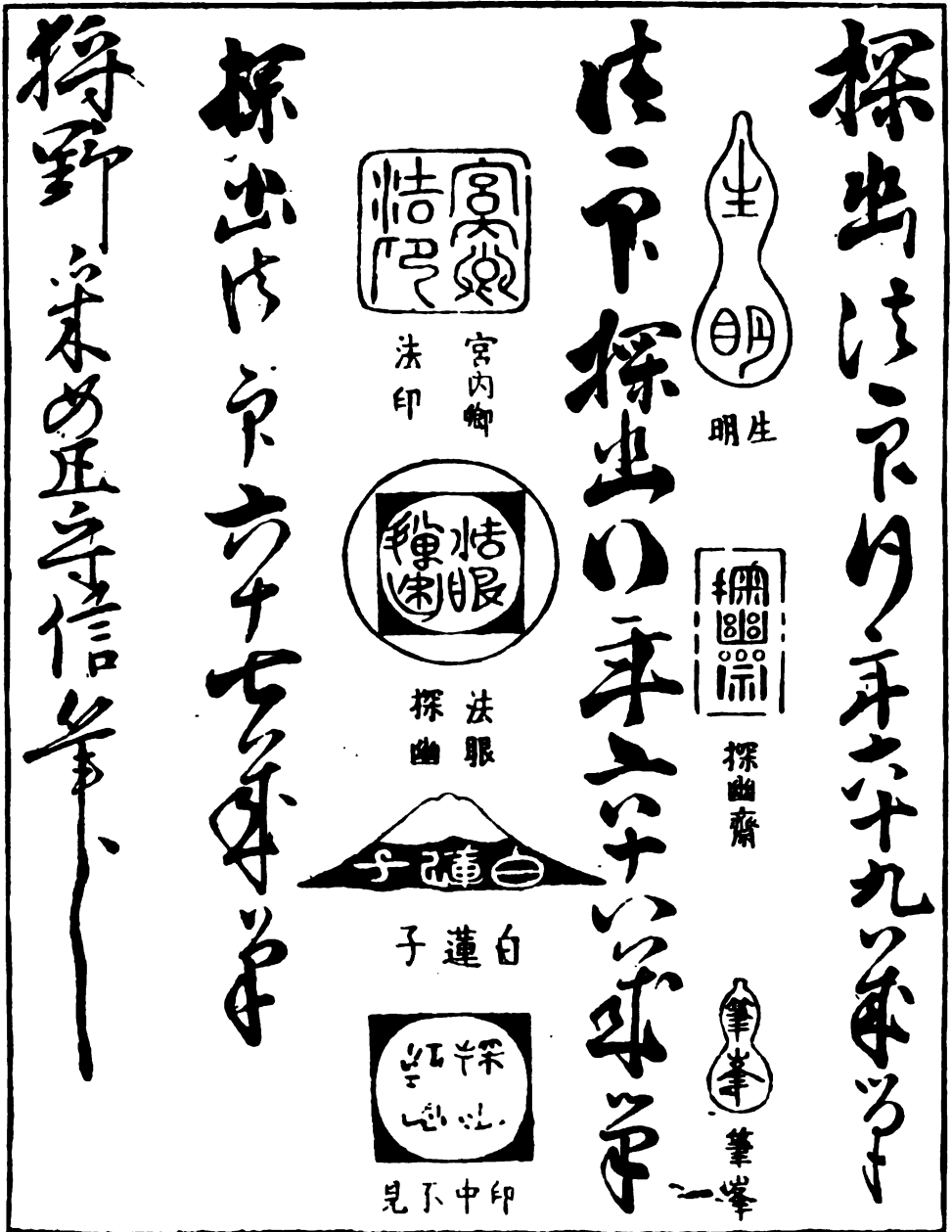


ŌKIO



ŌKIO





1

Signatures.

1. KA-NO KUMÉ-NO-SHÔ MORI-NOBU *hō/su.*
2. TAN-YU HÔ-IN, *roku-jū-shichō sai (mt. 67) hō/su.*

2

Seals.

- KUNAIKIYO HÔIN
HÔ-GEN TAN-YU.
HAKU-REN-SHI.
(Indistinct).

3

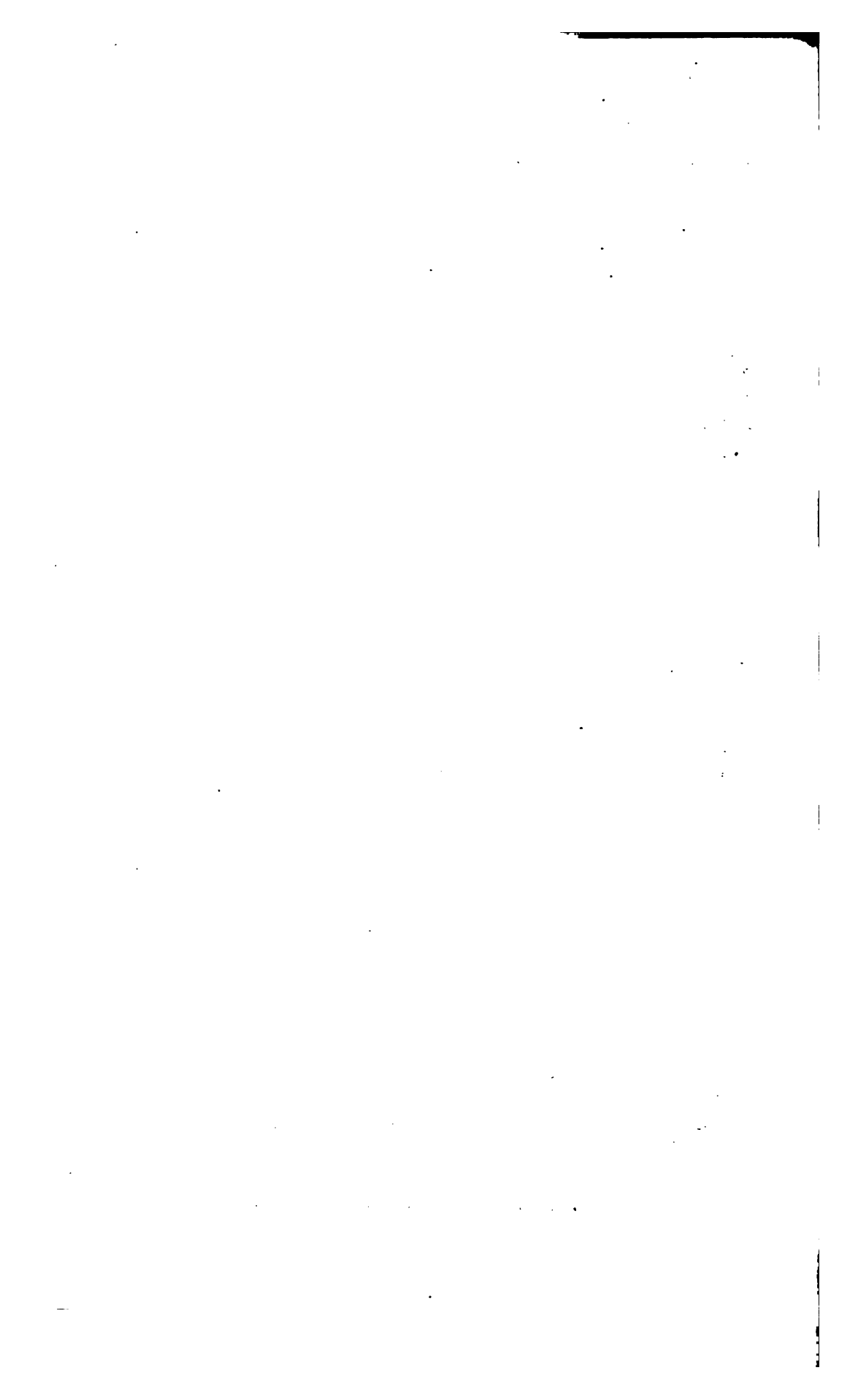
Seals.

- SEI-MEI.
TAN-YU-SAI.
HITSU-HÔ.

4

Signatures.

3. HÔ-IN TAN-YU *gionen roku-jū-hachi sai (mt. 68) hō/su.*
4. TAN-YU HÔ-IN *gionen roku-jū-ku sai (mt. 69) hō/su.*



常信筆
 法眼古川



法眼
 移朴



常信



藤原



藤原



寒雲子



常信



同上



養朴



常信
 之印



右近



右近

法眼古川



藤原



養朴



同上

Signature.
 HŪ-GEN FURU-KAWA *so Mits.*
 Seals.
 FUJI-WARA.
 YŪ-BOKU.
 YŪ-BOKU.

TSUNÉ-NOBU.
 TSUNÉ-NOBU.
 YŪ-BOKU.
 U-KON.

HŪ-GEN YŪ-BŌKU.
 TSUNÉ-NOBU.
 TSUNÉ-NOBU *no in.*
 U-KON.

Signatures.
 TSUNÉ-NOBU *Mits.*
 HŪ-GEN FURU-KAWA *Mits.*
 Seals.
 FUJI-WARA.
 FUJI-WARA.
 KAN-UN-GHI.

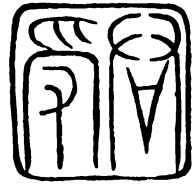


小菊一蝶書



信勝
之印

舊州堂里也



君受



義

字朝湖書



長煙
一空



信盡
之印



趣在
山雲泉
石間



薛球印

英一蝶書



雄宅



北窓
中

Signature.
MOKU-SŌ IY-CHŌ.
Seal.
SHIN-JIN SŌ ō.
Signature.
HANABUSA ITCHŌ *hitem.*

NOBU-KATSU SŌ ō.
GI.
?
TAKU-YU.

Signatures.
KIU-SO-DŌ EI-JIN CHŪKO *hitem.*
Seals.
Omowaki,
san wa sameki,
no aida ni ari.
"The meaning lies between the
clouds on the mountain top and
the stones in the river bed."

KUN-JU.
CHŪ-YEN IK-KIŪ.
HOKU-SŌ-WŪ.



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