



Hashimoto Gahō

one of
The Greatest Artists
OF
JAPAN

BY
S. KOBAYASHI

Fukyusha
Tokyo Japan
1904

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HASHIMOTO GAHŌ.

P R E F A C E.

Although as regards age mine is but half of that of the master-painter Mr. Hashimoto Gahō, a close friendship sprung between us, on account of our mutual love and congeniality of tastes and tempers. So, I believe that it will not be impertinent to say that I am in a position suitable for forming a true estimate of his greatness, not only as the foremost Japanese painter of the age, but also as a man of an extraordinary strength of mind. Surely, the master himself, will, in his turn, put a trust in me as one who knows him best. Thus the compilation of this little book for the purpose of introducing him to the world's public, is at the same time my duty toward him as his friend, and my obligation to our Japanese artistic world.

My attitude toward the fine arts of Japan is exactly the same as that of the master. This is one of the reasons why he is never chary of painting fine works for me, and why I am always ready to do my best for him.

In ancient times, our Japanese painters produced many wonderful masterpieces of their art, by the help of the nobles and grandees whose patronage prompted by their rivalry of luxury and splendor offered to the artists good opportunities of making studies and experiments. Now that the spirit of the age is against the repetition of those favorable conditions necessary for the production of great works, it is to be feared that a great artist as Mr. Hashimoto Gahō may not leave a work worthy of his genius. Besides, it has been always my regret that his name is not widely known in the world as he is a man totally free from ostentation and love of vulgar notoriety.

One day when I called on him, he said that the beauty of Japanese painting chiefly lies in the *line*, which is, however, impossible to paint in all its charms on the ordinary silk generally used by our painters till now. He also said that he had made several unsuccessful attempts to get a sort of paper such as in use among the masters of the Ashikaga school. When I heard this remark of this indefatigable sexagenarian, I was so struck with his zealous love of the art, that from that day forward for about one year, I made a determined attempt at the production of a good paper for painting, until, at last, after many failures and difficulties, I succeeded in making a paper which is like that employed by our old masters and of a better quality. It was on that paper that the master painted his famous "Eight Scenes of Shōjō" which was sent to the Fifth National Exhibition at Ōsaka, and produced an unbounded enthusiasm and admiration, both on account of the artistic triumph of his brush and of the excellent quality of the paper. Since that

time, it is not an exaggeration to say that a new path was opened in our Japanese art. Thus Mr. Hashimoto Gahō is not only the greatest living painter, but a man untiring in his researches for new resources of the art.

So, when the news of the opening of the St. Louis Exposition reached me, I warmly persuaded the master to produce some masterpieces as the fine specimens of Japanese art and to show his wonderful genius to the world promising him all my help while painting them. The master lightly wears his sixty-nine years and is nothing behind younger talents in his endeavor to accomplish his life-long object of painting a masterpiece. After two years of incessant work, two screens and six paintings were finished. There his wonderful command of all the techniques of Japanese painting is shown to advantage and it is moreover enhanced by the truly grand style of a genius. If through this little book, his genius be recognised by the art lovers of the world and a new era in the art of the age be inaugurated, my object is more than attained.

S. K.

April, 1904.



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Chapter I.

AN HISTORICAL SKETCH OF JAPANESE PAINTING.

It can be gathered from any ordinary historical work that Japan possesses historical records from remote antiquity. The most ancient epoch in Japanese history is called Jindai, that is, the Reign of the Deities, and it was just the time when the world rose out of chaos. From this period we next come to the reign of Jimmu Tennō (660 A.D.). After subjugating the barbarians in the Eastern provinces, this emperor took up his residence at Kashiwabara in Yamato, and he thus laid the foundation of the Empire. Ever since this memorable event down to the present time we have had an unbroken line of successive emperors and empresses for a period of more than two thousand and five hundred years. This is quite unique, and has no parallel in the history of any other nation.

Japan has also a special history with reference to her fine art. But we are at a loss to know its nature in the remote past, being as it was involved in obscurity, and so we are at present unable to state clearly how it was at the time in question. We cannot help thinking that our fine art was necessarily in its infancy at the time when our intercourse with China and Corea was few and far between. When we come down to about the time of the reign of Suiko Tennō (593 A.D.) our intercourse with these countries became brisk, and as a result, religion and science were introduced, trade and industry were followed after their prototype, and all these contributed no inconsiderable portion to the advancement of our civilization. It has been said that our ancient civilization culminated at the time here spoken of. This epoch is generally known as the Period of Suiko Tennō. Only when we reached this period that our fine art was able to start its career of incipient development, and this was brought about by no other influence than that of the introduction of Buddhism. Of the fine art which takes its starting-point in the period of Suiko Tennō, when we consult our history with reference to Painting, we see that in the 12th year of her reign (604 A.D.) there were established Kōbungashi, Yamasenagashi, Sekishingashi, Kawachigashi, Kashiwabaragashi, etc., with a view to set them make decorations for Buddhist rituals. It is said that in the 18th year of her reign (610 A.D.) a Corean priest by the name of Donchō came over the sea, that he well painted and manufactured colors. Prior to this, in the time of Yūryaku Tennō (457 A.D.),

when Corea was asked for several classes of artists, Ishiraga along with many other painters were sent over. Again, another painter called Hakuka came from Kudara (one of the three provinces to which ancient Corea was divided). Considering all these facts, it is safe to conclude that the Japanese painting originally came from Corea, and that it had been developed in that country. As a piece of relic of the oldest Oriental painting there is actually seen preserved in the temple of Hōryūji in Yamato the folding-doors of a shrine with the pictures of a beautiful kind of beetle called *Tamamushi*; they are both in form and design truly Corean, and it is even averred that they are the work of a Corean painter. This is also to be observed that since a person by the name of Ono Imoko went over to China for the first time, many arts and sciences were introduced thence into our country, of which Chinese painting was one, and naturally many Chinese painters came over with the introduction of the art itself. Thus it will be seen that the Japanese painting was evolved from those of China and Corea, and Buddhism acted as a great motive power in its development.

The Japanese painting which took its beginning in the reign of Suiko Tennō is said to have been in an almost confused state all through the time of Tenji Tennō (662 A.D.) till it arrived at the reign of Shōmu Tennō (724 A.D.). It was only at this last period that the Japanese painting as such is said to have begun its development. But then there were to be found at the time only Buddhist painting and quite insignificant decorative painting, having no peculiar characteristics in them to recommend themselves as specifically Japanese, for they were decidedly Chinese and Corean in style. The pronounced native characteristics were on the point of development when we came to the time of Kammu Tennō (782 A.D.); that is to say, during that reign the Japanese painting began to assume chaste and subdued aspects. At the same time the Japanese painting had a tendency toward bifurcation: into the one which had from old been introduced from China and Corea, and which gradually conformed with the native taste and could no longer be considered as foreign imitation; into the other which was after the model of the painting of the Tō dynasty in China (then extensively introduced), and which was diligently practised by painters of the time. The former is called Yamatoye, the latter Karaye; these gave rise to several styles of painting in later times. Those paintings that had once been religious and decorative in their specific character became by themselves impressive, and as a consequence new subjects were selected for portraiture, and what remains of them now presents the pictures of the rough sea, of Chinamen, of equestrian figures, of the polo, and so forth, and thus these offer proof of the new departure. The noted painters of the religious subjects of the time were the two priests Saichō and Kūkai; those of the impressive school were Kudara Kawanari and Kose Kaneoka, who selected their subjects from a wide range of objects.

Now we come to the time of Fujiwara (circ. 967 A.D.—circ. 1189 A.D.). The Fujiwara period was characterized by the high-water mark of native literature. The family itself then practically held the key of the Empire, and lived in luxury and splendor. It was then the traditionary custom of sending ambassadors to China was abolished. As the social condition of the time was such that it evolved truly national character, so the fine art too came to evince national characteristics, and its principal feature was distinguished by sobriety and refinement. Among the rest, the paintings of the time remarkably bear out this trait. In fact the soul and spirit of Japanese fine art might well be sought for in this period. The higher classes of the time, especially the nobles, passed their time in peace and indolence. They, besides enjoying themselves literature and other elegant arts, took a fancy to painting, and it grew to be the principal source of their enjoyment. The painting thereby was quite unexpectedly enabled to make its remarkable development. The subject was garnered from extensive fields, such as from mountain and river, and physical phenomena, or it was the presentation of the enjoyment of flower blossoms, of the moonlight, of the hunting party, or of travel. The art even so far advanced that it further took for its subject the pleasures accruing from the society of men and women, which were borrowed from the celebrated native stories and romances then extant. Again, toward the middle of the Fujiwara period there arose several schools of painting, such as Kose, Takoma, Kasuga, Tosa, Hada, Keishin, and a host of others. The different schools, depending on their own individual merit, outvied one another in point of finish and elegance, so that at one time they were instrumental in making the subject of painting one of absorbing interest. But in the later stages of decline, these schools became to be characterized by too much minuteness at the expense of beauty, falling back to tameness, lacking strength and animation. This was the last state of our painting in the time of Fujiwara.

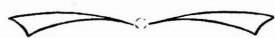
The Kamakura period (1191 A.D.—circ. 1335 A.D.) followed in the wake of the Fujiwara period. While the former period was characterized by the supremacy of the nobles, the present one was the age of the warriors. Accordingly, the fine art then took a turn to conform itself to suit the taste of the warrior class who loved boldness and took pleasure in all what is beautiful. The paintings cherished in the former period was those in subdued color, but now on the contrary those expressing boldness and activity came to be welcomed, and the subject most painted was Buddhistic in its nature, and the next that came in order was one of scenery, such as hill and water. The special feature of the painting of this period was rather in the delineation of landscape, consisting of mountain and water, which has just been mentioned, and this new turn which the painting had taken, almost perfectly developed itself in the following Ashikaga period.

The Ashikaga period (circ. 1335 A.D.—circ. 1570 A.D.) came in just after the turbulence of repeated war. Such as it was, the period was characterized by its tendency toward the spread of religious belief, and the belief most in vogue was that of the Zen sect. Consequently, a greater part of the fine art of the time took much colouring from that special sect of Buddhism. So far as the painting of the period was concerned, it took its model afar from the ancient style of the Sō and the Zen dynasty in China; or, in other words, those that were delineated with ink and representing profound stillness of the combined scenery of mountain and water mostly prevailed. Such men as Josetsu and Shūbun might be considered as the pioneers in the field, and others, such as Shūtan, Dasoku, Nōami, Shōkei, and Sesshū have left bright names in painting after this style. Later on, the essential principle of this kind of painting was developed by the painters of the Kanō family. This family had for its ancestor Kanō Masanobu, who was succeeded by Motonobu, and ever since that time for upwards of three hundred years this illustrious family of painters has wielded supreme power in the domain of our painting. In fact, it is not too much to say that the advent in the Ashikaga period of the portraiture of mountain and water with ink, characteristically keeping the tone of sobriety and simplicity, was a new turning-point in the history of Japanese painting.

Now we come to the time of Toyotomi (cir. 1584 A.D.—1603 A.D.). Here again our painting assumed many features much different from those it had formerly. By the Toyotomi period we at once understand that it was the period when the master spirit which was no other than Toyotomi himself subjugated under its will everything under heaven, and that all the generals down to the common soldiers under Taikō (that is, Toyotomi) were in the hey-day of their existence. The taste of the former age for cherishing what is elegant and chaste, now took a different turn: the present taste tended toward the luxurious enjoyment of all that is grand and beautiful. What was manifested in the form of painting at this time necessarily underwent a corresponding transformation. This vigorous spirit naturally revealed itself in the paintings of the representative artists of the time, Kanō Eitoku and Kanō Sanraku. But before the special features of the art had been perfectly developed, the Toyotomi period was overtaken by that of the Tokugawa dynasty.

We lastly come to the Tokugawa period (1603 A.D.—1867 A.D.). During the first one hundred and odd years of this period, the Kanō Family was almost the sole actor on the stage of painting. The flower of the fine art was fully blown in Genroku (1688 A.D.) and on. The schools of Kanō and Tosa continued to assume new features from the last period. The Maruyama school newly arose from Maruyama Ōkyo. In the school of Ukiyoye we had Hishigawa Moronobu and Miyazaki Yūzensai, both of whom were peerless in their own line, and could well compare with the greatest of any other school of the time. The Kōrin

school made itself prominent with its decorative designs. The Nansō style of painting was introduced from China, and such men as Taigado and Buson made themselves famous as distinguished followers of this style. All these different schools confusedly arose at the same time, and presented such a brilliant spectacle as could not be seen in the preceding periods. This occurred in the middle (1688 A.D.—circ. 1827) of the Tokugawa period. In whatever ages it might be, fine art would not take the lead in influencing society, but rather it is usually governed by the latter. Toward the close of the Tokugawa period, the society was in utmost confusion and disorder. In consequence, the full-blown flower of the fine art, on the coming on of this time, faded and withered for a season, and it was unavoidable that the painting too tended towards its decline. In other words, the painting totally lost its animation: the art was simply confined to inking after the old style and to copying after a certain school. In fact, its development was entirely arrested. The conspicuous feature of the painting of the Tokugawa period was the creation of the new schools, and its chief defect lay in simply following the traditions of each school, without departing either from the ancient method or from that of the special school, not in the least appreciating any characteristic paintings outside their own pail. Finally, we come to the Meiji era (1868 A.D.). Such in brief is the succinct sketch of the progress of Japanese painting from remote antiquity to the present era of Meiji.



Chapter II.

BIOGRAPHICAL SKETCHES OF HASHIMOTO GAHŌ.

The period of some twenty years stretching from the close of the time of Tokugawa far into the Meiji era, was indeed the dark age of our fine art, owing to unprecedented social commotions and the giddy whirl of society. There were not without some artists at the time, who, though they had this uncongenial environment, recognized a glimmer of light in the darkness, and took a lead in their art amidst adverse circumstances. We only know of two such men—they are no other than Kanō Hōgwai and Hashimoto Gahō. We know that such painters as Kawabata Gyokushō, the late Noguchi Yūkoku, the late Taki Kwatei, Araki Kampo, the late Kōno Bairei, Sudsuki Shōnen, and a host of others have been styled masters, and we also know that they have been counted among the leaders of the art, nevertheless they cannot be said to have in any way lighted up the darkness, nor to have revived the practically dead art. Even Hōgwai himself ceased to exist before he saw complete success. The person on whom his mantle fell, and whose lot it was to have taken in hand the successful lead in the promotion of the new art of painting of the Meiji era, is our Hashimoto Gahō himself.

Gahō is the eldest son of Hashimoto Yōhō, and was born in the 5th year of Tempō (1834 A.D.) at Kobikichō (street) in Yedo (now Tokio). His infant name was Sentarō, later he called himself Chōkyō, and still later he was known under the alias Shōyen Gahō. From seven years of age he was taught how to draw and paint; at thirteen he became for the first time a pupil of Kanō Shōsen Utanobu; this is indeed the starting-point of his career as an artist. The family in which he was born had been for several generations that of artists. Nothing is definitely known about his family far back in remote times, but it could well be traced back to a person by the name of Hashimoto Yeiki, who lived sometime in the nengō Meiwa (circ. 1764 A.D.), and from whom the family line has continued unbroken down to the present. Yeiki was originally a native of Kioto. There he happened to be known to the Shōgun's minister, Matsudaira Suwōnokami, who took him into his service. On his lord's return to Yedo, he accompanied his master thence, and was taken in as an inmate by the Kanō family who lived at Kobikichō. There the sacred term of master and pupil was

contracted, and thus the two families of Kanō and Hashimoto were brought to form a very deep relationship. Since that time the Kanō family was succeeded by Ikyō, Itēi, and Yōho in order. The last one, who was adopted by Itēi, was originally son of a merchant. As he early displayed a strong liking for the art of painting, his father looked forward for an opportunity of putting him into the services of the Kanō family, so as to make his son learn incidentally the thing he so well liked. However, it was then the rule of the Kanō family not to admit any son of a merchant as their pupil. Accordingly, Yōho entered into the service of the Kanō family as a hireling. For several years, all the spare hours he could get from domestic drudgery, he devoted to the practical study of his favorite art, when his merit was finally recognized by the senior assistant, Kotō Yōzan, upon whose recommendation, he was married to the master's daughter, and was thus made the heir of the family. Gahō is in fact the pupil of this man. As we have seen before it was when he was thirteen that he first repaired to the family of Kanō; thence for the space of more than ten years he was indeed a very diligent and faithful student of his art. The Kanō school of that day was marked in every respect by inferiority and decline. As a school of art it was so rigid that it confined itself to none but the traditionary style of its own; the students of the school were only allowed to follow the old style and simply to copy therefrom. Moreover, the regulations which were set up anew with disciplinary object were so strict and hampered in their character that it seems the students were placed under great constraint, losing almost all their personal freedom. We can well imagine how hard it was for Gahō to have toiled with diligence under such strict rules which put so much constraint upon one's person. Besides, the year after he had become student of the Kanō school, he lost his father, and his mother too at the same time, and was thus left an orphan. Later, he was taken care of by one Miura Yūzō; he abandoned his house, and went over to the boarding school of art at Kobikichō to be a poor art student there. It is indeed very hard to imagine the misery of his heart at that time. Judging from his personality, we know that his special trait is in the possession of spirit and courage, coupled with the power of strong endurance and patience under suffering. For all his misfortune, he still stuck to his study, from which he derived much consolation, and with indefatigable industry he zealously pursued it. It was perfectly natural that only after four years of pupilage he acted as assistant to his master Yōsen in painting personal figures on the cedar doors of the Shōgun's palace. This was indeed quite an exceptional case. It was not to be expected that unless one had gone through the term of five or six years of pupilage one could engage in such an important work as the above. The case with Gahō offers a proof that abundant energy was stored up in him to attain his future greatness. At twenty years of his age he was made head pupil. This was quite exceptional. At

twenty-six years of his age he was at last enabled to leave off the life of a boarder, and took up a house in the ground of his master's dwelling. He then married a wife, and to his happiness could get an independent living.

The social condition of our country of the time was extremely complicated. The internal troubles on the one hand, and foreign enmities on the other, produced in turn confusion on mind and matter, and it seemed there were no end to this troublous state. Fine art could not as a matter of fact develop itself in such a time as that, and it was quite natural that artists were not appreciated. It was very unfortunate for Gahō to have lived in that time as a young artist. The one thing which severely taxed Gahō was the problem of getting his subsistence, the next one was that of his wife's disease. As to the former trouble, there was a margin for bearing it with patience, but as to the latter, we believe it was truly unbearable. His wife's disease was of no ordinary kind; it was one of insanity. In view of avoiding danger in the city, his wife withdrew to Higuchi village in the Saitama prefecture, to where there was an estate of his master, but she was there often attacked by a ruffian, which it is said to have caused her to run mad. She was presently taken back home to Gahō's side, where she was ever since nursed by the sole hand of her husband, who took great pains in finding proper remedy for her recovery. While he was engrossed with these family troubles, the society was settled down to peace. The restoration of the Meiji era dawned upon the world at large. At the same time, the society was not at rest, inasmuch as it was very busy in transplanting, so to speak, Western civilization. At such a juncture, the demands of society are for the improvement in essential things of the material world; it also demands for their development. But for what belongs to the working of the mind and spirit, that is to say, for things intellectual, or intangible, it would not care about at such a time as above mentioned. Accordingly, literature and fine art were almost totally neglected and were practically dead. Under the stress of these sad times, Gahō was pressed hard to seek for bread, while at the same time his situation was made even more trying, for he had a mad wife to nurse, and a number of loving children to provide for. As a last resource, he gave up painting, and took up the handicraft of making "koma" or bridge [a kind of small wooden or bamboo pillow inserted between the skin of the drum and the springs of a musical instrument] of the shamisen, which is our guitar; and by this he was only just able to give slender support to his family. Before he was engaged in this job, he used to get a pittance by painting pictures with ink on the folding surface of the fans which, it is said, were expressly made for exportation to China. But as the demands for them stopped shortly after, he naturally lost his employment. Still abandoning the use of the paint-brush, he now resorted to the manual work of linking small metal rings for making a kind of network, and thus

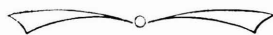
for a time he made shift to earn a livelihood. This chain-work when finished was made into a kind of coat-of-mail to be worn as under-garment, and its use as such is said to have much prevailed at the time. Unaccustomed as Gahō was to this piece of job, it being of course quite out of his element, he was very clumsy at it, and could not turn out as many as he wished. He gave up this job prematurely, and went back to the making of “koma” of the shamisen, which, be it remembered, was also a very humble occupation,—so humble it was that he could get only one sen for a single piece, and that to make twenty pieces it took him three days! Thus by encountering untold hardships, he struggled through these days.

Now the 4th year of Meiji (1871 A.D.) came round. The time favoring Gahō's fortune just arrived. Opportunely the Imperial Naval Academy was founded. The director of the institution, Sawa Tarozayemon, apprehending the necessity of giving instruction in drawing to the students, were looking forward for a competent instructor to take up the work. A draughtsman, one Iwahashi, strongly recommended Gahō to the director Sawa as just such a man. Consequently, he was accepted, and he was thus enabled to get into the position. Nothing at the time was so fortunate for Gahō as this appointment, for he could thence get a regular income in the shape of monthly salary, and his household economy was thereby made a little easier. The course of hard life was beginning to shape itself toward light. He could now afford to care for his mad wife more or less to his satisfaction, but unfortunately she was so far gone as to be beyond treatment. He then met with the difficulty of renting houses, which taxed his spirit very much. There occurred a great fire at Kobikichō in the 5th year of Meiji, and in this disaster his whole property was burnt, house and all. He was thus obliged to rent a house, but he met with refusal wherever he applied on account of his having a mad wife, and he was at a loss what to do next. It happened that there lived at the site where once the Metropolitan Office stood a person by the name of Ito, who was a great lover of painting. Availing himself of this fact, Gahō asked the gentleman to let him take a house of which the latter was the owner. The request was at last granted, and he took up his quarters there. But, to his chagrin, he was obliged to leave the place, for the government demanded all the houses on the site to be taken down and removed in order to make room for its own use. He was again obliged to seek for a house to live in, but the owners raised the same old objection against his mad wife, and gave him flat denial, so that he could not readily get one. He used every effort in seeking one in every direction. Fortunately, there lived at Unemehō in the Kyobashi quarter a person by the name of Ito Kansai, who owned many houses to let. After earnest entreaty, Gahō was allowed to occupy one, and there he removed with his family. The house was such

a small one that it is said he was once obliged to do his work on a folding-screen consisting of six pieces in the room whose floor was filled up with only three mats. From this we can well imagine it was a very meagre dwelling. In fact, the reverse of fortune which Gahō met with and the severe struggle he underwent is entirely beyond the power of either pen or tongue to portray, yet his zeal for the cause of his art was so ardent that it could not be overcome under any circumstances. It was Gahō's conviction, that, though he was so oppressed as not to know what to do by himself by reason of the heavy burden of a mad wife and helpless children, it had nothing to do with his aspirations, for that there is no affinity whatever between worldly affairs and his art; that if he should be tempted so far as to abandon his art altogether on account of worldly affairs, that would simply amount to defeating his primary object—a step which were extremely foolish; that they would be only men of weak will and effeminate action who fail in their purpose on the half way after having once set up their heart to inquire into the secret of their art in order to achieve a name under heaven. Conformably to his conviction, Gahō did not neglect the diligent study of his art amidst his struggle for existence. He used to carry on discussion about painting with his intimate friend Kanō Hōgwai, and was ever zealous in the pursuit of his art. During this while, his sad wife, for whose sake he had taken so much pains, died at last. Sometime after, he was married to his present faithful wife, who has proved herself an efficient helpmate. The gloom which had for a long time clouded the family of Gahō was now dispelled; in place of which a streak of light glimmered, and as a result, a new hopeful feature was beginning to display itself in the family. Now, he continued to repair daily to the Naval Academy for giving instruction until the 17th or the 18th year of Meiji (1885—6 A.D.). It was only when this period was reached that the society was restored to its order, that new refinements were briskly introduced from abroad, that literature and art got a start for their prosperous career, that philosophy was expounded, that realistic novels were talked of, that the poems after new style were sung; and in fact, the activity of Christianity helped materially to bring about these tendencies of the time. The world of fine art also began to show activity, and such societies of art as Kangakwai and Ryūchikwai sprang up. Mr. Okakura Kakuzō was sent abroad by the government to inspect the condition of fine art in Europe and America. The time was now at last ripe for the setting on of the hopeful new tide of art. Just at this time Gahō was going to resign from his post at the Naval Academy. His motive for this procedure lay in the fact that the Naval Academy concerned only with naval affairs; that even though he should continue to offer his services there as an artist, it was not to his taste, and that therefore he must not remain contented; that if he should remain contented with the post, he would ultimately lose all chance of developing the powers

inherent in him as an artist. Gahō meant to offer his services at the Investigation Bureau of Drawing and Painting in the Department of Education by tendering resignation at the Naval Academy. Although two or three of his colleagues at the Academy remonstrated with him again and again that it was more to his advantage to remain in the post rather than to leave it, yet he did not hearken to their counsels, and finally left the Academy, and went over to the Investigation Bureau. Now Kanō Hōgwai had already obtained his position at the Bureau through the nomination of Mr. Okakura Kakuzō; Hōgwai in turn took care to recommend Gahō to that gentleman, and it was by whose efforts the latter was enabled to become a member of the Bureau. Thus concomitant circumstances brought together these three men, which eventually resulted in giving impetus and in successfully promoting the new style of painting. Hōgwai was born in the province of Nagato in the 11th year of Bunsei (1828 A.D.). Later he came to Yedo, where he applied himself to his study with Gahō in the art school at Kobikichō. He early formed his own individual views on the subject of painting, which he prosecuted it with assiduity. It was his conviction that the essence of the art lay in the revelation of the artist's own genius. He severely upbraided the painting and painters of his time on the score that it is not the proper function of the artist simply to copy after the old style or to stick faithfully to the traditionary method of one special school, but that he should bend his whole soul to what he firmly believes. After his life at the art school, Hōgwai underwent the same course of trouble and hardship as Gahō, and in the decline of life he at last fully developed his powers as an artist. He had no ordinary share in the formation of the present Tokio Bijutsu Gakkō (The Tokio School of Art at Uyeno), but unfortunately he died by a lung disease a month before the opening of the school. His masterpiece is the figure of Komochikwannon, that is to say, the goddess of mercy with her children, and it is preserved in the school of Art. Gahō and Hōgwai first entered the art school at Kobikichō nearly at the same time, and since then till they both grew old they were on very intimate terms, and were almost like brothers. Mr. Okakura Kakuzō was born at Fukui in the province of Echizen in the 2nd year of Bunkiu (1862 A.D.). He was graduated from the literary department to the Tokio University in the 13th year of Meiji (1880). In the 19th year of Meiji (1886 A.D.), he was one of the Investigation Committee of Fine Art, made a tour to Europe and America, and on his return he did much for our fine art. When the Tokio School of Art was founded in the 22nd year of Meiji (1889 A.D.), he was first made warden of the school and then its director. From this time till the 31st year of Meiji (1898 A.D.), besides performing his school duties, he did much to lend a helping hand to those promising youths who would become future artists. Sometime in the interval he was also keeper of the Department of Art of the National Museum. He once visited China to study

the ancient Chinese art. The advancement of art in the Meiji era owes considerably to his exertions. Since the time Gahō found good friends in the above two gentlemen and became their colleague at the Investigation Bureau, he has been unceasing in his work for the cause of his art and has at last brought it to the present state of perfection from that of its infancy. The Investigation Bureau was closed with the establishment of the Tokio School of Art. Gahō was appointed professor of Japanese painting in the newly established school. The wonderful ability which Gahō afterward showed, and the great fame which he now enjoys, and the start of the present state of the new style of painting might all be traced back to this occasion when he obtained most congenial appointment. For twenty years since his first professorship, he was engaged in the education of the students—one long day the interval might have seemed to him, he having been so much absorbed in the work; and he would have sacrificed a whole lifetime for it, had it not been for an unforeseen circumstance. In the 31st year of Meiji (1898 A.D.) the director of the school, Mr. Okakura suddenly resigned for some cause, and Gahō followed his example. Thus, the acquaintances of long years standing separated from each other. The pupils of Gahō who were assistant professors also resigned, all of them. Then a private institution by the name of Nippon Bijutsuin was established by certain persons interested in the art, and Gahō was made its principal. It is now five years since it was established; it now rests on a foundation surer than ever. Whenever public exhibition is made of the works done in the school, they are made much noise of by the people at large; and in point of style and in the selection of subjects, they by far possess their value as the painting of the new school. Such well-known pupils of Gahō as Shimomura Kwanzan, Yokoyama Taikwan, Hishida Shunsō, Saigō Kogetsu are all of them connected with the school of which their master is the principal. We cannot anticipate what will be the future of the new undertaking, and it seems that it rests on great hope. Gahō is still president of the institution, and is endeavoring to guide the younger generation. He is always present at the monthly meeting for the study of the art and is ever ready to give instructive advice. He is now sixty-nine years of age, but happy to say, he is full of vigor, and is in a state of green old age.



Chapter III.

GAHŌ'S METHOD OF STUDY AND HIS VIEWS ON THE ART.

As we have already mentioned, our world of fine art was shrouded in utter darkness from the last days of the Tokugawa dynasty until the early years of the Meiji era. The famous Kanō school which had entire control of our art of painting for more than three hundred years was in like manner in a state of considerable decline toward the close of that period. In the first place, the Kanō school erred in the manner of initiating those who were destined to be artists. For instance, it had provided such enormous rules as would excommunicate without mercy any student who had violated the traditionary method of its own and had departed therefrom. Such as it was, the masters of the Kanō school considered it worthy thing for the student to have faithfully followed the ancient method, or their own style, thus making him to start in his course by copying and to come out of it at last by copying too. In such an ignoble way did they constrain him to go through the prescribed course. Much to our regret, by this absurd process, the School itself invited its own ruin by arresting the germ of its development. This is to be truly deplored not only for the interest of the Kanō school itself, but as well for that of the Japanese painting in general. As a matter of fact, Gahō underwent such a course of training after he had become a member of the Kanō school. He once told us that his own course of the study of his art might conveniently be divided into the following three periods: the first was that in which he was engaged in the pursuit of the ancient method by copying the models after the style of the Kanō school; the second was that in which he broke loose from the trammels of the Kanō school, and ventured out into thorough exploration of the conspicuous features of several other schools; and the third was that in which he taxed his own ingenuity for arriving at the essence of his art, by having recourse to all the resources of his previous studies. These are the rough divisions into which the time Gahō studied his art falls. Gahō is by birth a man possessed of strong will. In the course of his assiduous study under difficulties, he had such a persistent spirit that he would not stop short in compassing any object aimed at. When he was staying in the art school at Kobiki-chō, he almost incessantly worked from early morn till evening, from evening far into

midnight, so that he almost entirely exhausted his spirit by toil and assiduity in the process of copying the originals treasured up in his master's, which were inexhaustible in design and style, some of them being nice and delicate, some bold and grotesque, and others simply beautiful in color. When he had entered on the second stage, he had left behind him the Kanō style, and proceeded to conduct his inquiry into the secret of the Tōzan school of art, and thus incidentally carried his deep research into the manual technique and expressiveness that might be gathered from the actual paintings themselves, which apparently gave a world of suggestions to such men as Sesshū and Sesson. At the same time, he instituted his systematic inquiry far into remote times, and studied alone the valuable relics of the great masters who flourished in China from the period of Tō and Sō until that of Min. In this manner, he extended his researches into as wide a field as he could. The above was the principle of the method of his study, which he embraced from the outset. Now the third stage bordered on the period when he was pretty much matured in his art, and which latter coincided, so to speak, with the time when he became professor at the Tokio School of Art. The persons who were taught under him at that time were imparted this same matured fruit of his researches. It might safely be said that it was this performance which presently gave great power to the new world of our painting as a new school.

Now, what are the views of Gahō on the nature of his art? He maintains that the essence of the art of painting lies in the manifestation of "kokoromochi," which might be interpreted as "conduct of spirit." He thinks if the work of an artist does not manifest in some way "kokoromochi," then it is a dead thing, and is not entitled to have any value whatever as a painting. For example, though a painting be ever so beautiful, or charming, or be it ever so happy in its general effect, yet if it stops only there, it cannot be called a perfect one. There must needs be something stand revealed dancing, so to speak. It is only when this element is present, a painting is called a true one. Whereas, the present generation appeals in a great measure to the necessity of copying pure and simple. If this be considered as the consummation of the art, nothing can be said to have fallen into grosser error. Copying simply enables one to draw the form of an object, and nothing more. But then the presentation of the form of a thing is far from being called a painting. It is only when there is to be detected in a painting something like a manifestation of life and spirit, of a lifelike dancing glimmer at the bottom, it reaches for the first time the point of perfection. Such as it is, the essence of the art of painting is to be sought for in "kokoromochi." We have seen many works of art which are severally faulty in the delineation of form, or in their naturalness, or in the detail with respect to minuteness, but for all that, by reason of some prominent features they exhibit, they still preserve their value as painting. Now,

why is this? It is because they abundantly bring out certain manifestations of "kokoromochi." Thus, we see that the essence of the art of painting abides in the manifestation of "kokoromochi." In fact, copying is a preparatory step to the process of working out manifestations of "kokoromochi." The consideration that consummate skill as part and parcel of the essence of the art of painting might well be dismissed as an absurdity. Again, most people, in addition to what they say of copying, broach similar opinion with respect to taking models after the ancient method. But this is after all only a method among several in the investigation of the art of painting. Nevertheless, there are some who set so much store by this latter method as the most important one, that they take it as the end and aim of the art of painting. No error is ever so egregious as this. What we have said above in detail is the fundamental notion of Gahō in regard to his art. Gahō lays the greatest stress on what he himself calls "kokoromochi." Now what is it? Is it in its nature subjective or objective, or is it something like the combination of the two in one? From what Gahō's own pupils say of it to other people, we infer that by "kokoromochi" is meant life or vital power of the objective character, and it does not seem to express subjectivity or ego. For example, suppose we represent him as setting about to portray Kōmei, the celebrated Chinese personage, he would thoroughly study everything on the subject and he would eventually bring out on the picture the "kokoromochi" of Kōmei. Is it not for this very fact that he catches hold of every true aspect of a mountain before he sets about to paint it? Gahō has also his own notions with respect to lines and color. He thinks that Japanese painting is fundamentally one of lines. Hence, he considers that the study of lines is the first requisite in learning Japanese painting. Lines must be judiciously drawn according to the nature of the subject,—bold or slender, straight or crooked, as the case may be. If it be the aim to make out the "kokoromochi" of what is tender, slender lines must be used, and the subject which is in its nature strong naturally demands bold lines. Such being the case, in a single straight line, that is, in such a line as is drawn with a single stroke, there is sometimes to be found inexpressible sweetness, and in fact a sort of "kokoromochi" might be detected in it. This is indeed one special characteristic of our painting. There is also a similar characteristic in Japanese painting in regard to coloring. This quality lies rather in the point of applying color according to the spirit of portrayal than conformably to the arbitrary rules of the process of taking copies. This is indeed a peculiarity which might not be expected to be seen in Western painting. In the sphere of the technique of Japanese painting lines and coloring are the two items which are indispensable for future preparation. People often talk of the necessity of appealing to the old traditionary practice. This is of course considerably necessary according to the nature of the subject. This much, however,

is certain that it cannot be accepted as a criterion in judging the worth of any painting. If we should set too high a value on this method, we are liable to fall into a similar absurdity as in that very case of considering the process of copying all in all. Again, it is by no means true that the old traditional method cannot be studied under the learned, or through books. But, as for the "kokoromochi" which is to be brought forth in painting, it cannot be learned at all from anybody. There happens to be something which will crop out unawares without the painter's bidding. Gahō strenuously upholds the principle of the manifestation of "kokoromochi," and proceeds to say that the phenomenon in question is the result of inspiration, and that it cannot be accounted for by any other cause. With this firm conviction, Gahō set about cultivating himself. Besides, he undertook to give lessons to others, and in so doing, he made a point of thoroughly drilling them in the technique of the art. His remarks on these points were in the following fashion. In order to produce the manifestation of "kokoromochi," one should undertake beforehand to get thorough skill in the technique. The study of the technique is a stepping-stone of preparation in the artist's career. Look at those who begin to shoot arrows for the first time. Have they not to shoot futile arrows at the wisp? However this might look something like an absurd practice, yet it is absolutely necessary as an exercise in the art of shooting arrows. Just so with those who are going to learn the art of painting, for they have likewise to undergo a similar absurd practice as a preparatory step. Unless they have accumulated study on study for a great many times in the domain of the technique of their art, they shall not be able in the long run to come at the essence of the art of painting. And this same technique might be acquired by anybody who is learning the art from men of the past, from his own teacher, from his senior in the practice, or even by himself. But it is otherwise with "kokoromochi," for it cannot be learned by any such means. In fact, the education of fine art does not immediately make a person an artist; it simply puts him on the right track to become one. What he might learn by its means is no other than the technique itself, and he is yet far from being taught what the nature of "kokoromochi" is. Again, those who hope to attain technical skill in the art, must gather his knowledge from as wide a field as possible. It would not of course do for one to tread a beat within the confines of a school of art whose techniques one has mastered. But the proper thing for the student of the art to do is thoroughly to explore the old method, and to have frequent access to those of other schools than his, discarding their prejudicial features, overlooking their demerits, but taking in their excellent points and learning their superior characteristics. Furthermore, the technical knowledge he thus gathered must needs be assimilated by him. If a person should rest satisfied with what he learned from his teacher alone, and does not aspire to obtain further knowledge from any other

master, he cannot of course be expected to rise higher in his art than his own teacher. How much is it more true if he should intend to come at the essence of his art! If our technical knowledge, be it one we were taught, or be it one learned by ourselves, should remain unassimilated by us for an indefinite length of time, it could not possibly be in a condition to produce betimes the manifestation of the “kokoromochi” of what concerns our own observation. We think that the technique we had learned requires to be forgotten. What we obtained afresh after we had forgotten the first, that indeed is truly entitled to be called our own, and that is indeed what we have assimilated by ourselves, and then, and not till then, we are said to be in such a position that we might be able to manifest “kokoromochi.” But they are foolish in the extreme, who while they make light of the styles of other schools, know no end in remaining within the bounds of the peculiar ways of their own school. How can it be possible for those who stick to the style of one very small school to bring out within the surface of one hanging picture the “kokoromochi” of the truly multiplex phases of the vast universe!

The above is the general outline of the views of Gahō which he entertains in regard to the art of painting. We believe that we have perhaps caught the salient points of his views. Indeed, there might be some well informed persons who would look upon them as commonplace, but the fact is what appears trite is found in most cases to be truths. In view of applying his principle as a test, if we should look at the pictures of several decades’ standing, its superior nature is made apparent. It has by far its full worth as the agent which has been instrumental in instructing aright in the art many promising youths of the present day, and eventually kindling new light amid darkness. Of how much more worth would it have been some twenty or thirty years ago, when there were living stubborn beings who entertained no views of their own on the art of painting, but confined themselves to simply copying after the old method or after their own style!



Chapter IV.

THE WORKS OF GAHŌ, WITH EXPLANATORY REMARKS ON THE PAINTINGS REPRESENTED IN THIS BOOK.

As Gahō is the leader in the newly developed art of the Meiji era, so he is its greatest master. He attained to this prominent position as the result of his wide and profound studies in the art of painting. In spite of his lack of any regular training, as his younger days had been passed among the servile followers of an art already in decay, he laid the foundation of his future power by free, unshackled researches of his own. His indefatigable labors in the formation of his style were indeed limitless, always laying aside what he accomplished to-day, to make a thoroughly new departure for the morrow. His zeal to try and exhaust every possible resource of the pictorial art is so great that, not satisfied with his present success, he is always pushing forward in some daring experiments with his brush, in company with his band of promising younger artists of talent. He is a man of strong will and steadfast purpose, wonderfully diligent and courageous.

As his studies cover a wide range of the art of painting, something of the Chinese styles of Sung, Yuen, and Ming schools can be traced in the midst of his heritage from the school of Kanō, while we are sometimes surprised to meet with the influences of Kōrin school and others, which are not difficult to recognize at first sight. But imbued as he is with the motives of Sung, Yuen, and Ming schools, with reminiscences of the Higashiyama school lingering over his pictures, the main characteristics of his genius stand, as it were, in bold relief from his picture. Another notable characteristic of his genius is that he gets his subjects from all quarters. His catholic taste, undoubtedly the result of his untiring researches, does not shrink from roaming at large over the wide field of Japanese painting. Landscapes are certainly what he mostly paints and are justly considered to be his forte, but from the above mentioned reason, the works represented in this book are not confined to that line of painting and are selected from all kinds of pictures in which he tried his hand.

I.—BIRDS AND FLOWERS ACCORDING TO THEIR SEASONS.

4 COLORED PICTURES ON SILK: 1.8 × 4.

This set of four pictures painted in about 31 Meiji (circa 1898) and now scattered in private collections is certainly one of the important works of the artist. These pictures must be seen together to be truly appreciated. In the first piece, it is early spring when the old plum-tree is not yet covered with their fragrant flowers; but the poetry of the season floats, as it were, in the limpid air of spring, of whose tardy steps the little bird on the reclining branch seems to be complaining. The second piece with its suggestion of summer in the flight of swallows through the weeping willow is simply wonderful. A solitary bird; maple trees in crimson; the reign of autumn in whole nature. These are the themes treated in the third piece. The harmony of the whole is very striking. In the fourth piece, a heavy snowfall has just cleared up; in one expanse of white, only the chirpings of a wren break the silence. On the whole, throughout these pieces with all their characteristic charms, the influence of Korin's genius can be traced, while we recognize Gahō's originality in the treatment of the branches of the plum-tree and also in the fall of the willow leaves. These pictures can be cited as an example of the many-sided genius of the artist. It must also be noted that the combination of different styles does not result in any confusion at all. The coloring is matchless.



II.—A MONKEY-LEADER (SARUMAWASHI).

2 LIGHT COLORED PICTURES ON PAPER: 2.5 × 5.

These two pieces attracted a great attention at an exhibition seven years ago and were considered as *the* picture of that year. They represent a *sarumawashi* leading trained monkeys to show their tricks before a woodcutter and two village boys. The monkey-leader, tugging at the string with his left hand and balancing a whip in the right, the drummer with his stick, the steadfast gaze of the grave faced woodcutter; one of the monkeys hurrying to catch at some cakes thrown off by the boys; these different feelings and expressions are just what the artist wanted to put in practice his favorite saying of painting the *spirit*. His object was attained in this case by using bold touches here and there and by adding thereto many light shades of colors. The whole is a marvel of expression. All the figures in the pictures are painted after the

manner of Chinese masters, and especially the monkey-leader, resembles the barbarian in the pictures of Ming and Shing schools. This is calculated to give a touch of dignity to the otherwise vulgar subject. As an instance of Gaho's genius of the idealization of the commonplace, this set of pictures is a remarkable work of art.

III.—MONKEYS CATCHING AT THE SHADOW OF THE MOON ON THE SURFACE OF THE WATER.

INK PICTURE ON PAPER: 1.5 × 4.

This is a favorite subject with a school of Japanese art as well as with the Chinese masters of ink pictures in the schools of Sung and Yuen. The Kanō school was especially fond of this subject. It comes from a Buddhistic fable. When Sakyamuni was preaching at Ōshajō, he spoke the following story to the Bhikshis.—“Once upon a time five hundred monkeys were playing under a tree, beside a well, on the surface of which the moon was reflected. The chief of the monkeys then spoke to his subjects—‘Behold, the moon is dead and fallen into the well! Let us rescue her out of it.’ When asked the way how to do it, the chief answered ‘I know the means. I shall take a firm hold of one of the branches of this tree. Let all of you grasp the tails of those above your heads; then we shall be able to reach the moon.’ Thus when the rest of the monkeys followed their chief's command, the branch was broken on account of the burden and they all fell into the well.” The moral of the story is an admonition for those that take phenomena for realities. The philosophy of the Zen sect and a certain humorous charm of the subject itself seem to have attracted the attention of the artist.

The attitudes of some of the monkeys pointing at the moon's shadow, and of those simply supporting themselves are full of humor. Their long slender arms and round faces with the pupils of the eyes intentionally omitted, give us the sense of nonchalance and irresponsible fun. Bokkei of the Sung school and our Tanyu and Morikage painted the same subject. But on closer inspection we are aware of Gaho's originality, in his light touches when painting the monkeys, the trees and their branches. The spirited *nōtan* expressing the sense of buoyancy deserves a special mention.

IV.—LANDSCAPES.

2 SCREENS, EACH 6 SHEETS WITH LIGHT COLORED PICTURES ON PAPER.

Critics agree in the opinion that Gahō is at his best in landscape painting. Although his powerful genius is displayed in every branch of pictorial art, such as religious paintings, pictures of flowers and birds and of human figures, no one can deny that in quality as well as in quantity his best works are the pictures of sceneries. The causes of his success are briefly as follows. Firstly, his own nature was in accordance with this kind of painting. Secondly, landscape painting was the speciality of his teacher Kanō's school which in its turn received the art from the masters of Sung and Yuen schools and our painter monk Shūbun. Gahō was also influenced by the painters of the Higashiyama school.

These six sheet screens representing the aspects of nature in four seasons and the next *gaku* also treating landscape are what the artist specially painted for the St. Louis Exhibition. Conscious of his responsible position as the foremost painter of the age in Japan and thinking all the while that these works are to be shown to the world's public, he has done his best not only to display his characteristic style, but to make known the peculiar beauties of Japanese painting. The reception of these works by the public is what the artist and his friends are anxious to know.

In the first piece, known by the name of "A Serene Coast in Spring," plenty and peace reign all along the beach, a veritable picture of innocence and ease.

The second piece, known as "A Wood in Autumn" is a pendant to the above. Both are painted with colors of light shades. A sense of profound stillness is the dominant tone of the second picture. The clear atmosphere of the uplands, and the maples casting their crimson shadows on the surface of the water are exquisitely painted.

"Showers in the Valley" is the name of the third piece. Foggy rain and dusky woods, with the faint outlines of distant mountains scarcely seen in the background are marvelously painted in this picture. It is a triumph of ink painting.

The fourth piece "Snows on the Hills," also an ink painting is a pendant to the third. Nothing but a white field of snow in the valley and on the hills, with only a bit of blue where a stream runs. Some figures in hempen rain-coats are towing a boat.

The artist endeavored here to distinguish the different kinds of feelings toward nature according to the changes of seasons. The beauty of the whole picture of course defies analysis, but, to speak shortly, we see here synthesised in the treatments of mountains and waters of rocks, trees and temples, the various styles of the schools of

Kanō, Higashiyama, Sesshū, Sesson, and Sōami. The influences of the masters of the Sung schools, such as Baen, and Kakei are seen side by side with that of the school of Kōrin. We see nothing vulgar or theatrical in all these pieces. It is an outcome of painstaking studies in perfecting a noble and truly grand style. Attention must be paid to the significant fact that the first two pictures of spring and autumn are in light colors, while the latter two pieces are done in ink. Variety and contrast are what the artist aimed at. Only after studying all these characteristics of the painter, we can form a true estimate of Gahō as a landscape painter and of his profound insight into the secret of this branch of painting.

V.—LANDSCAPES.

6 "GAKU" OF LIGHT COLORED PICTURES ON PAPER: 3.5 × 2.6.

These six pieces together with the preceeding pictures are among the masterpieces of Gahō and are good specimens of his inimitable technique. Japanese painting had passed through many changes during its development from the art of China, till it evolved a special trait of its own, both in idea and form. And the characteristic of our art can be studied most conveniently in landscape painting. This branch of pictorial art has been a favorite with oriental artists from ancient times. The names of eminent artists in this line are legions, and in the long course of development, various styles have been tried and tried again. So, on the other hand, the general public accustomed to see so many masterpieces, is very hard to please. It is to the honor of the artist that he fought against and at last conquered this almost insurmountable difficulty and proved his claims to the position of a master in this special line, as are seen in these marvelous works.

The first picture is a scene in the *Hōrai*zan, the Japanese Earthly Paradise. Instead of the conventional symbolism of pines and bamboos, or of the stork and tortoise, we see here far up in the clouds, a stately palace, glorious in the rays of the rising sun. "Sunrise on the Hōrai" is its appropriate title.

"Morning among the Hills" is the name of the second piece.

The third is known by the name of "Crimson Maples and White Waters." It is a marvel of color harmony. All the shades of blue, yellow, red, and white run riot in the picture.

The fourth picture, entitled "Wind among the Trees," represents Nature in her angry mood, with trees and grasses all blown down.

The fifth picture is called "Sunset in a Wood." The contrast of purple mist and green leaves is quite impressive.

A bleak spot of a reedy creek, with a pale sky above the waters is the subject of the sixth picture, called "Water-fowls in a Frosty Morning." The moon is sinking behind the rushes. A group of water-fowls resting on the water-edge evokes the feeling of infinite *nostalgic*.

These six pictures are all different in conception and arrangement, but in all these works, there is a stamp of a powerful genius working for the end of chaste beauty or glamor.



SAKYAMUNI AND HIS SIXTEEN ARHANS.

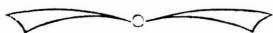
2 DEEP COLORED PICTURES ON SILK: 2 × 4.5.

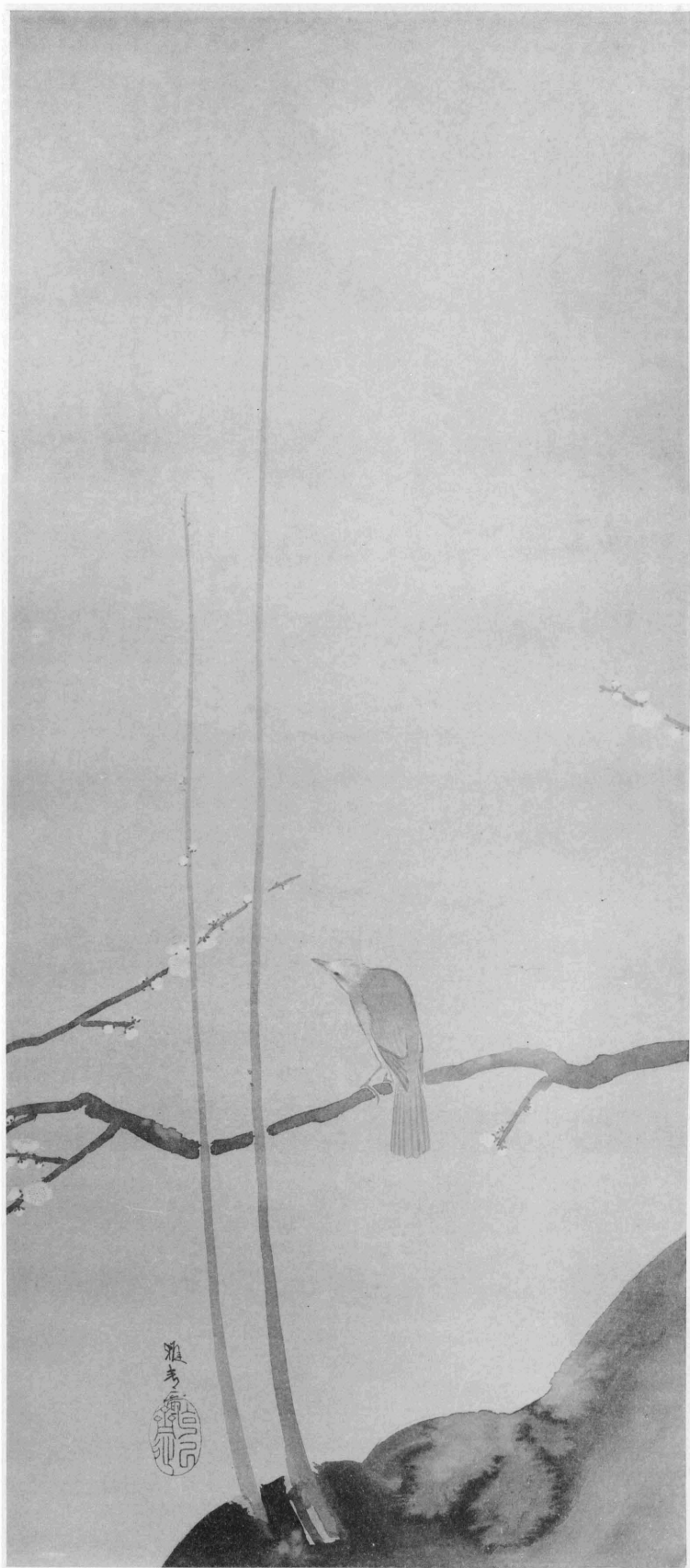
Compared with landscapes, or birds and flowers, Gahō's religious pictures are rare. And as to the works rich in color and minute in execution as the above two, it is all the more scarce. These two pieces were painted about ten years ago. By the side of his other works, they seem to have come from another brush, thus showing the many-sided genius of the artist.

In Buddhistic painting, there is a conventional style founded on the texts of sacred books. This inevitably led into a slavish imitation of those masters such as Zengetsu, Godōshi, Ririumin and Ganki; and in the choice of subject and design or in the expression of features and figures a lifeless conservatism put an end to any originality. But Gahō freeing himself from old conventions, invented here a new way of painting these old subjects. The treatment of drapery is one of the most noteworthy points in these pictures. It appears also that he paid a special attention in depicting different expressions in the faces of the Arhans.

The Arhan is translated in Chinese, as "beyond learning" or "out of the circle of the transmigration of the soul" or "he who destroyed the enemy" or lastly as "the worshipped." He knows all; therefore he has nothing to learn. As he put an end to illusion, he need not be born again in the three worlds of passion, vision and invisibility. He is, in fact, the conqueror of our great enemy, that is, illusion. In short, the Arhan is the disciple of Buddha who has attained the grade of the blessed. He is worthy of the worship of men and angels.

Gahō was particularly happy in catching the expression of these blessed ones.





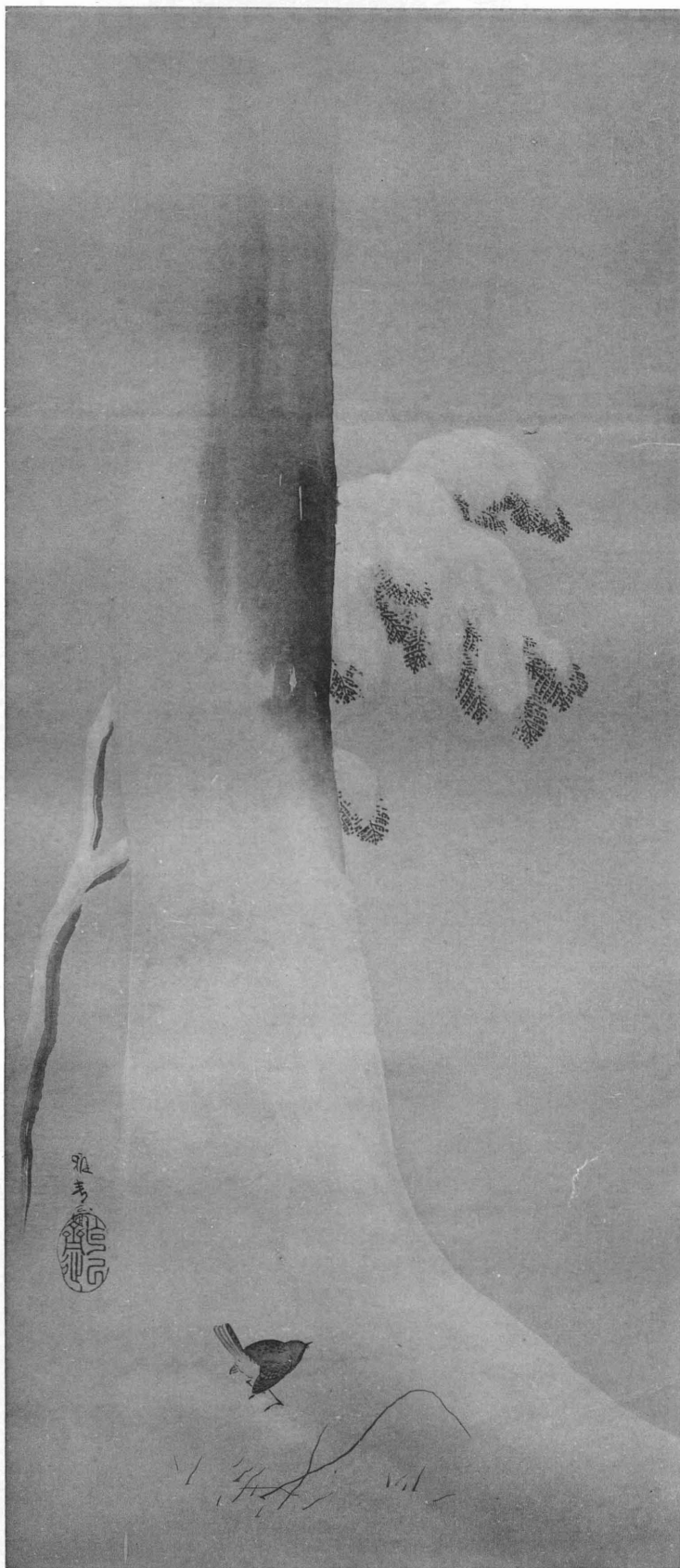
I. 1. A BIRD AND A PLUM TREE.



I. 2. WEEPING WILLOWS AND SWALLOWS.



I. 3. MAPLE TREES AND A DOVE.



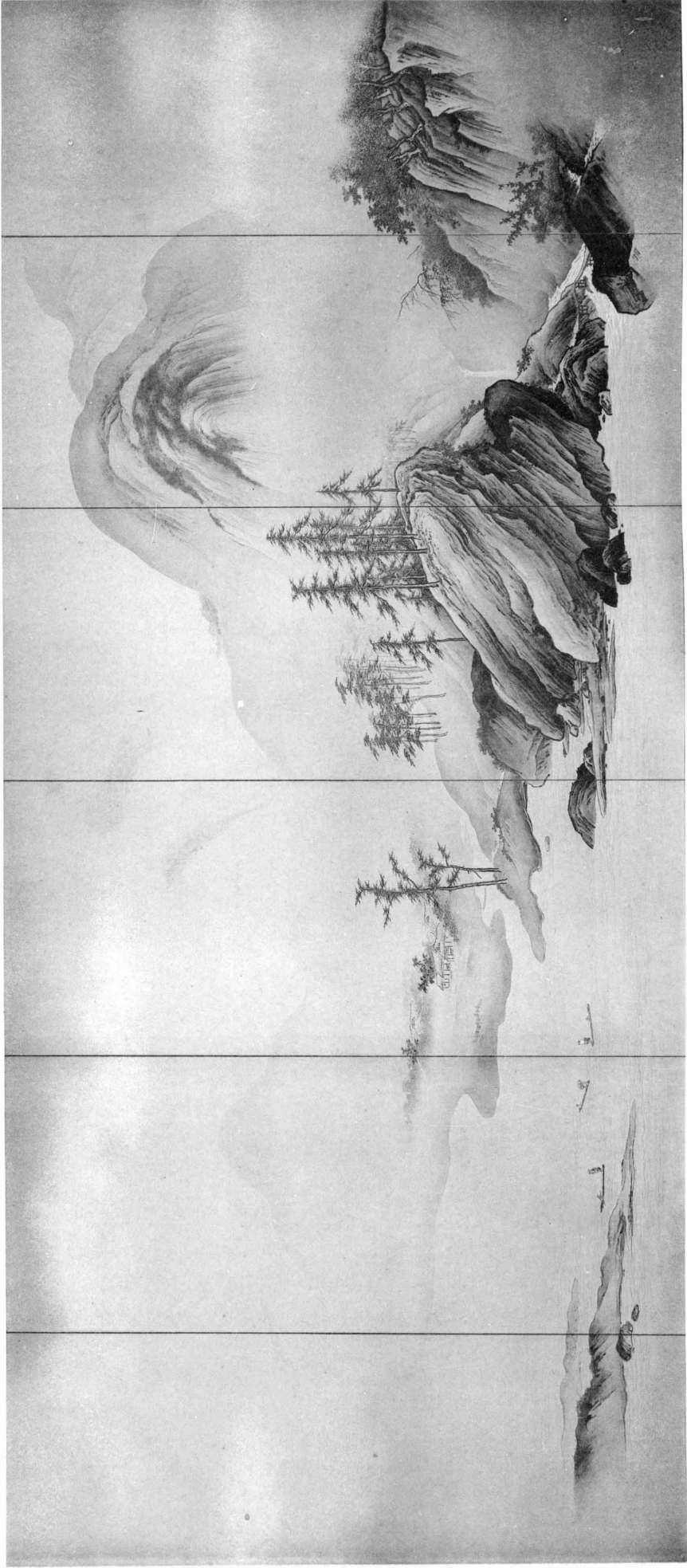
I. 4. A WREN ON THE SNOW.



II. A MONKEY-LEADER.



III. MONKEYS CATCHING AT THE SHADOW
OF THE MOON ON THE SURFACE
OF THE WATER.



IV. 1. A SERENE SEA COAST IN SPRING.



IV. 2. A WOOD IN AUTUMN.



IV. 3. SHOWERS IN THE VALLEY.



IV. 4. SNOWS ON THE HILLS.



V. 1. SUN-RISE ON THE HŌRAI.



V. 2. MORNING AMONG THE HILLS.



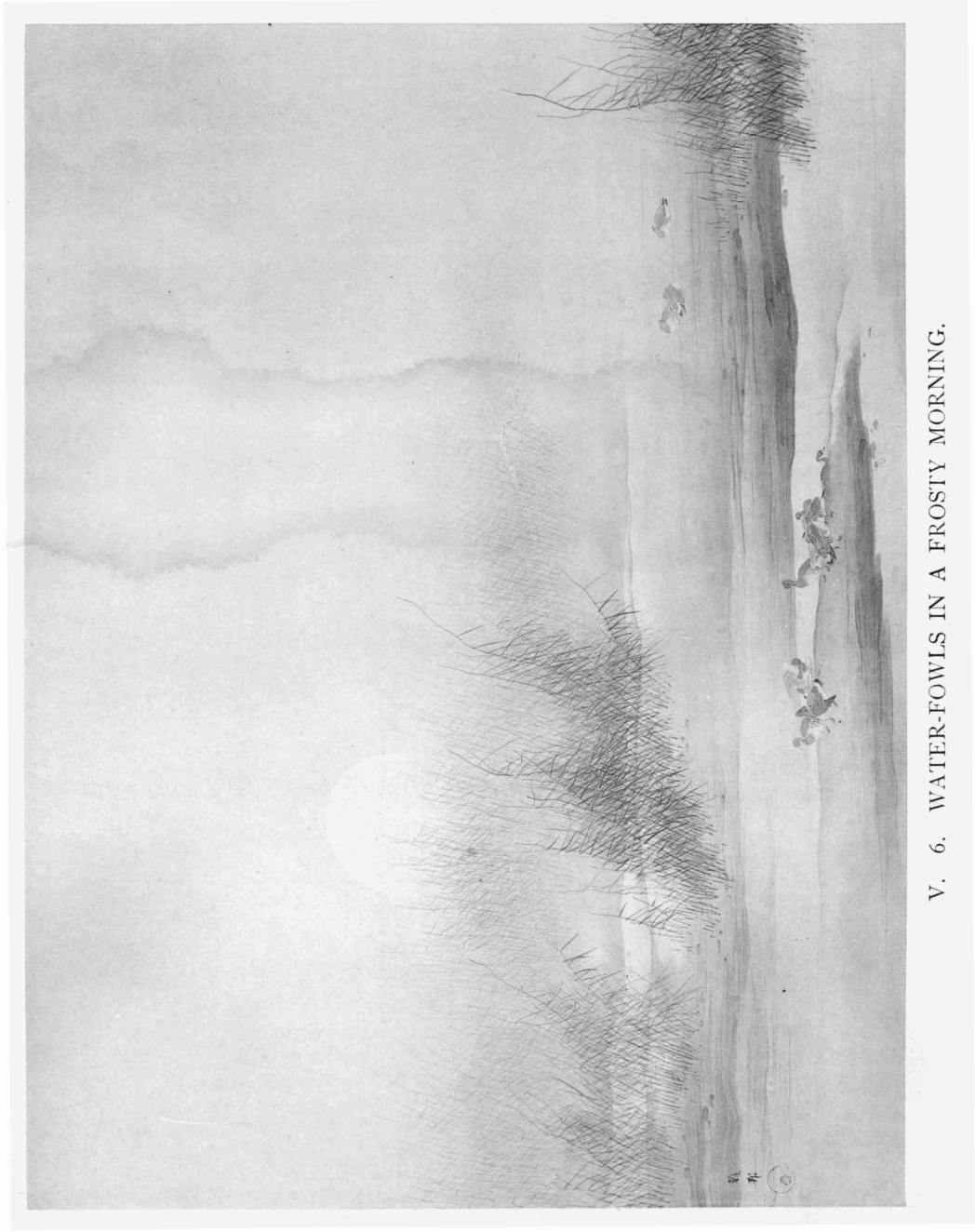
V. 3. CRIMSON MAPLES AND WHITE WATERS.



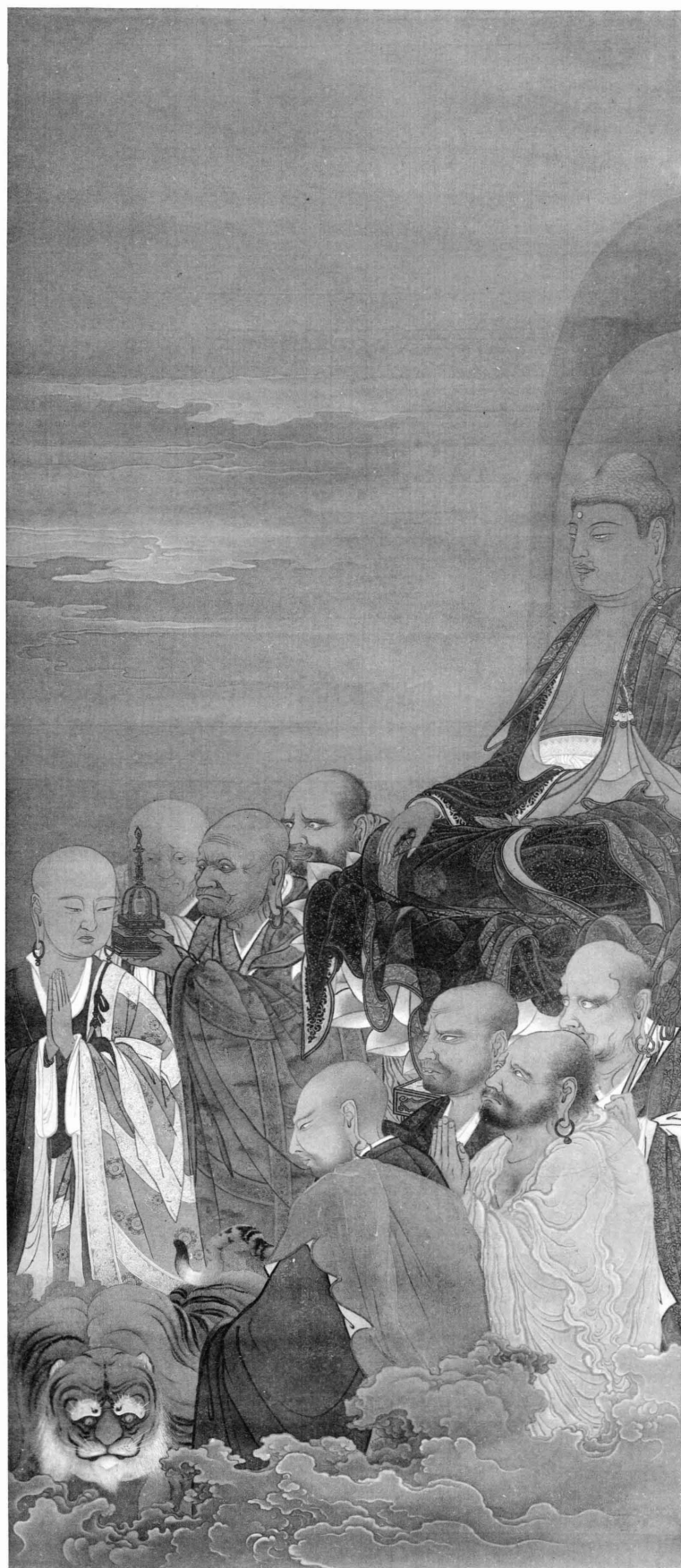
V. 4. WIND AMONG THE TREES.



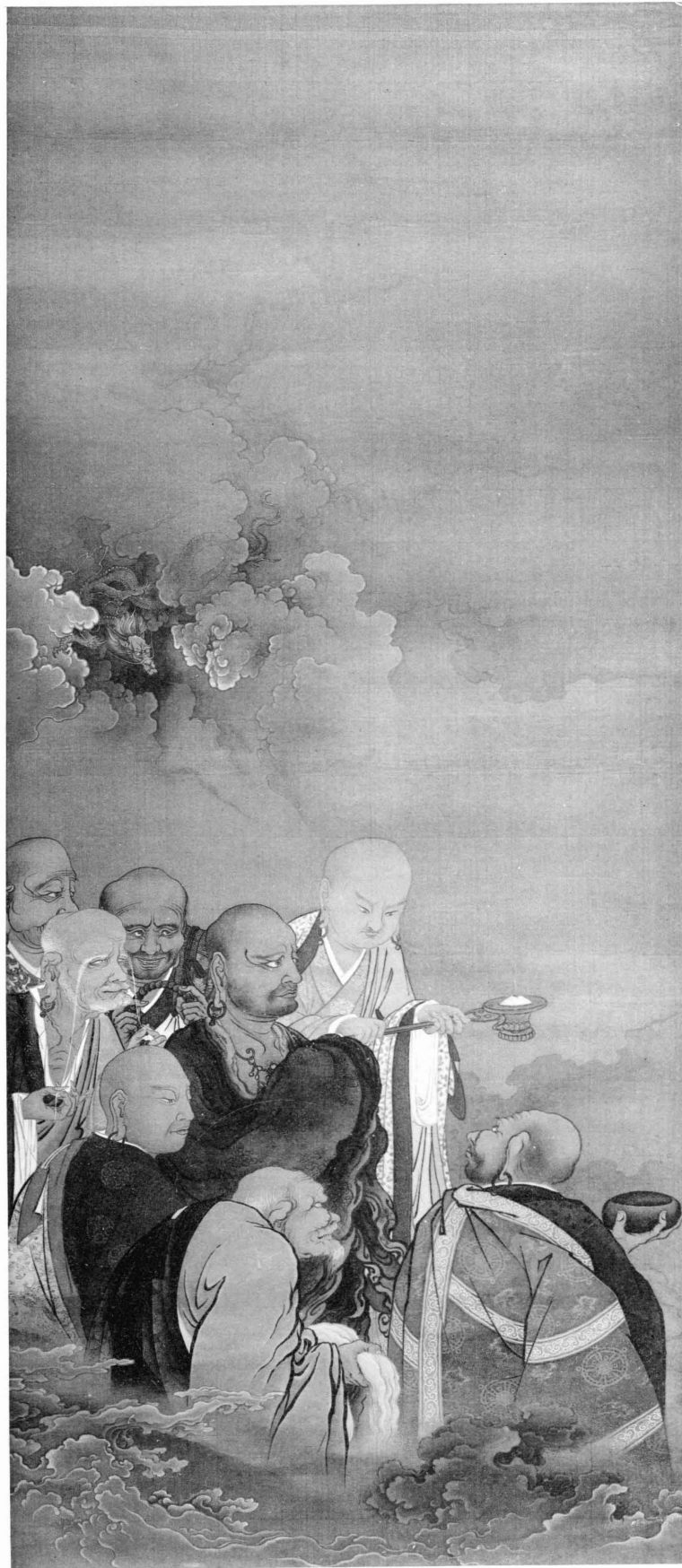
V. 5. SUNSET IN A WOOD.



V. 6. WATER-FOWLS IN A FROSTY MORNING.



VI. SAKYAMUNI AND HIS SIXTEEN ARHANS. (1)



VI. SAKYAMUNI AND HIS SIXTEEN ARHANS. (2)