

曉齋畫談內篇

卷之上



金田之

巨勢之

如空曉齋所藏硯

子 4

199

1





瓜生政和著  
河鍋洞郁画

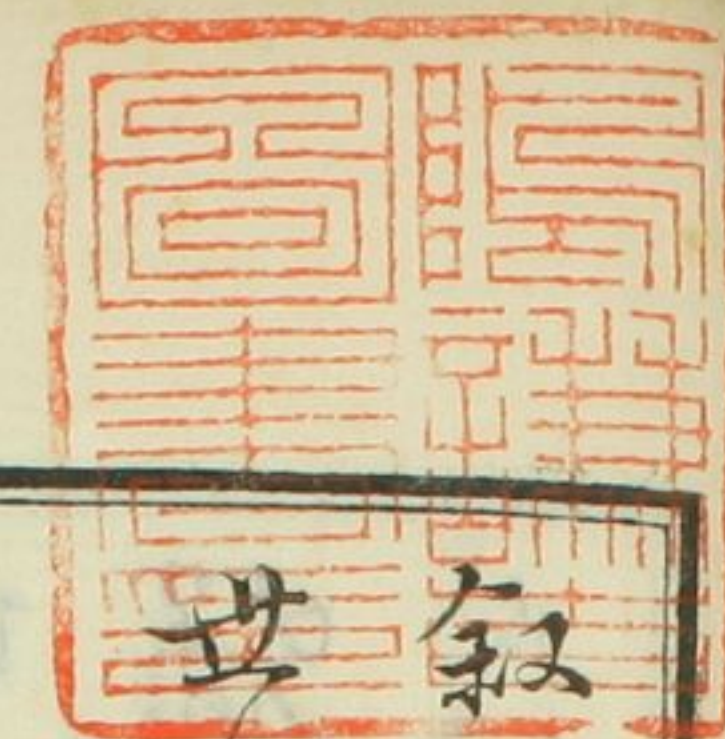
古巨勢土佐画  
四條浮世画

# 暎齋畫談

今南北宗唐画  
北宗狩野画



門子  
號 199  
卷



叙



世小亭花とて言を人との撰とありて行を撰  
とて名の色異しき斗りありて後一とありて他に  
撰せしとていひての後ありて其花の色ありて  
いひては名ありて紅清黄紫金の色ありて筆は異  
し筆は異し筆金とて小人を顔に紅清の有りてあり  
たり又ありて絶妙なる子の名ありて考へたりて  
たりとては狩野の画浮世終る他程とて



流派多れ且一派の中あり筆意の異なるあり  
多子に所習懸く清く濁れる者の多しある  
がまふやあらん僕風ふはまふ目古今名家  
の真跡を心よ歩みゆくおのづか之を模写する一筆  
ま妙の中ふ又ま妙の一風あるまはれ筆意一筆  
何らに似多りと後学ふふ一熟其筆意を悟らば  
猶其明ある事やむを却て古人のまふ出する  
も此のまふしう迎ふる且我が是より画術の固書を

一末巻お記せし如くまれども猶まぶし人と思ふ  
の域ふ進めしと能らざるを以て画術の容易なる  
を知らんとの素意あり好者若し此を漢の素意  
を母音のまふむむと多しやのまふと得るまふまふ  
らや

明治三年七月

晴齋行錫洞都識





○凡例

- 一古今名家ノ真跡ヲ捜シ求メ何クレト無ク目ニ當リシ物ヲ寫シ採リタルナレハ圖體ノ混乱異形ナルヲ怪シミ給ヒゾ
- 一名手ノ筆法ヲ示サント為ル本趣ナレバ因ノ如何ニ係ラズ專ラ筆意ニ注目アラセント為ルナリ
- 一其圖其筆者ノ年代ヲ知ラント思ハバ卷末ニ掲ゲ出セシ諸家ノ係圖表ト照シテ明カナラン
- 一末卷ニ記シタル僕ガ幼少ヨリ是迄ノ履歴ハ僕ガ画術ニ苦辛セシヲ世ニ知ラセントノ門人等ガ切ナル勸メニ黙止難クテ其請ニ任セシモノ故嗚呼ナル業下謗リ給ヒゾ
- 一此書ノ大趣意ハ世ノ名手ノ筆意ヲ後学ノ童蒙ニ示シ猶發明ノ妙技ヲ得セシメ其業ヲシテ古人ノ上ニ立セント為ルノ意ナリ

曉齋畫談内嚴卷之七



狩野家手初宝珠圖



折蘆描



馬蝗描



紫筆描



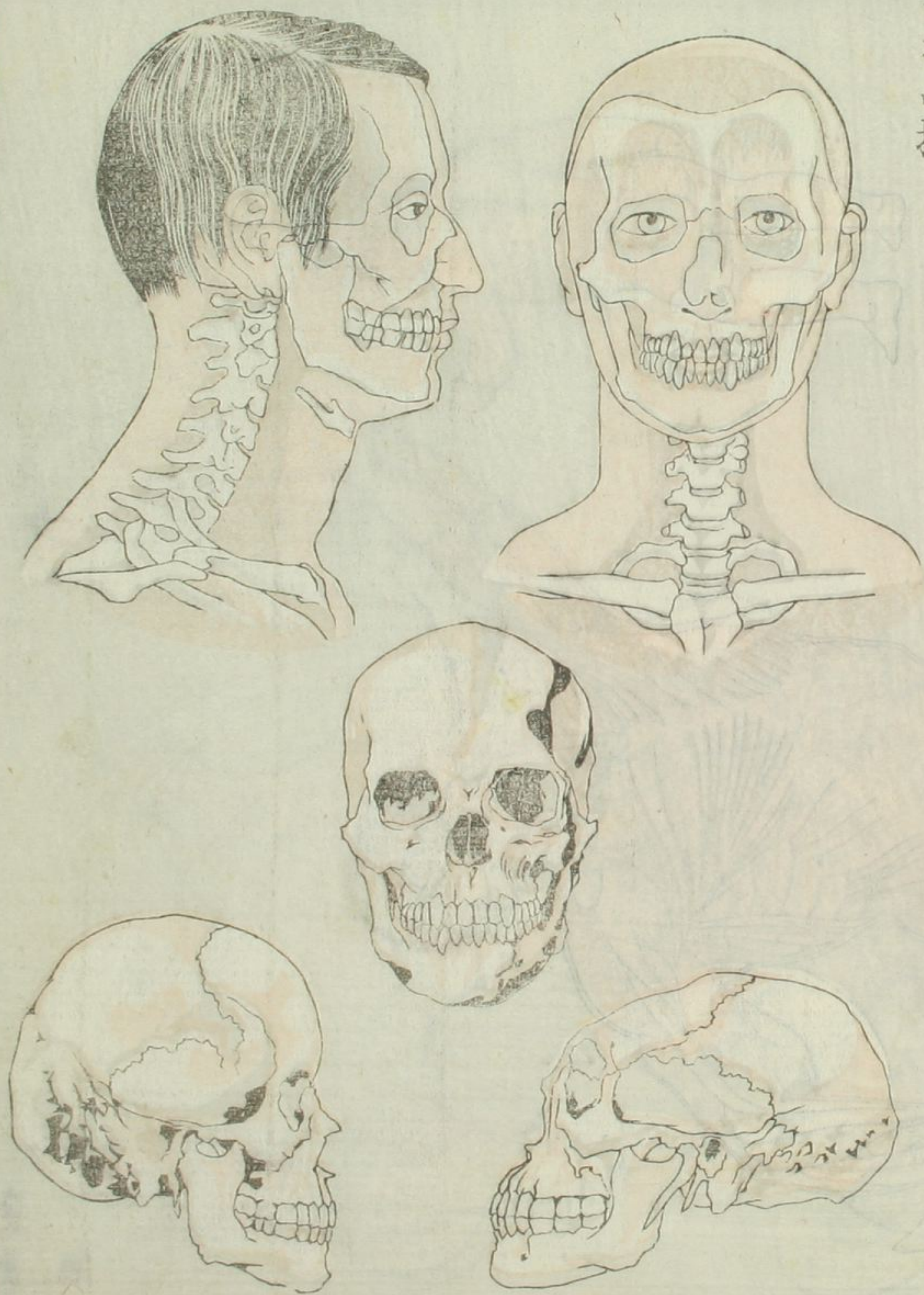
減筆描



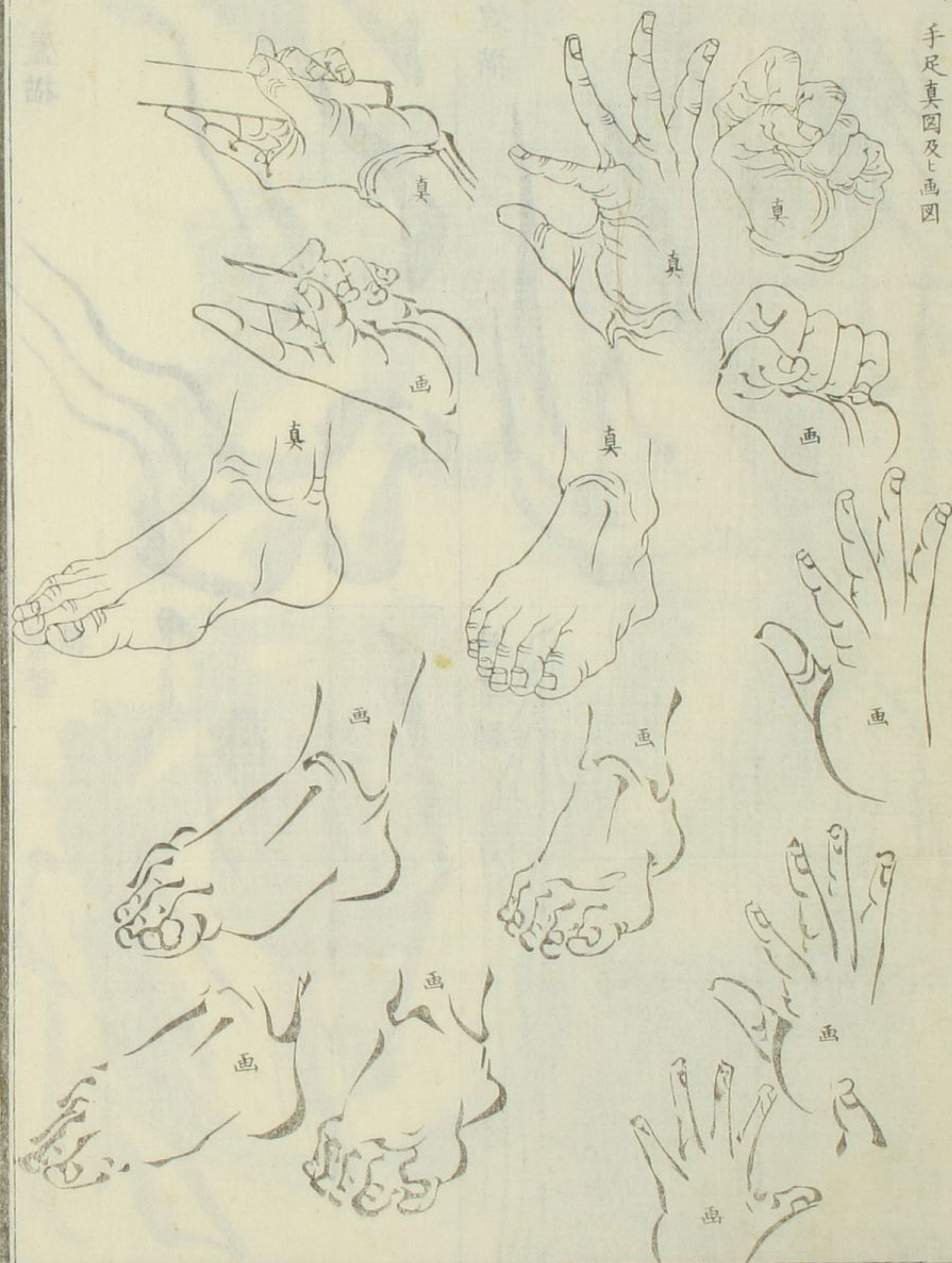


The picture copied from the foreign drawing

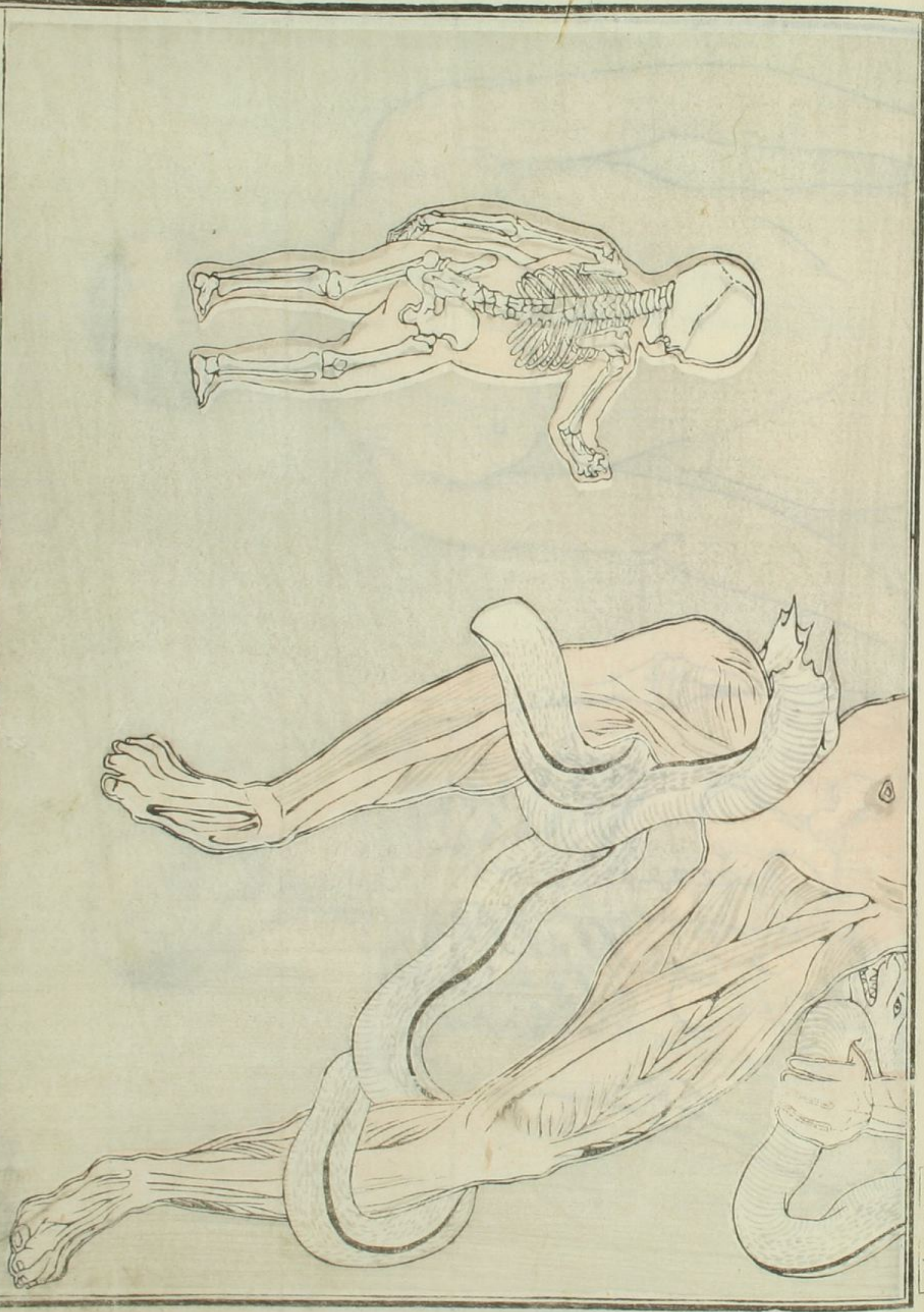
西洋画摸



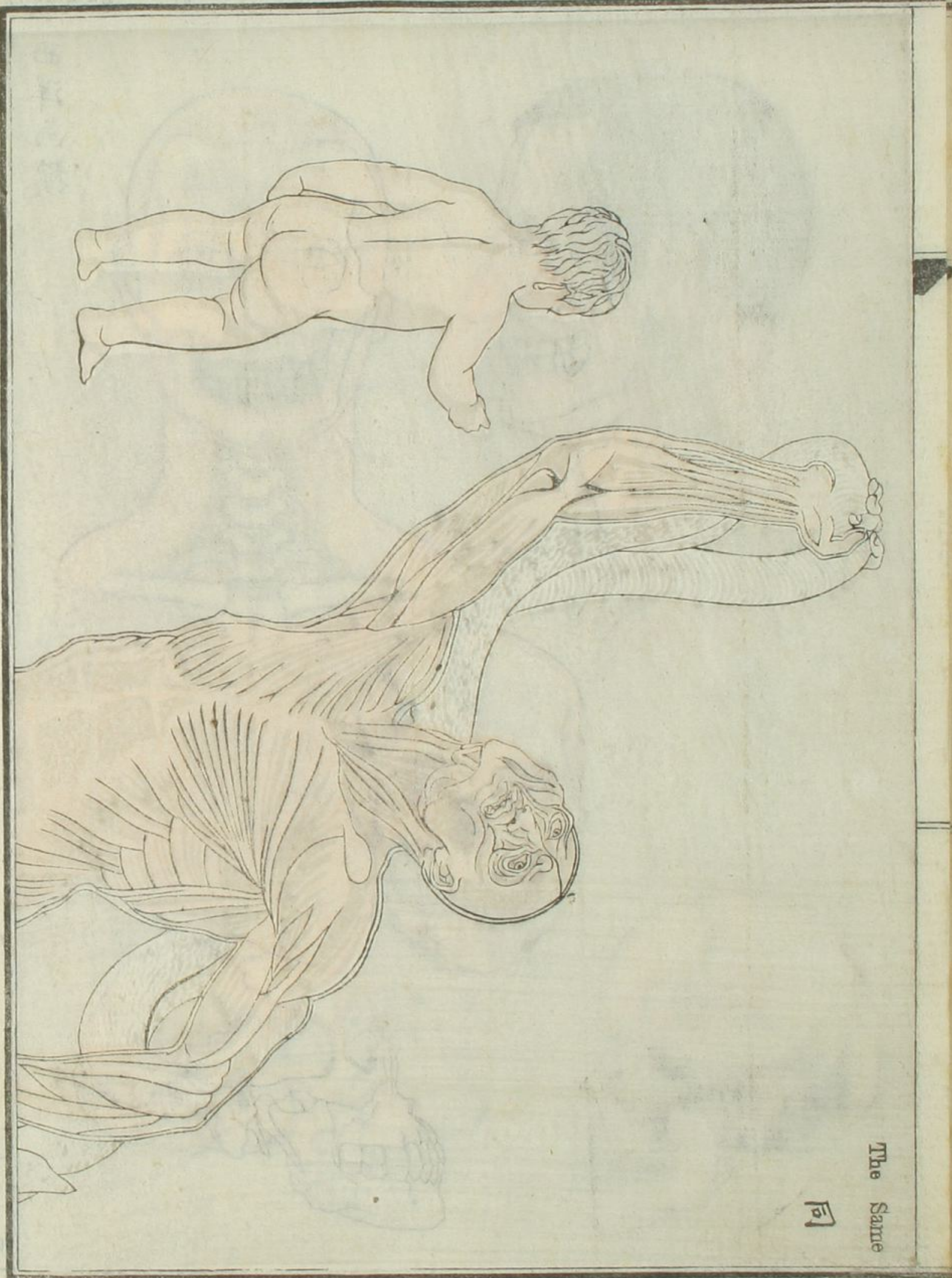
同手足真图及画图





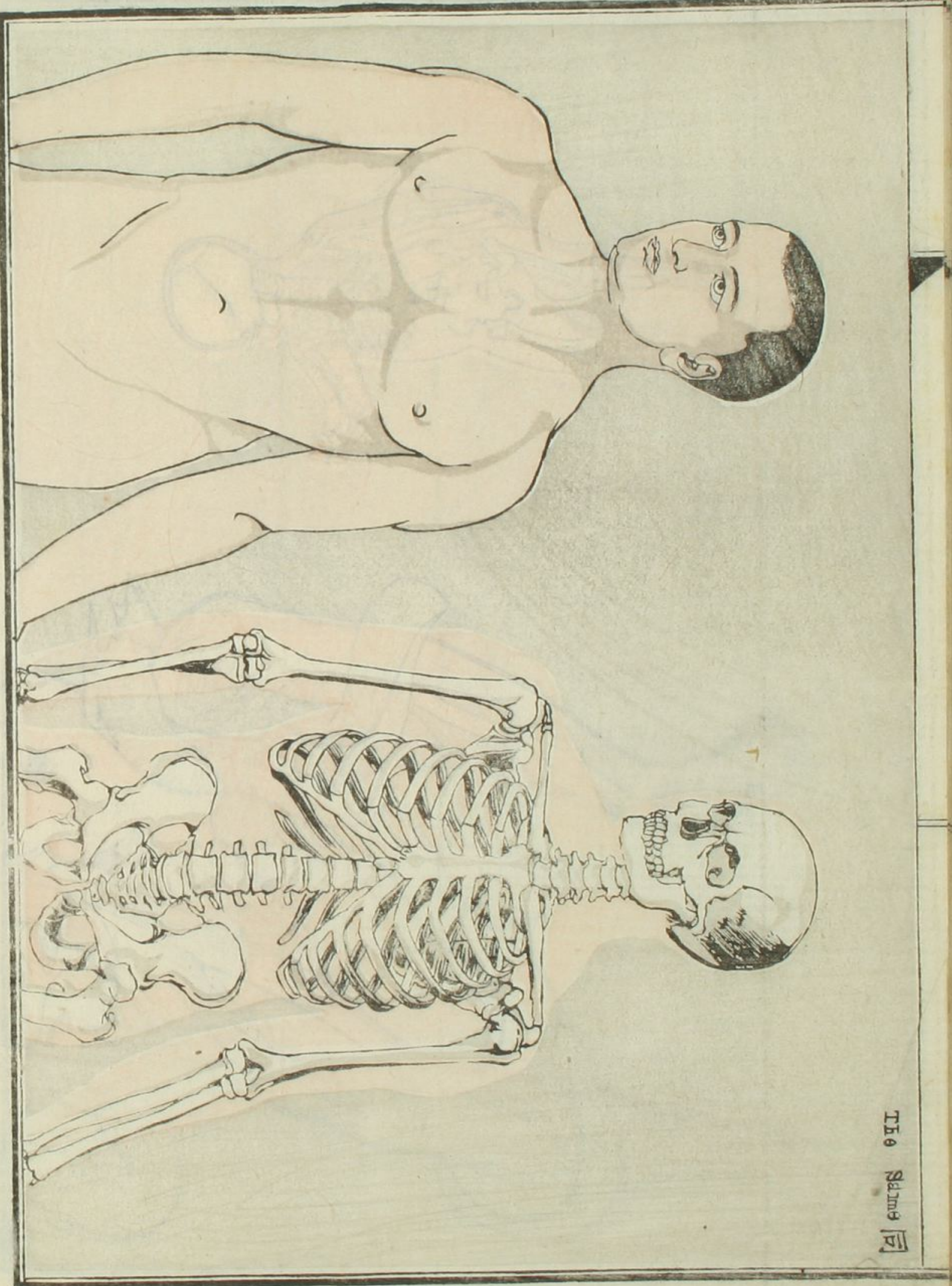


上二ノ六

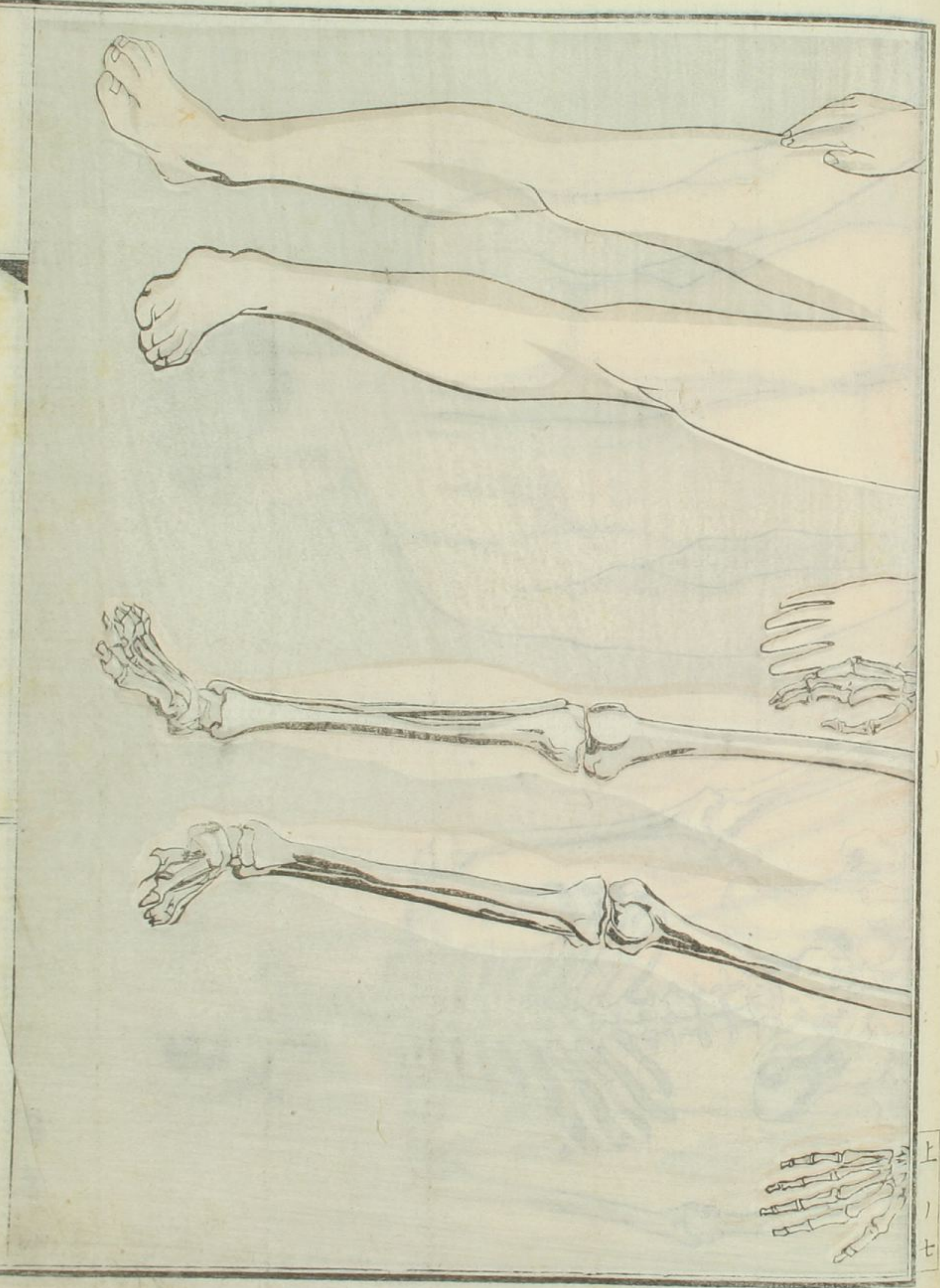


同 The Same



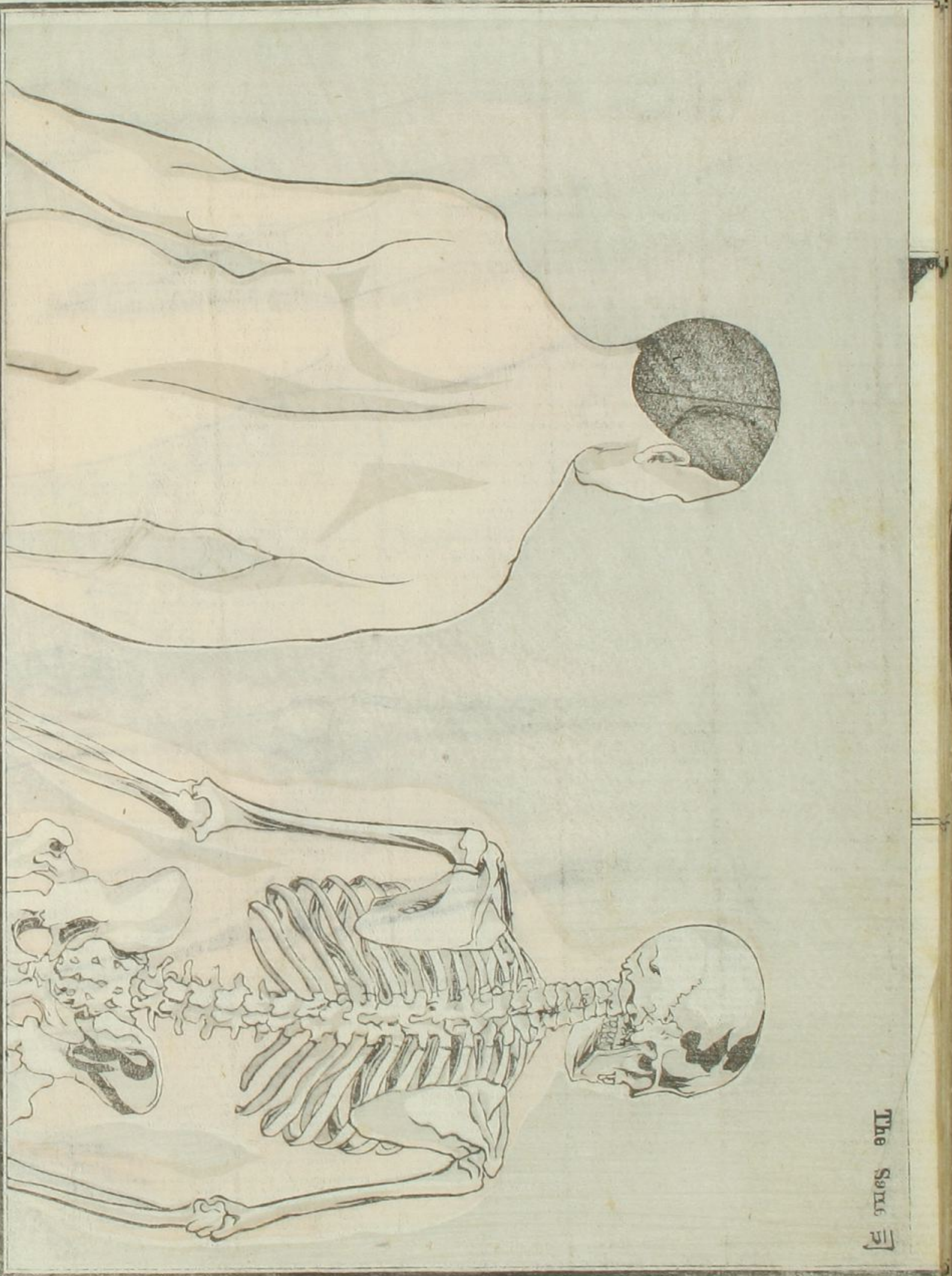


THE SAME [ ]

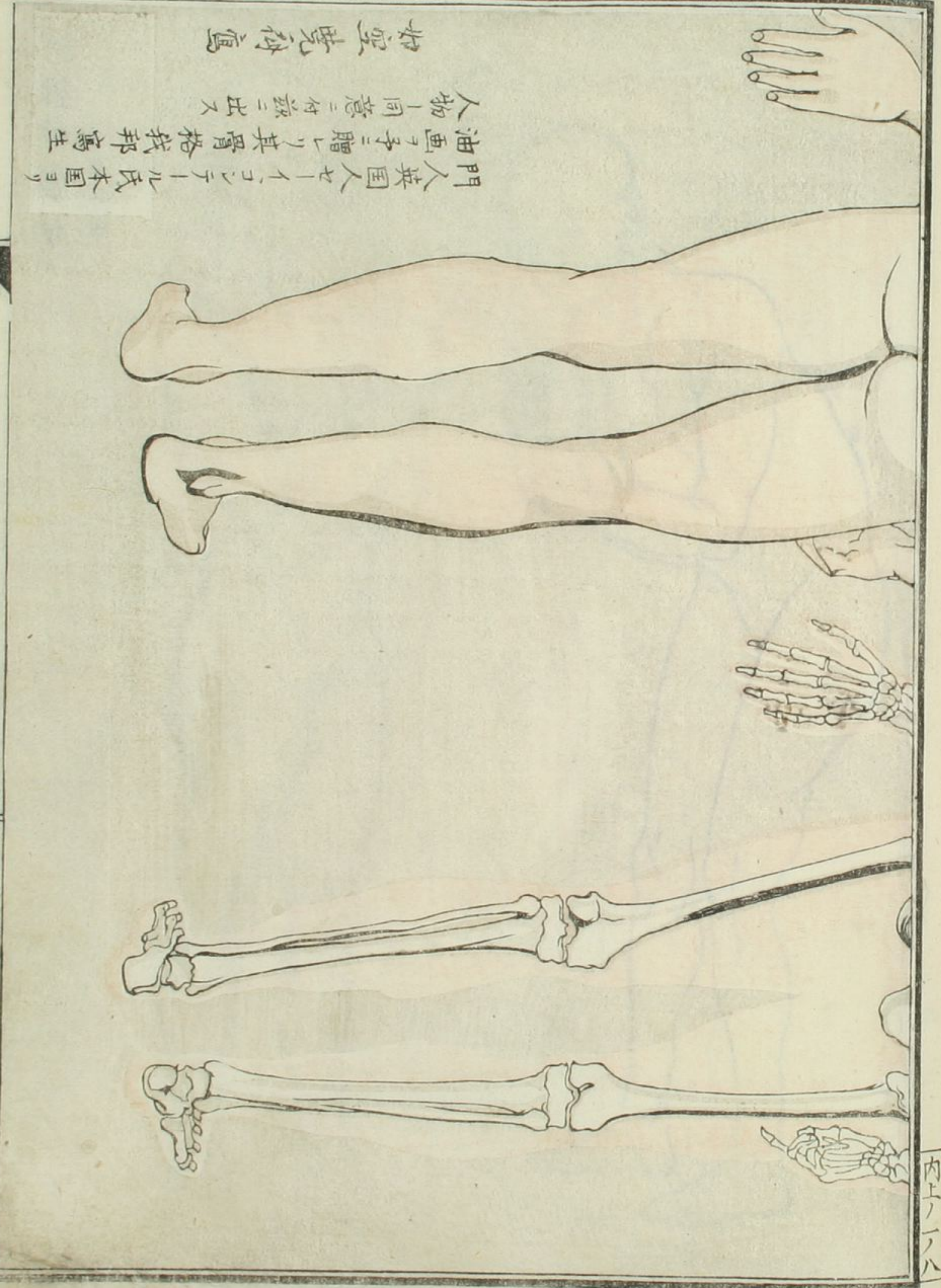


上  
一  
七





The Same 同



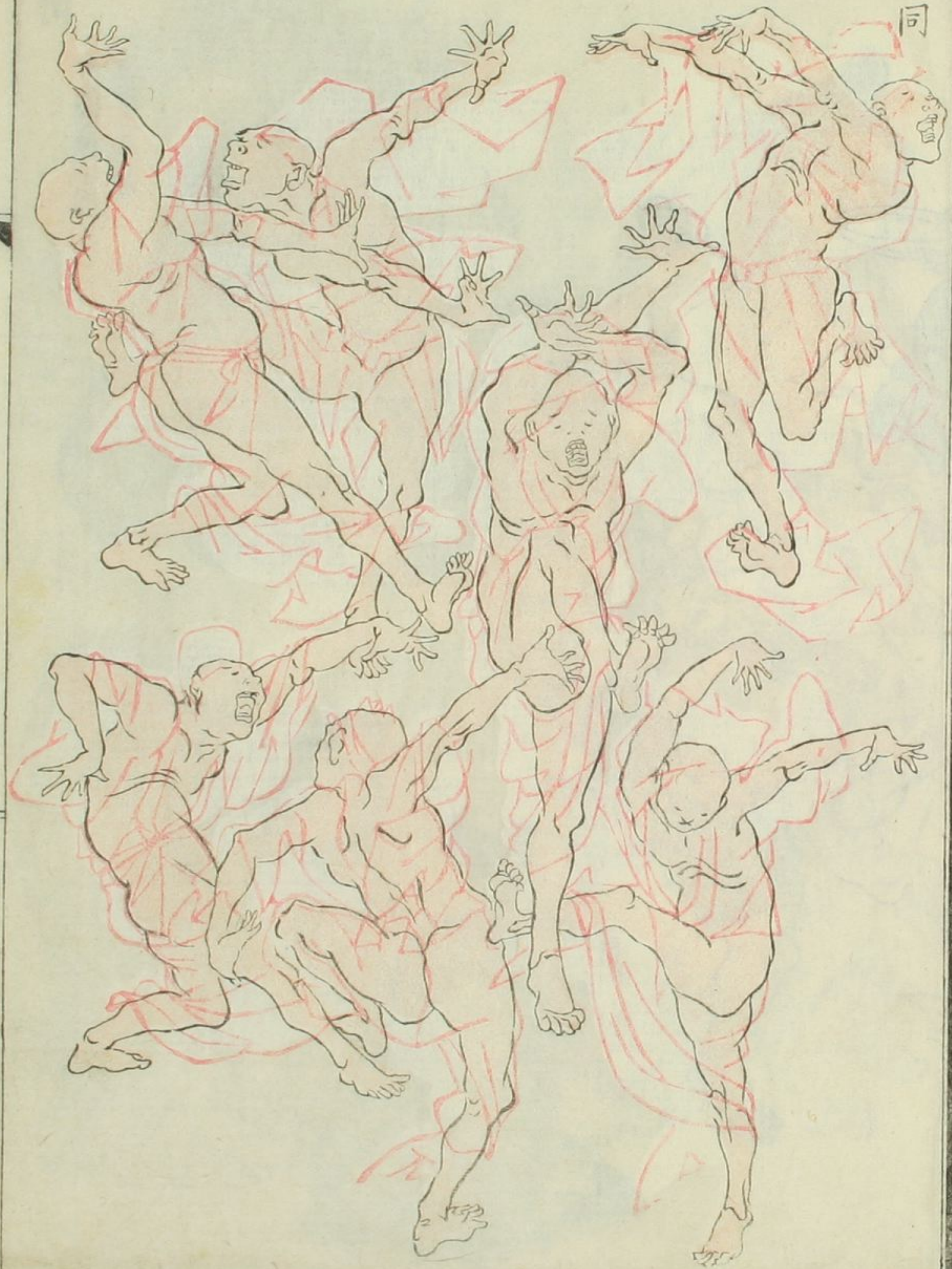
同

門人英國人サーイコンテール氏本國ヨリ  
 油畫ヲ手ニ贈ヒリ其骨格哉邦寫生  
 人物一同意ニ付茲ニ出ス

如空世宛付寫



The style



同

The style of painting of Kawanabe Kiōsa



河鍋曉齋筆  
着服圖法





如空世心去

丙上三ノ二

同

七福神ノ因  
梅津長者ノ意



丙上二ノ一



同  
猩々戲ノ因







丙上二ノ四

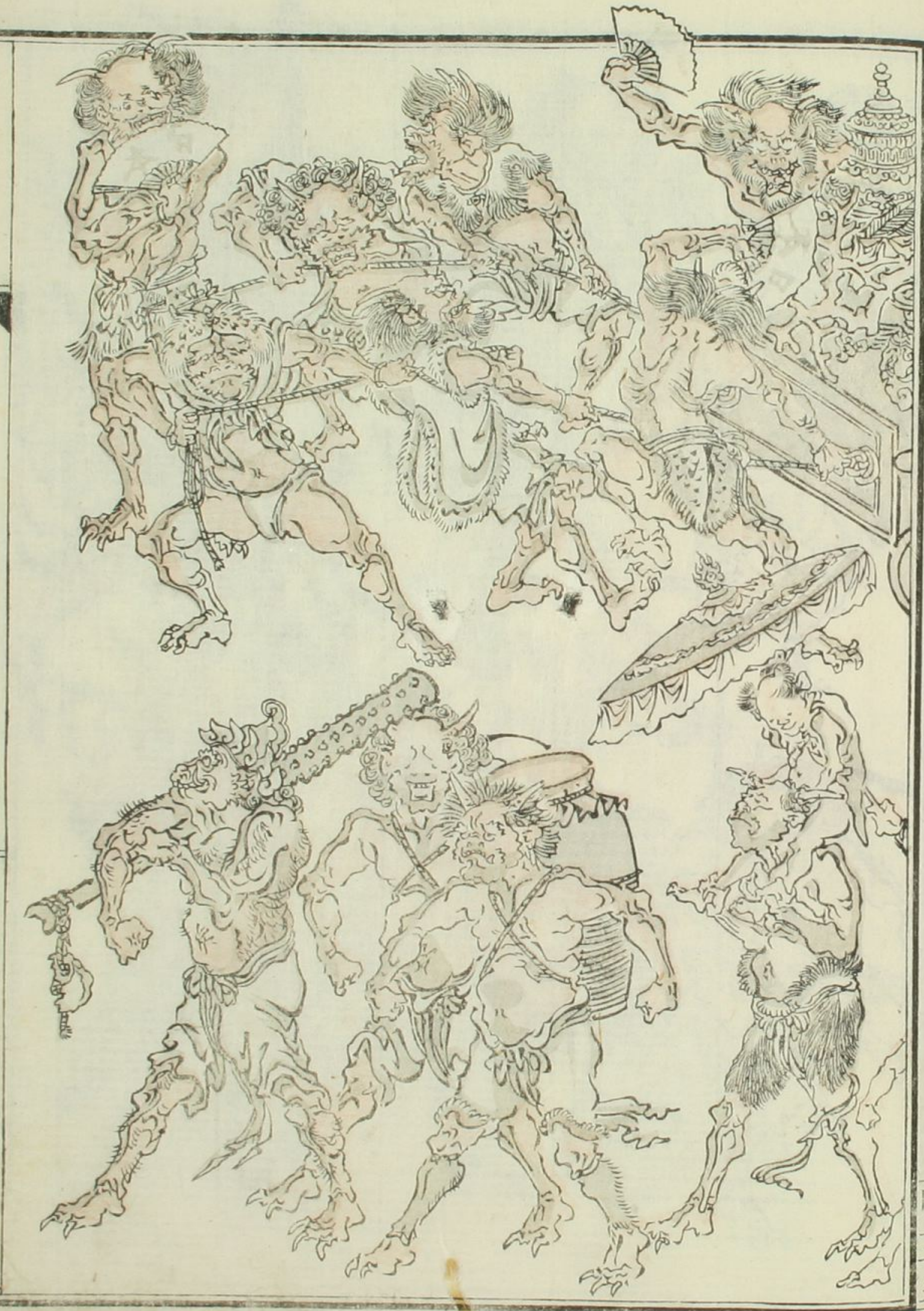
The style



同  
北存ノ因桃太郎  
鬼ノ島掃討

怪  
世  
云  
因  
圖





内上二五







内上二ノ七





The style



佛之志圖



同羅漢圖

丙上二六

The same



同達磨圖

山水圖





河鍋曉齋筆

惟  
三  
世  
宗  
子

同



同  
觀  
音  
圖

如  
空  
世  
宗  
子  
同



The style

同



修之  
 同

上ノ二九

The Same

同



修之  
 同



The Same

同



如空  
 修  
 印

丙上二ノ十

The style

同



修  
 修  
 修  
 印





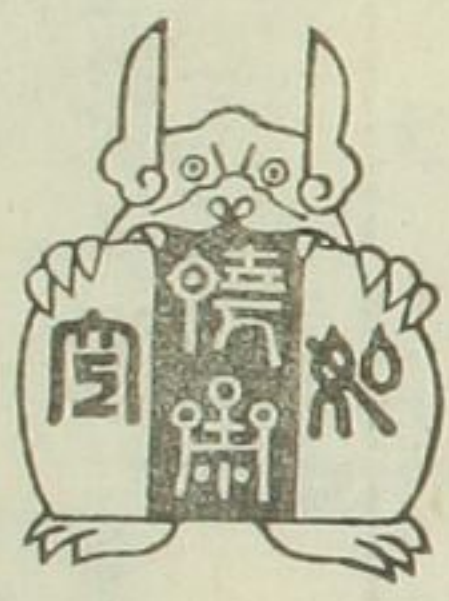
明治廿五年三月七日  
如空筆畫於去  
附印



北宗狩野派諸流南宗

面部鑒乞同全圖臨摹

河鍋曉齋



I inspected the face of the styles of Hokusō, Kanō, and Nansō, and copied the whole picture, Kwanabe Kiosai.

内上三ノ一



The style of Painting of Bunsei.



文清ノ筆意

丙上三ノ二

The style of Painting of Tōfukuji Mi ocho.



東福寺殿司明兆ノ筆意

面金泥スリ  
木ノミタリ  
カニユキ  
カニ

毛立  
王朱  
金

The style of Painting of Kenchoji Keishoki.



建長寺書記  
啓書記  
筆意

王仕立





相國寺住持僧周文筆意

百五  
仕立







僧雲舟ノ筆意



同雲舟

内上三ノ四



南禪寺ニ住ス然可翁ノ筆意



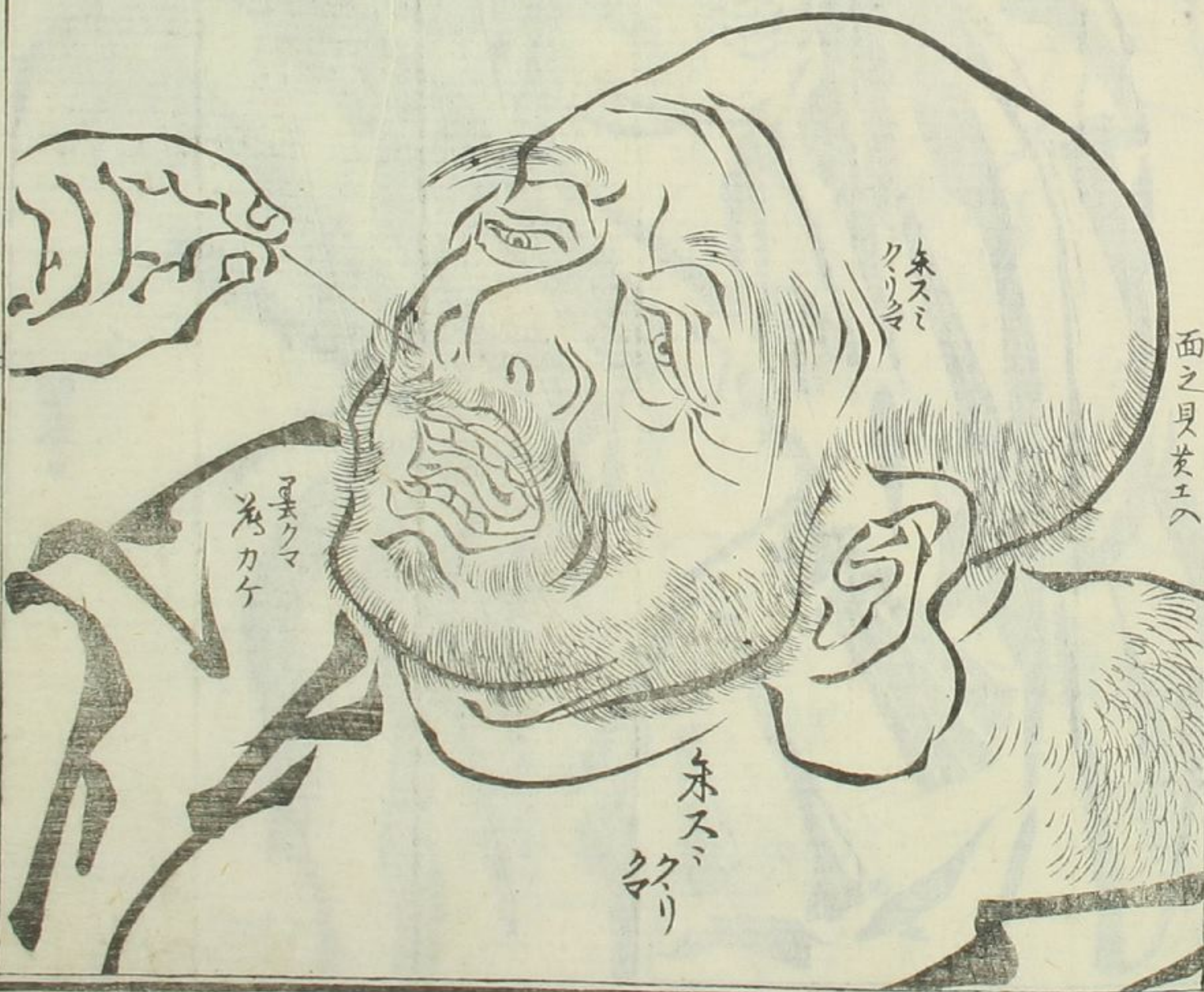
相阿彌ノ筆意





古法眼元信ノ筆意

墨仕立



面之具其工ハ

内上三ノ五

墨クマ  
為カケ

墨スミ  
終リ

墨スミ  
終リ



狩野家祖祐勢ノ筆意



The style of kainting of Kano Tannu.



狩野探幽ノ筆意

内下三ノ六

The style of painting of Kanō Kōi



法橋興意ノ筆意

彫忠ノ



The style of Painting of Kano Tsunenobu



狩野常信ノ筆意

仕立  
ワリ  
エシ



狩野益信ノ筆意

内上三ノ七

The style of Painting of Kano Masunobu

The style of painting of Kano Yasuobu. The style of painting of Kano Naonobu.



狩野安信ノ筆意



狩野尚信ノ筆意



同安信



同尚信



The style of painting of Kano Tammu



符野捺幽ノ筆意  
在画卷中引臨摹

壬子三月三日  
畫堂  
印

内上三八

The style of Painting of Kusumi Moritake



久隅守景ノ筆意

英一蝶ノ筆意

The style of Painting of Hanabusa Itsucho





豊後守  
同

三

三

丙上三ノ九

The Same

同



三







狩野美信ノ筆意

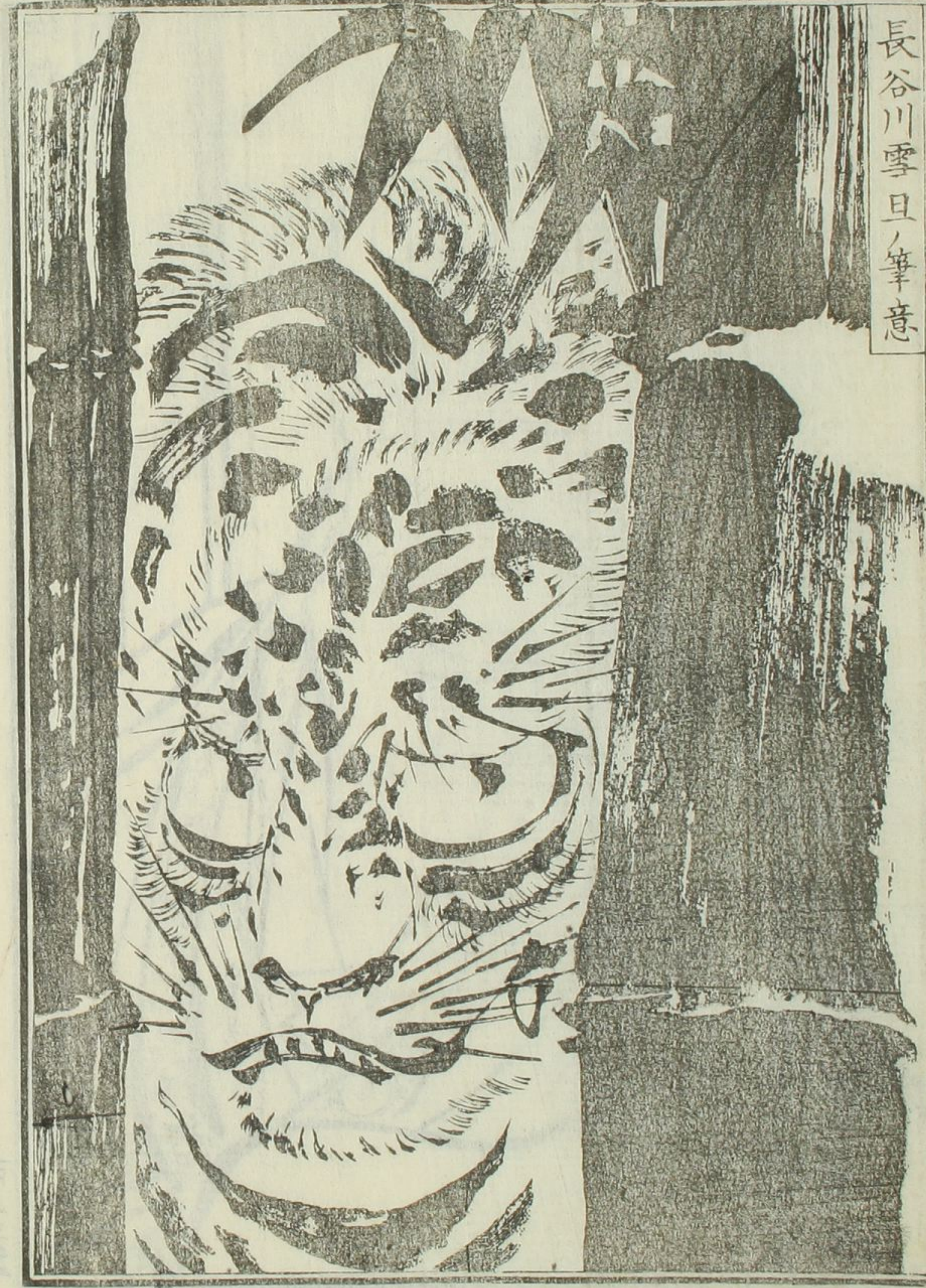


同





長谷川雪旦筆意



狩野家中興系圖

永仙男 松榮法眼直信 天正中 永真右近三男 養子 法眼安信 牧心齋 俗名右京連 天知中 右京時信 内蔵助親信 永叔右京男 法眼直信 永叔男 永真季信  
 祐清越前守 法眼正信 文明 永仙大炊助 永中 法眼元信 女子全二男 雅樂助之信 祐雪法眼宗信 大永中 左近貞信  
 永真如滴齋 永羽養信 四郎次郎祐清男 右京光信 右近孝信 源七郎右近男 探幽法印守信 筆峯居士 俗名榮女 寛文中 探信法眼守政  
 養雪永仙門) 得菴 玉樂 青卜 宗得右外雖有之畧又 探幽探幽男 探信法眼守政  
 右近孝信 主馬尚信 正保中 主馬男 養林法印常信 宝永中 如川南信 養林男 隨川峯信 松本十政  
 探雪探出二男 守足 全三男 探牛守監 探信男 探船章信 探船男 探常守富 探淵全二男  
 真意右京光信門人 狩野法橋 永真探幽主馬三人ヲ指南セシ 功ニヨリテ代々狩野克幹  
 榮川吉信 榮川男 受川玄信 峯信男 隨川南信 全二男 常川常信三男 典信 法眼又法印 俗名庄三郎 天明中 榮川常信三男 典信 法眼又法印 俗名庄三郎 天明中  
 養川雅信 法印 享和中 伊川榮信 法印 柳川男 晴川養信 法印 晴川男 勝川素尚齋 法眼 晴川男



○洞雲 法眼益信天和中  
○洞春 福信  
○元仙 方信  
○雲仙

○洞春 美信法眼  
○洞白 愛信法眼  
○洞益 春信  
洞白 陳信  
洞榮 成信

○松榮 松榮男  
○承德 全三男  
○宗秀 法眼  
○宗巴 全四男  
○休伯 法眼  
○真說 法橋  
○宗知 宗巴男

○友益 氏信  
○伯圓 景信  
○春說 重信  
○即譽 種信  
○素仙 成信  
伯清 因信

○舟川 長信男  
○休伯 左工門  
○數馬 全三男  
○休圓 清信  
○休碩 友信  
○休琢 里信  
○玉燕 休碩男

○休山 是信  
○松林 淳信  
○休太郎 松林男

○祖酒 松榮養子  
○素川 信政  
○壽石 數信  
○伯壽 壽石男  
○洞元 那信  
○洞琳 波信

○洞樹 克信  
○山樂 俗名修理  
○友松 海北  
○休德 俗名源介

○一溪 內膳重良  
○主膳 良信  
○安仙 春信  
○友甫 宴信

○內匠 種永  
○左近 種次  
○大學 氏信  
○柳雪 秀信  
○柳伯 柳溪

○梅雲 為信  
○梅軒 屬信  
○宗泉 養清  
○宗仙 法橋  
○隆仙 代隨身門人

○元巴 ○等伯長谷川 ○松伯

○祐雪 ○治部 乘信  
○真笑 法眼秀信  
○了乘 秀之  
○隼人 元俊  
○春雪 信之

○梅榮 知信  
○春湖 元珍  
○春賀 理信  
○梅春 旭信  
○春笑 亮信  
○春水 命信

古永真門人狩野免許者

○常慶 本姓日比  
○真碩 泰須  
○泉碩 三谷  
○永碩

○永了 多羅尾  
○林叔 井尻  
○永壽 藤田  
○永恕 三谷  
○永三 津田

○常真 日比  
○洞益 飯留  
○友元 目賀田  
○涼眠 池田  
○休真 羽賀

涼眠ハ探信門人休真玉燕門人タリトイヘトモ後永叔門人ト成テ狩野名乘  
他門ニテ不能免許

○洞郁 河鍋氏  
号曉齋



○画圖稽之事

夫画ハ万物ヲ寫レ取ル術ナレバ其形チ一ナラズ因テ善キ  
師ニ後ト第一ニ筆勢ヲ學ビ次ニ圖ヲ學グベシ初ヨリ細密  
ナレバ筆力屈シテ玄妙ノ業ニ至リ難カラン又画ハ陰陽ノ  
理ヲ知ラ旨トス仮令バ草木ノ葉ハ表ニ見エルヲ陽トシ裏  
ニ成リシヲ陰トス人物ハ衣裳ノ襞積ニ心ヲ用クベシ物ト  
シテ陰陽無キハ非ス陰陽ノ中ニ風情ヲ含ク肝要ナリ

Learning of Painting.

As painting is the art of copying several objects with their different shapes, the learners must select a good and skilful picture-master, and in the first time, learn the force of a pencil, so that they can move their pencils freely, and then learn the mode of painting, for if they will copy a picture ~~man~~ from the beginning, they cannot stretch their pencils freely, and attain their highest perfection. It is important to perceive two principles of nature called In and Yo, or male and female, for example, the leaves of trees seen in the front part are called In, and those in the back are called Yo. In painting a picture of man, care must be taken of the folds of garment. There is nothing without In and Yo in the world, therefore it is important to paint as to keep the taste and fancy according to the principles above mentioned.

○筆勢應物

一画ハ筆勢ヲ第一トス因テ山水草木人物鳥獸總テ寛急強  
弱堅和ノ筆法ヲ用クルコ古今同シ龍ハ勢ヒヲ筆頭ニ顯  
レ山岳巖石ハ峻シキ体ヲ筆意ニコメ其物ニ随ヒテ筆ヲ  
働スク肝要ナリ圖形詳カナルモ織紋躰ニテハ繪ニアラ  
ズ筆法ニ心ヲ止メザレバ名人ノ画ヲ見ルトモ其妙ヲ知  
ルヲ得ン中華ノ六法トハ是等ヲ云リ深ク心ヲ止ムベシ

The Force of Pencil Used according to Objects

The force of pencil is the first thing in painting, and here is no difference in ancient and modern times in using mode of painting to display hardness and slowness, strength and weakness, hardness, and softness, in the pictures of mountains, waters, plants, trees, birds, beasts, and men. For example, the strength of dragon is displayed by the movement of pencil, and the steepness of mountains and rocks by penmanship, and thus it is very important to move a pencil according to every thing. Though a picture is accurate like the figure in a garment yet it can not be said a excellent picture, and no one can understand its true excellence, when he looks at the picture of a skilful painter, unless he takes care of the mode of painting. These are the six Chinese laws of painting, of which the learners must be careful.



○画圖運動之事

一古ノ諺ニ繪ハ影ノ如シト影トハ草木日ノ光リニ寫リテ  
其形ヲ顯スヲ云影ハ枝葉ノ高下前後表裏ノ躰ヒツニ  
テ明ニ見エルナリ此ヒツミヲ心テ書バ自ラ真ト雅ト籠  
ル物ニテ是ヲ画ノ正理トス和漢ノ画人絶妙ノ術ニ至リ  
シモ皆此理ヲ以テナリ画術ノ奥意ハ爰ニ止ルト知ルヘシ

The Movement of Painting.

The ancient proverb says (the picture is like the shadow), It means that the plants and trees are inflected by the light of the sun, and then they display their shapes. The shapes of the branches and leaves in the height and bottom, the back and front, the inside and outside, are clearly and obviously seen by the shadow. Those who understand the truth of the oblique scene, can paint the true and tasteful picture, and this is called the regular law of picture. It is by this law that the Japanese and Chinese artists reached their true excellence. The learners should understand that the art of painting has no more profound meaning than the above law.

○可守古法事

一万物出生ノ理ヲ考ヘ寫スト雖真ニノ心ヲ尽サバ俗ニ

走リテ風情ヲ失フナリ古ヘヨリノ画法ニ四季ヲ一紙ニ  
圖シ霜露風雨ノ景色自ラ具ハレリ生ニノ寄リテ画法  
ヲ誤ルイ勿レ

The Ancient Mode Must Be Maintained.

Though picture must be copied like the natural growth of all things, yet it lacks the taste and feeling by resembling the real things. There is the ancient mode of painting, which copied the scenes of the seasons with dew, frost, wind and rain, in a single paper. The learners must not mistake the mode of painting by leaning to resemble the real things.

○墨繪艸筆之事

一艸筆ノ繪ハ水ト墨ノ加減ヲ心得一點ノ中ニ墨ノ濃キ薄  
キノ致ヲ顯ス一肝要也總テノ物ヲ一筆ニテ書習フベシ  
幾筆モ塗テハ艸筆ニアラズ

The Ink-paint. (Sumie)

The ink-paint must be drawn by a single movement of a pencil, so as to represent the light and thick colours of figure, which are made by mixing water with ink. It is important to draw all parts of an object at a time, for if it is drawn by many movements, it can not be said the ink-paint.



○大画小画差別之事

一 大画ハ筆勢ヲ第一トシテ書ベシ龍虎大鳥大人形等ハ軸ノ長キヲ用テ小画ハ筆ヲ和ラカニ遣フ強ケレバ陋シク見飽ル物ト心得ベシ

The Difference Between the Large and the Small Picture

The large picture must be drawn so as to represent the force of pencil; and the long stick of roll is used for such pictures as the Dragon, the tiger, the large bird, and the large figure of man. The small picture ust be drawn by using a pencil softly, for if it is used strongly, it seems very meanly and unelegantly

○人形繪面躰書様之秘傳

一 人物ハ鼻ヨリ始メ両眼ニ移リ八方ニ及ブ鼻ハ顔ノ中央ナレバ也総テ上ニ出ル所ヲ専用ト心得ベシ

The Secret Art to Draw the Face and Body of Man.

In the picture of man, the nose must be drawn first, and next the two eyes, and then all parts of the face and body, for the nose is in the centre of the face. The attention must be paid to paint care - fully those seen upward.

○和画之事

一 和画ハ歌仙源氏社寺縁起等ナリ筆勢清和ニスヘシ彩色ハ定法アレモ上古ノ画ハ少ク違フモ古例トシテ許シ今ニ其法ヲ用クルトス雜体ノ大和繪ハ鳥羽僧正土佐光信浮世又平等ヲ名手トスレハ是等ノ趣ニ依テ書クベシ衣裳ノ彩色ハ昔風俗ヲ辨フルヲ主トス當流ハ時代ヲ第一トスル故繪の具モ異ナル所アリ口傳多シ他ヲ見テ考フ可キ也

The Japanese Style of Painting.

The principal excellent Japanese pictures are those which are painted in the books of Kaseu, Genji, and Shaji Enki. The Japanese mode of painting is the softness of the force of pencil. There is the fixed law of coloring, of which the ancient pictures are a little different, but it is admitted as the ancient law of coloring, and is now used. Toba Sojō, Tosa Mitsunobu, and Ukiyo Matshei were the skilful artists in the Japanese Style of painting, so the learners should paint according to their styles. It is the principal object to know how the ancient costumes were used in the coloring of garment. At the present style, the period is strictly cared, therefore the paints used



for drawing are different, and there is much oral secret, which may be understood elsewhere.

○画図可去俗事

一俗トハ人形ノ俗躰ニ非ズ、  
木枝葉ヲ双ベテ衣服ノ模様  
ノ如クニテハ筆法ヲ失フヲ云別テ草画水墨ニ至リテハ  
俗ヲ去ルヲ專要ナリ然レモ未熟ニシテハ此境イテ心得  
難シ古人ノ名画ニ依テ考フベキナリ

Leaving the Vulgar Style of Painting.

The vulgar style is not, that a picture of man is not elegant, but, that the branches and leaves of herbs and trees arranged in a row are represented like the figures of garments, and thus they are destitute of the regular style of painting. Particularly in painting herbs, the vulgar style must be avoided, but it is impossible for the unskillful learners to understand its distinct limit, and it may be learned only by observing the famous pictures of the ancient painters.

○画圖廣可畫類事

一繪ハ天地间ノ物ヲ畫シテ書ザレバ其用ニ當ラザルナリ  
然ルヲ上古ノ画ハ唐流ニ念着メ多聖賢仙客ヲ図レ本朝

ノ人物稀ナリ適<sup>タテ</sup>神像ヲ画クモ皆唐土天竺ノ者ノ如シ是  
唐ヲ信ジテ我朝ヲ捨ルニ非スヤ本朝ニモ古ヘヨリ英士  
秀才無ニ疎ズ然ルヲ古人図セザル故今世其様ヲ見ル  
能ハザルハ嘆息ノ至リナラズヤ唐ノ法ハ人ト家トノ分  
量大ニ相違シ吾朝ノ法ハ其違ヒ無ヲ以テ推セバ画法ノ  
勝レタルハ吾朝ニ在ヲ量知スベキナリ仍テ普ク類ニ直  
リ一事ニ泥ミ偏ルベカラス

Painting Many Kinds of Objects.

Painting is useless, unless many kinds of objects in the universe may be painted. But the ancient pictures are chiefly those of saints, sages, and fairies, which were copied according to the Chinese style, and there are seldom a few pictures which were drawn to represent the Japanese men, and the statues of the Japanese gods, but they seem as if they were those of the Chinese and the Indians. Is this not the fault of believing the Chinese, and abandoning the Japanese? were In our country, there many heroes and sages in ancient times, but ancient painters, did not paint them, so we can not now see what their appearances were. What lamentable thing this is. The Chinese style is mistaken in painting man and house together in their unsuitable sizes, but



there is found no such mistake in our style, and so it may be judged that our style is more excellent than theirs. The learners must not be obstinately attached to one thing, but paint as many objects as they can.

○彩色ノ法大意

一六法ニモ随類賦彩ト云彩色ノ法ハ知ラザルベカラズ丹青ノ姿シキヲ極彩色畧セルヲ中彩色輕ク施スヲ薄彩色ト云フ昔ノ極彩色ハ多ク下繪ヲ作シ繪具ヲ濃ク塗リ衣紋ヲ墨ニテ書起セシ後模様ヲ置ク是ヲ塗付仕立ト云フ手際奇麗ニシテ行ヒ安ケレ凡彩色ノ上ニ墨書シテハ筆勢ヲ失フ依テ當時ハ地繪ヲ付其墨ノ跡ヲ除ケテ繪具ヲ塗リ衣紋隈ヲシテ模様地紋等ヲ画ケハ筆勢備リテ俗ヲラス然レ凡細画ハ塗付彩色ヲ用ユ但シ繪具ヲ薄クス厚ケレバ後ニ至リテ落安レ中彩色ハ墨ノ上へ一面ニ繪具

ヲ搗其上ニ衣紋隈ヲノ仕立ル也唐画ノ衣紋隈ハ何色ニテモ生胭脂ヲ用ユ日本ニテモ佛像ハ猶是ニ倣フモ本繪ニハ水不繪具ハ筆ハラ無様ニ心搗ヘシ  
一胡粉ハ種々有モ顔胡粉上品也搗搗ハ猪白一入レテ能シスリ膠ヲ合セ水ニテ伸ベ用ユ  
一朱ハ光明朱トテ支那産ノ物色ヨシ和朱ハ下品也用斗方胡粉ト同シ  
一丹ハ光明丹良シ用斗方同断但シ丹ハ年ヲ経ト色悪シクナルナリ  
一紺青ハ銀山ヨリ出ル砂ニテ種々アリ支那ヨリ来ルヲ花紺青ト云下品ナル故本繪ニハ用斗方膠ヲ合セテ塗ルナリ  
一緑青ハ岩緑青上品也用斗方紺青ト同シ銅ヨリ出ルハ下



等ナリ

一 群青ハ紺青ノ細カナル物ニテ色薄シ用中方前ニ同シ

一 岩白緑ハ綠青ノ細容ナル物ニテ色白キ故名トス用中方胡粉ト同シ

一 燕紫ハ蘆柘木ニテ製シタル物胡粉ノ如ク塊リ紫色也用中方胡粉ト同シ

一 黄土ハ土也作り黄土ハ雌黄ニ朱ノ上清ヲ交シ物用中方胡粉ト同シ

一 紫土モ土也用中方黄土ニ同シ

一 生胭脂ハ支那產也綿ニ染シテ大輪小輪アリ水ニ漬シテ能絞レバ紅汁出ルルナリ膠ヲ用キス

一 雌黄ハ支那產也砂ノ塊リシ如キハ黄ノ色惡シ滑カナリ

物良シ皿ニ水ヲ入レ摺テ用ユ

一 藍臈ハ製シ六ヶ敷シ依テ製法藍臈ヲ求メ器ニ水ヲ入レ摺テ用ユ

一 金泥ハ皿ニ膠ヲ少シ入レ金箔ヲ指シ付テ其中へ入レ指先ニテ摺消シタル後水ヲサシ伸テ遣フ也

一 銀泥ノ銷シ方金泥ニ同シ但シ銀泥ハ年ヲ経ルト色変シ黒クナル故好マズ

一 膠ハ透膠上品ナリ器ニ水ヲ盛リ膠ヲ剪シ布ニテ漉テ遣フ

The Principal Mode of Colouring.

There are the six modes of colouring, of which the most important mode is that which is called *Zuinu Fushai* (Colouring according to different objects). That which is accurately coloured, is called *Gokusaiishiiki* (Accurate Colouring). That which is not so accurate, *Chutsaiishiiki* (Moderate-colouring) *shakuhichu* is lightly colored, *Unsaiishiiki* (Light Colouring). The ancient mode of the accurate colouring is mostly performed by daubing with the deep pigments after the first draught of a piece of ure, and by copying the folds in the dress with ink, and then the figures of garment are represented, and this is



called *Nurisakeshigoto* (*Daubing Made*) it may be done skillfully and easily, but as it is copied with ink after the colouring has been done, it loses its force and vivacity; therefore, now it is coloured by daubing all pigments except the parts copied with ink, and painting the folds and figures of garment, and thus it may ~~not be~~ *verdigis*, and the force should be. The mode of *Nurisake Saishiki* is used for the accurate colouring, but the pigments will be used lightly, for if they were deep, they would easily be fallen off. *Onisashiki* is made by putting the pigments on the line of ink, and copying the folds with brush. The brushing for the folds of garment in the Chinese picture is made by using the red pigment called *Shoenji*, and even in Japan it is also used for idols of Buddha, but it is not the proper painting. It must be careful not to be uneven in the colour. Though there are several *shiki* of *Gofun* (*chalk*), yet one called *Gangofun* is the best kind. It is used by rubbing it perfectly in the cup and then steeping it in water mixed with glue. Among vermilion, one called *komeishu* is brightly red in its colour and is produced in China. That which is produced in Japan is inferior in quality. The use is the same as *Gofun*. *Tan* is the oxide of lead, used as a red pigment, of which one called *kometan* is superior. The use is the same as that above mentioned. But in the course of years the colour becomes changed. *Konjo* (*Prussian-blue*) is the sand dug out of the silver mine. That brought from China is called *Hana-Konjo*, and as it is inferior in quality it is not used in the accurate picture. It is used for daubing by mixing glue. *Verdigis* called *Iwa-rokusho* is superior in quality. The use is the same as that of *Prussian-blue*. There is one kind taken out of copper, but it is inferior. *Ganjo* is a finer kind of *prussian-blue* whose colour is lighter. The use is the same as those above. *Iwabakuroku* (*Rock-white-verdigis*) is a finer kind of *verdigis*. As the colour is white, it ~~re-~~ covered its name. The use is the same as that of *Gofun*. *Bushu* (*Swallow-purple*) is a kind of red pigments, which is

made of the Sapan-wood. It is a clot like *Gofun*, and has the Purple colour. The use is the same as *Gofun*. *Kodo* (*yellow earth*) is a kind of earth, and there is one kind, which is made of *ganbege* by mixing the clear liquor of vermilion from which the sediment has settled. The use is the same as *Gofun*. *Shoenji* is a red pigment dyed in cotton, and the product of China. It is divided into two parts, the larger and smaller circles, which is used by steeping and pressing it in water to get the red colour like the juice of rouge but it makes no use of glue. *Ganbege* is a yellow pigment, and the product of China. There are two kinds, one is hard like sand, and has the light yellow colour, and another is smooth, and has the superior quality. It is used by rubbing it in a dish filled with water. The way of making the blue colour is very difficult. It is made by rubbing it in a vessel filled with water. The way of making the blue colour the gold dust with the finger into a dish filled with water. *Kindai* is made by putting the tip of the finger, and then pouring water. *Kindai* is a kind of silver pigment, which is made by rubbing the silver dust in the same way as *Kindai*, but after many years past, its colour is changed to dark, therefore it is not preferable. Glue is used by making its decoction in a vessel filled with water, and straining it through linen. The transparent glue is of superior quality.

○ドウサ引ノ事

一 彩色画ハ絹ニテモ紙ニテモドウサ地ヲ用ユドウサハ膠  
 ニ明礬ヲサシ入テ煎ジ能消シタル時布ニテ漉シ刷毛ニ  
 テ引也絹ハ主絹ヲ用ナルモ有リ



一墨ハ南都製ノ上品ヲ用エ膠弱ノ枯タル物好シ  
 一筆ハ大画ハ夏鹿毛ノ長キヲ用テ細画ハ冬鹿毛ノ短キヲ  
 用エ  
 一刷毛ハ冬鹿毛ノ五分ヨリ二寸五分ニ至ルドウサニハ中  
 廣ク毛先長厚キヲ用テヨシ  
 一燒筆ハ檜ノ上木ノ枯タルヲ用エ  
 一紙ハ唐紙ノ上等ヲ用テ卷物ニハ越前生ズキノ鳥子紙ヲ  
 用エ  
 一繪絹ハ生絹ノ糸ノ横豎搦ヒ節無ク用エ裏箔絹トテ薄キ  
 物アリ佛画ニハ時トメ用テ中ルモノ繪ニハ惡シ  
 右ハ西川祐信氏ノ言フ処曉齋先生ノ誂エニ因テ掲グ猶先  
 生ノ論ハ後ニ記ス

About Glazing Paper.

In the coloured picture, the glazed silk or paper is used. The way of glazing is to boil the glue and a little alum in a vessel, strain it through linen, and dash it with a brush. Raw silk is sometimes used for it. Sumi is the Japanese ink, of which the superior Sumi made in Nanto is preferably used. That which is dried, and contains a little glue is also preferable. Pencil is used for the large-picture as well as the fine-picture, but that made of deer's long fur in summer, is used for the former, and that of its short fur in winter, for the latter. Painter's brush is made of the deer's fur in winter, and has the length from five bu to two sun and five bu. That which is used for the glazed paper is made to be broad in the middle of fur, and long and thick in its point. Yaki-fude is a kind of pencil made of charcoal, which has the superior quality of the dried Reishin-

ispora Obtusa. Paper. The best Chinese-paper called Toshi is preferably used, and the raw Torinoko paper is used for the rolls of picture. Silk. The raw silk, whose length and breadth of thread are equal, and which has no joint, is used. There is also a finer kind of silk called Uranakugumi, and it is sometimes used for pictures of Buddha, but it is not preferable for the proper picture. The above items are the descriptions discovered by many famous and skillful artists, and moreover I certified by inspection for many years past, that they are profitable, and therefore I wrote them for the first learners. The above statement was told by Mr. Nishikawa Sukenobu, and was directed by Mr. Kyosai the painter, whose opinion will be mentioned afterwards. The larger box for a pair of pencils and pigments etc. costs 5.00. and the smaller box 3.00. The seller Inagaki Buhachi. No. 19, Sugachio, Asakusa, in Tokyo.



*[Faint, illegible text within a rectangular border on the right page of an open book. The text is mirrored across the page, suggesting bleed-through from the reverse side.]*







Kodak Color Control Patches

Blue Cyan Green Yellow Red Magenta White 3/Color Black



曉齋畫談

今南北宗唐画  
北宗狩野画

古巨勢土佐画  
四條浮世画

瓜生政和著  
河鍋洞郁画

