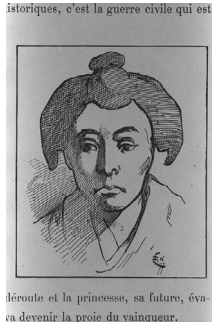
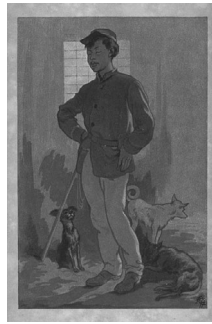




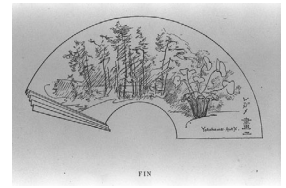
[三太(三吉)]



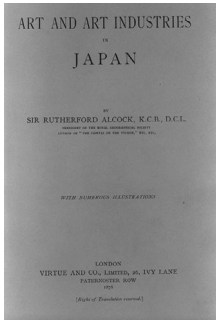
[重の井]



[警官と野良犬]



[章末飾り]



*Art and art industries in Japan*

Alcock, R.

日本の美術と美術産業 [工芸]

オールコック, R.

00011600



[一点一形, 鳥]



[鷹]



[章末飾り, 手・足・口で筆を操る人]

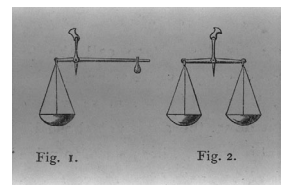


Fig. 1. Fig. 2.

図1 [竿秤] 図2 [天秤]

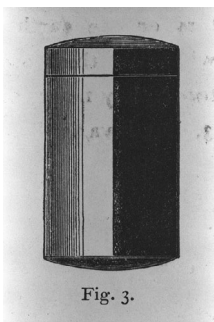


Fig. 3.

図3 [漆器の箱の模様]

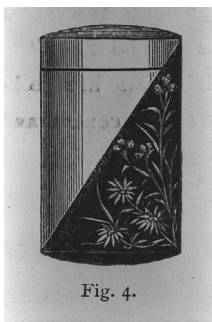


Fig. 4.

図4 [漆器の箱の模様]



Fig. 5.

mind to any diametrical division if it The equal division of a parallelog

図5 [漆器の蓋の模様]

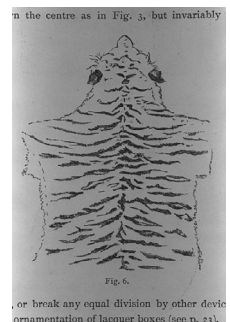


Fig. 6.

図6 [虎の皮, 完全な左右対称ではない]

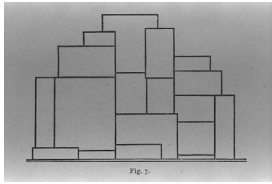


Fig. 7.  
 図7 [日本の飾り棚の区切り方、同一線上に同じ物が2つおかれることはない]

symmetry and a sense of harmony and order may be obtained by a balance of unequal parts on the two sides of a medial line.

The application of this by the Japanese may, perhaps,



Fig. 8.  
 図8 [団扇の絵、いろいろな形に区切られている]

will always be found to prevail, and so ingeniously adapted that it is productive of almost infinite variety. Here are two examples out of a hundred, taken at hazard, not as absolutely the best, but sufficiently illustrative. It will be noticed in Fig. 9 how elaborately

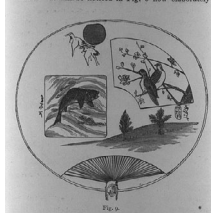


Fig. 9.  
 図9 [団扇の絵、いろいろな形に区切られている]

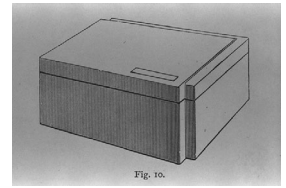


Fig. 10.  
 図10 [四角い箱でさえ外観上2つが一緒になったように直線がずらされる]

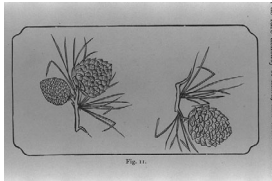


Fig. 11.  
 図11 [漆器の模様、同じ模様を繰り返さず位置もずらす]

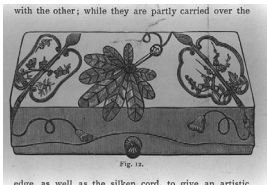


Fig. 12.  
 図12 [漆器の文箱]

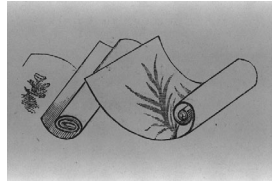


図13 [章末飾り、巻物]



図14 [章末飾り、花]

certain balance of unequal and dissimilar parts in odd numbers. Although Nature generally works on a fixed principle of development by which the two halves of a leaf are exactly the same, yet even in this there is occasionally



Fig. 13.  
 図13 [蘭の一種]

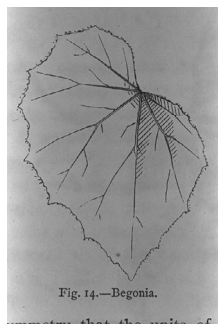


Fig. 14. Begonia.  
 図14 秋海棠 [葉]

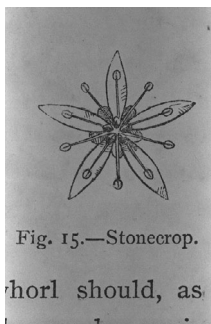


Fig. 15.—Stonecrop.  
 図15 ベンケイソウ

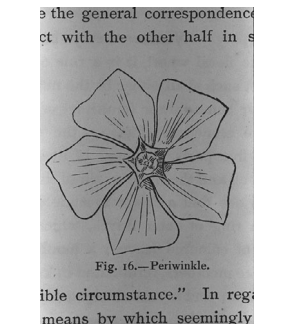


Fig. 16.—Periwinkle.  
 図16 ニチニチソウ

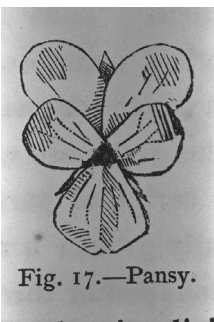


Fig. 17. Pansy.  
 図17 パンジー

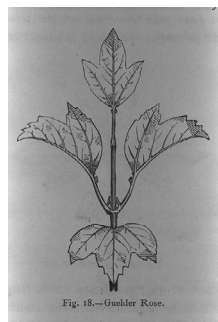


Fig. 18.—Guelder Rose.  
 図18 テマリカンボク

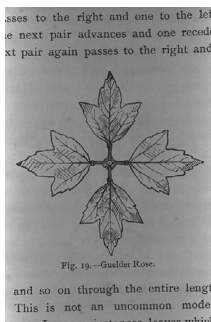


Fig. 19. Guelder rose.  
 図19 テマリカンボク

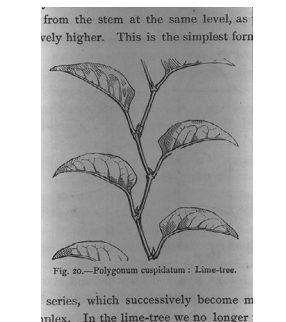


Fig. 20.—Polygonum cuspidatum : Lime-tree.  
 図20 イタドリ

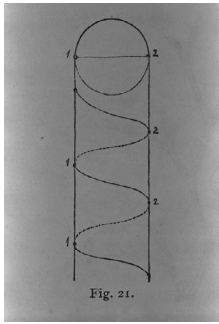


Fig. 21.

図21[ボダイジュの葉の位置]

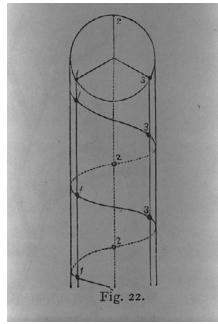


Fig. 22.

図22[イヌサフランの葉の位置]

and branches from stems, is continued. The observation shows that this branching



Fig. 23.

the foliage during the summer months alone plants present themselves

Fig. 23.

図23[卵楀裝飾の列形]

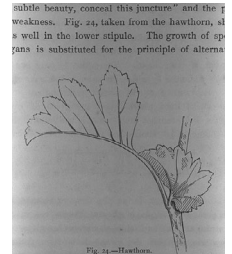
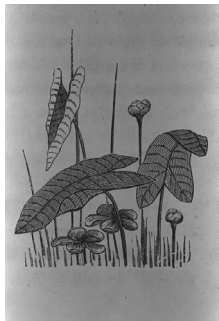


Fig. 24—Hawthorn.

Nature with one effort secures many ends, and in his ignorance and feebleness, is reduced to many converging means, to attain a single object. It is thus the forms of plants and all the parts

Fig. 24. Hawthorn.

図24 サンザシ



[章末飾り, コウホネ]

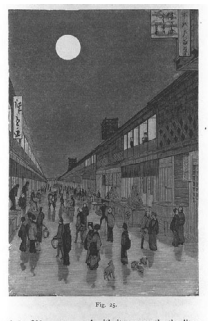


Fig. 25.

図25[東京の夜の光景]



[章末飾り, 草にとまる鳥]

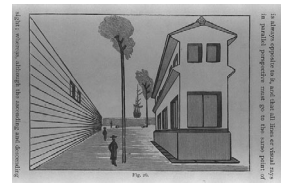


Fig. 26.

図26[遠近法による絵, 港風景]

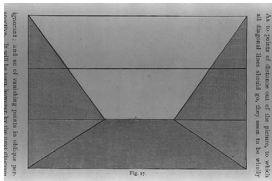


Fig. 27.

図27[遠近法による絵]



Fig. 28.

図28[遠近法による絵, 空を飛ぶ御所車]



Fig. 29.

図29[遠近法による絵, 千把(歯)抜きで脱殻]

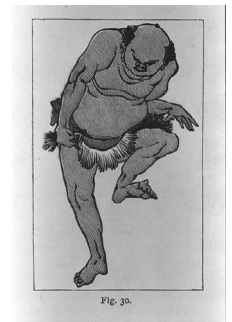


Fig. 30.

図30[人物像, 力士]

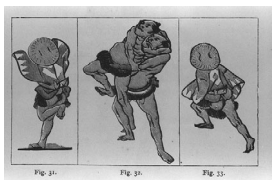


Fig. 31. Fig. 32. Fig. 33.

図31[雀踊り] 図32[相撲] 図33[雀踊り]



[章末飾り, 巻紙を読む人]



Fig. 34.

図34[美人画]



Fig. 35.

図35[姑が嫁の楽器の訓練を監督している]



Fig.36.

図36[姑が嫁をしかっている]



Fig.37.

図37[姑が嫁をじろじろ見ている]



Fig.38.

図38[嫁が姑に灸を施す]



Fig.39.

図39[路上の女たち]



Fig.40.

図40[女と用人]



Fig.41.

図41[障子の向こうを見る女]



Fig.42.

図42[孫の誕生によって嫁の存在を受け入れた姑]

with the moral that the son took the lesson to heart, and became a very learned man, leaving a great name behind him. Another group, of football-players (Fig. 44), is cleverly drawn.



Fig. 43.

Lastly, for there must be a limit here, Fig. 45 is an illustration of the poet's words, "One touch of Nature makes the whole world kin," and is otherwise full of the broad humour and grotesque exag-

Fig.43.

図43[孟母断機のご事に倣った絵]

street Arab, different in outward garb fro

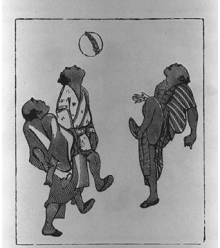


Fig. 44.

s of Paris and our own graceless urchin takably of the same genus. The pitiless

Fig.44.

図44[蹴鞠をする人々]



Fig.45.

図45[激しい風雨に遇った女]



[草末飾り、掃除する人]

ne reproduction of common expression, and story-telling,

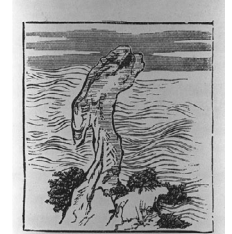


Fig. 46.

rtistic merit. In this direction

Fig.46.

図46[木]

they are capable. these, among other characterist

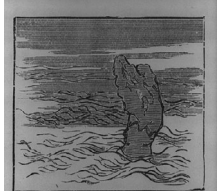


Fig. 47.

ncy for the discovery of human cks and trees and hills, such

Fig.47.

図47[岩]

ks and trees and hills, such Nature. Figures 46, 47, and



Fig. 48.

they have made no mark as grand scale; and have had

Fig.48.

図48[山]

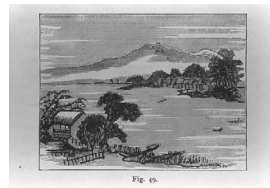


Fig. 49.

図49[川の風景]

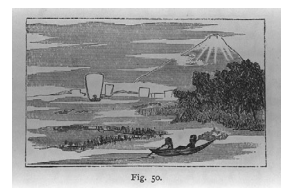


Fig. 50.

図50[富士山]

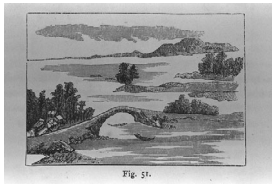


Fig. 51.  
図51[風景画]

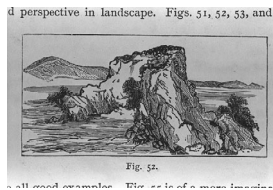


Fig. 52.  
図52[風景画]

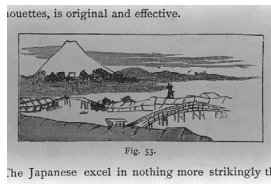


Fig. 53.  
図53[風景画]

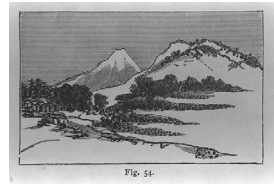


Fig. 54.  
図54[風景画]

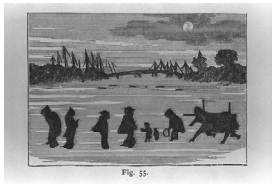


Fig. 55.  
図55[月夜の光景]

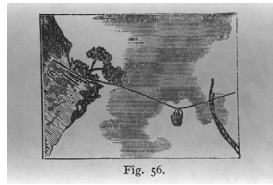


Fig. 56.  
図56[籠渡し]

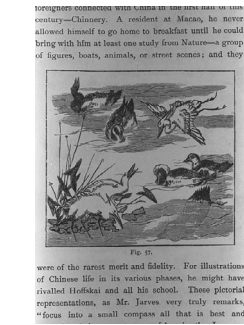


Fig. 57.  
図57[いろいろな鳥]

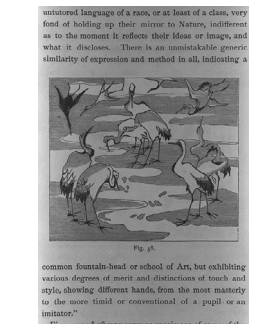


Fig. 58.  
図58[鶴]

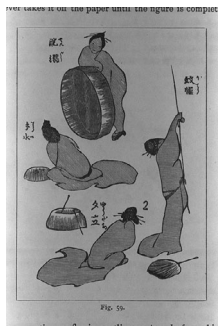


Fig. 59.  
図59[一筆描きの例：洗濯・手水・夕立・蚊帳]

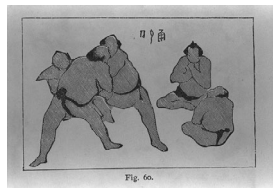


Fig. 60.  
図60[一筆描きの例：角力]



Fig. 61.  
図61[乱闘]

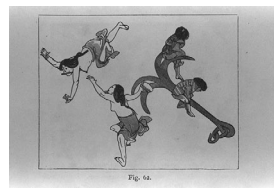


Fig. 62.  
図62[海女]



Fig. 63.  
図63[踊り]



Fig. 64.  
図64[飛脚]

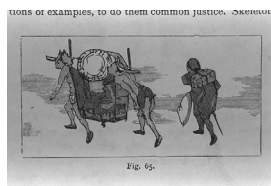


Fig. 65.  
図65[駕籠舁と駕籠に座る旅人と後を追う付き人]

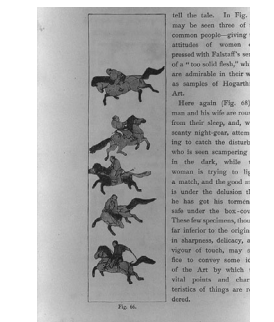


Fig. 66.  
図66[様々な動きをしている馬とその乗り手]



Fig. 67.  
図67[3人の庶民の女]

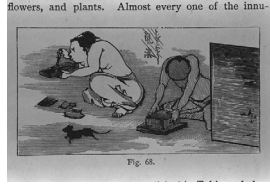


Fig. 68.  
図68[鼠に眠りからさまされた夫婦]

flowers will be readily recognized. The same observation applies to Fig. 70, in which various insects are skilfully and faithfully depicted.

But in nothing they attempt does the excellence of



Fig. 69.  
he Japanese in this faithful rendering of natural objects appear more skilfully than in birds. Fig. 57, already referred to, affords many good examples. Ducks in the water, and storks in flight or standing on the seely

Fig. 69.  
図69[草花の絵]

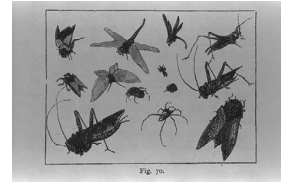


Fig. 70.  
図70[昆虫の絵]



[章末飾り、幼い子ども]

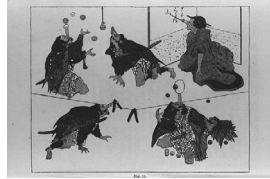


Fig. 71.  
図71[天狗の鼻芸]

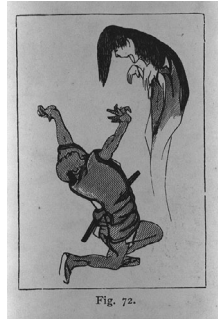
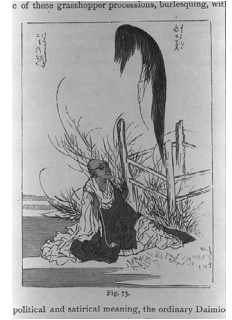


Fig. 72.  
図72[女の幽霊]



of these grasshopper processions, bartering, with

Fig. 73.  
図73[女の幽霊]



Fig. 74.  
図74[幽霊]



Fig. 75.  
図75[化物]



console him for her loss, and at such evidence of constancy.

the same subject reversed. Her

Fig. 76.  
図76[天女]



Fig. 77.  
図77[空氣の精]



Fig. 78.  
図78[木の精]

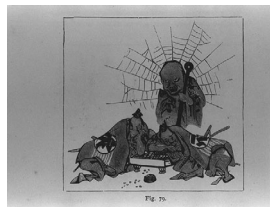


Fig. 79.  
図79[賭博の悪魔]

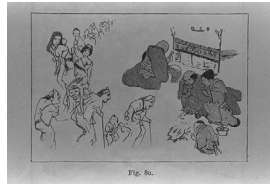


Fig. 80.  
図80[迎え火]

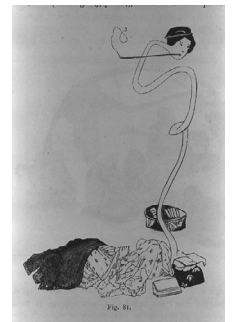


Fig. 81.  
図81[ろくろ首]



Fig. 82.

図82[ろくろ首・三ツ目など]

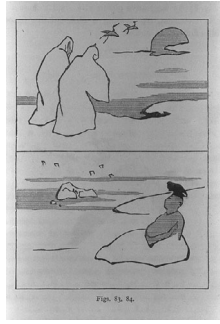


Fig. 83. Fig. 84.

図83[朝日を拝む老夫婦]  
図84[黙想にふける人と水平線]



[章末飾り, 鳥]

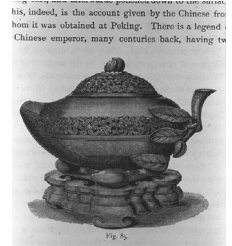


Fig. 85.

図85[中国の青銅の桃]

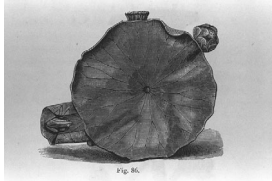


Fig. 86.

図86[日本の青銅の蓮]

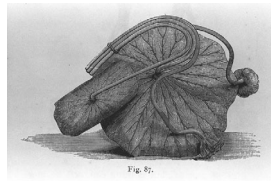


Fig. 87.

図87[青銅の蓮の裏側]



Fig. 88.

図88[青銅の蓮の形の燭台]



Fig. 89.

図89[青銅の鍾馗像]



Fig. 90.

図90[青銅の鍾馗像の裏側]

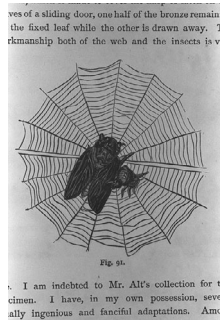


Fig. 91.

図91[青銅の蜘蛛の巣の形の引手金具]

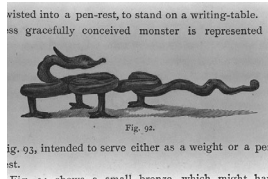


Fig. 92.

図92[青銅の龍のような蛇の形の筆かけ]

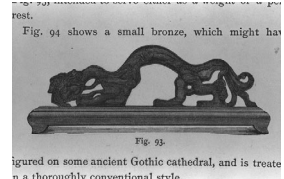


Fig. 93.

図93[青銅の文鎮または筆かけ]

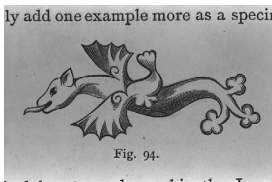


Fig. 94.

図94[小さな青銅製品]

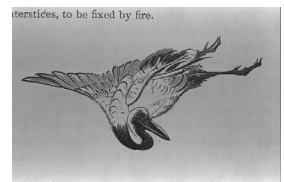


Fig. 95.

図95[青銅の小さな薬缶]



[章末飾り, 掛け軸を掛けている人]



[章末飾り, 鳥]



[章末飾り, 女]



Fig.96.

図96[象牙彫翁媪像の根付]



Fig. 97.

図97[象牙彫亀を持つ漁師像の根付]



Fig. 98.

図98[象牙彫三河万歳像の根付]



Fig. 99.

図99[象牙彫昔の武人像の根付]



Fig. 100.

図100[象牙彫雷神とその息子の像の根付]



Fig. 101.

図101[象牙彫雷神の根付]

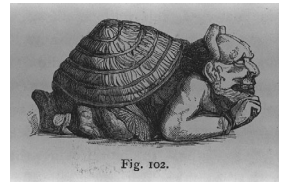


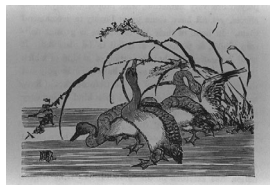
Fig. 102.

図102[象牙彫貝の下にうずくまる鬼の像の根付]



Fig. 103.

図103[象牙彫蓮と蛙の根付]



[章末飾り, 水鳥]

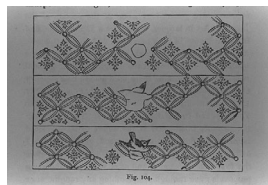


Fig.104.

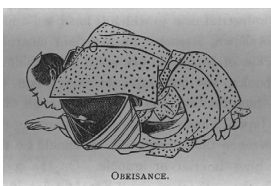
図104[箆箭の引き出しの装飾]

distinctly Japanese, Chinese, nor foreign, but a compound of all three, and wanting in the best characteristics of each. In the ornamentation of their lacquerware Japanese show a wonderful fertility of invention.



Fig. 105.

図105[漆器の角盆]



Obeisance.  
おじぎ