

Preface —Sixty-year development of the Daitokyu Memorial Library and *Jieziyuan huazhuan*

Keita Gotoh (1882-1959), the founder of Tokyu Corporation (Tokyu Dentetsu), became interested in collecting old transcriptions of Buddhist sutra halfway through his life, which was from the beginning of Showa era (around 1926), and in his final years, being fascinated with the tea ceremony, he dedicated himself to collecting manuscripts of Zen priests and tea utensils. As is well known, these collections above evolved into the Gotoh Museum today.

11 years before the establishment of the Gotoh Museum, which is about 60 years ago from now, on April 20th 1949 the Daitokyu Memorial Library was also set up by Gotoh. The unique name of the library commemorates separation of the prewar Tokyu Dentetsu, which won the nickname “Daitokyu (Great Tokyu)” because of a number of amalgamations done in the prewar period, and independence of five companies from the Tokyu Dentetsu due to the disposition of financial clique after the World War II: four present railway companies (Odakyu, Keiyou, Keikyuu and Tokyu) and the Tokyu Department Store.

A year before the foundation of the museum, as the essential part of the collection Gotoh bought “Kuhara Library” in bulk, which was deposited in Kyoto University Library then. “Kuhara Library” was a collection of classics mainly from Nara to Edo period owned by a powerful businessman of Kansai area, Husanosuke Kuhara, who asked Tsunashiro Wada to collect them. Wada was a dilettante and the chief of colliery, the Department of Agriculture and Commerce at that time.

Followed by “Kuhara Library”, Gotoh purchased 82 materials for studies on traditional Japanese poetry and ancient Japanese thought and culture, which were previously owned by Michiyasu Inoue, who was an ophthalmologist and a scholar of ancient Japanese thought and culture. Combining these purchased collections and the old transcriptions of Buddhist sutra, Gotoh launched the Daitokyu Memorial Library.

Jieziyuan huazhuan was added in the library in May 1959. It was ten years after the foundation. Though the library was established, Gotoh earnestly continued to purchase books and paintings, consulting experts in those areas. National treasures and important cultural assets, including fine ink paintings (e.g. The Sixth Zen Patriarch and Hanshan), were housed one after another. Unfortunately Gotoh passed away shortly before the opening of the Gotoh Museum next year. It was three months after purchasing *Jieziyuan huazhuan*, which was the very last collection in his life.

Although there is no need to dwell on the significance and the influence of *Jieziyuan huazhuan* on Oriental Art here, studies on this painting manual are still in an early stage. We are very glad to have the manual with inexhaustible attractiveness in all the three sets: the first to the third. This year we celebrate our 60th anniversary, filled with gratitude for all the people who supported the library. It would be a great pleasure to share this precious cultural heritage with more people by publishing the facsimile reproduction.

江戸美術愛好者待望の

精確な複製本

辻惟雄

(MIHO MUSEUM 館長・東京大学名誉教授)

清初刊行の『芥子園画伝』は、南宗画の手法を分かりやすく図解したものととして江南の南宗画愛好者に歓迎された。その影響が石濤のような大家にまで及んだことの実際は、西上実氏の研究によって知られる。

日本では十八世紀半ばに早くも模刻され、池大雅ら南画家のみならず、浮世絵師もまたこれに学ぶところが多かった。『北斎漫画』初集には『芥子園画伝』によった箇所が見られ、歌麿の錦絵の絵草紙屋店頭の景にも、この本が置かれている。浮世絵の生命ともいべき多色刷版画の技法も『芥子園画伝』に示唆を得て発達したものであった。

かくも重要な影響を及ぼした画譜ではあるが、成立事情を始め再版や複製などの実態は不明なままである。望まれるのは、現存する各種輸入本の中から、初版に最も近い完全な揃いを選出し、版心（柱）を省略しない精確な複製本を作ることである。

これに応えるものとして、大東急記念文庫蔵の一本が刊行される意義は大きい。この分野の権威である諸氏が解説に当たっておられる点も信頼できる。江戸時代絵画や江戸文化全般の研究・愛好者、中国の出版文化に関心を持たれる諸氏に広く推奨したい。

Jieziyuan huazhuan—A Faithful Reproduction Much-awaited by Edo Art Lovers

Nobuo Tsuji

MIHO MUSEUM, Director
Emeritus Professor University of Tokyo

The Jieziyuan huazhuan (Mustard Seed Garden Manual of Painting), first published in the early Qing period, was well-received by lovers of Nanzong hua art of Jia ngnan as the manual which comprehensibly illustrated the techniques of Nanzong hua painting. The fact that its influence reached far into the practices of great artists such as Shi Tao is known from research conducted by Minoru Nishigami.

In Japan, copies of the manual were shortly distributed in the mid 18th century, from which not only Nanga artists such as Ikeno Taiga but also ukiyo-e artists learned much. It has in no small way influenced prominent works including the famous Hokusai Manga and one of Utamaros' nishiki-e; in the former, there are excerpts specifically taken from the manual, and in the latter, the manual appears in a scene depicting a bookstore. It must also be noted that the polychrome woodblock print technique - considered the essence for ukiyo-e - owes much of its development to the Mustard Seed Garden Manual of Painting.

Regardless of its importance, many issues - such as process of compilation, republications, new editions - are still unknown. What is hoped for is to select the reprint that is most faithful to the first print among existing prints, and republish a faithful and unabbreviated version.

Answering to such a demand, the republication of the edition in the Daitokyu Memorial Library proves significant. Furthermore, cooperation from researchers who are specialized in the field only makes it all the more reliable. I safely and strongly wish to recommend it to researchers and lovers of Edo period paintings, Edo culture, and urthermore to anyone who is interested in Chinese publication culture.

A Comprehensive Collection of Chinese Painting Manual is Revived in Exquisite Form

James Cahill

Emeritus Professor
University of California, Berkeley

It is good and important news that the Daitokyu Memorial Library is publishing a facsimile reproduction of its set, said to be the best in Japan, of the *Jieziyuan huazhuan*, making this major work accessible to scholars and art-lovers. All three parts will be included: the first on landscape, published in 1679, the second on Orchids, Bamboo, Blossoming Plum, and Chrysanthemums, and the third on Birds, Flowers, and Insects, both published in 1701. This masterwork of pictorial color printing and didactic art will thus be opened to a much wider audience than ever before.

The importance of *Jieziyuan huazhuan* has long been recognized worldwide. A French translation was published as early as 1918; and a succession of Japanese scholars and artists have done valuable research and commentary on it. Students of Chinese painting know how heavily Qing dynasty artists depended on it, as both a text and a source of pictorial imagery and style. In Japanese art, the ways in which artists of the Nanga School such as Ikeno Taiga, as well as those of the Kano School and others, utilized it in their works for both style and imagery is well known to all students of Edo-period painting.

Now this beautiful and important work will become accessible as never before to all of us in a carefully edited and splendidly reproduced facsimile edition. This is cause for rejoicing.

中国画譜の集大成が色鮮やかに蘇る

ジェームズ・ケーヒル

(カリフォルニア大学バークレー校名誉教授)

大東急記念文庫所蔵の『芥子園画伝』は、日本にある最良の善本といわれるが、この重要な画譜を、複製によって研究者や美術愛好家が見ることができるようになるのは、大きな朗報である。初集の山水、二集の蘭竹梅菊、三集の花鳥草虫と全巻が揃う。この多色刷りの版画にして絵画教本の傑作が、初めて広く公けにされることになったのである。

『芥子園画伝』の重要性は、長い間世界中で認識されてきている。フランス語に翻訳されたのは1918年のことであり、一連の日本の学者や芸術家による価値ある研究や意見が、続いて生まれている。中国絵画の研究者は、清代の画家が、画論、視覚イメージ、様式にわたりこの画譜をいかに大きなよりどころとしたかを知っている。日本美術においても、池大雅のような南画家、狩野派他の画家たちが創作に活用したことは、江戸絵画の研究者が周知のところである。

今、この美しく重要な作品が、慎重に編集された見事な複製となって我々すべてが見ることができるようになろうとしている。実に喜ばしいことである。

東アジア絵画史研究必備の

書の刊行を喜ぶ

板倉聖哲

(東京大学東洋文化研究所准教授)

明末以降、出版物は爆発的に増加し、図像は氾濫した。爛熟した出版文化は美しい画譜をいくつも生み出した。『芥子園画伝』はその尤品であり、石濤ら著名な文人たちさえ図様を参考にした。日本でも池大雅ら南画家だけでなく将軍家から狩野派、北斎を初めとする浮世絵師に至るまで参照した、いわば中国図像のバイブルであった。それほど重要な存在で、共有すべき情報であるにもかかわらず、世界中に散在する版本は膨大で、詳細な比較は未だなされていない。今回の原寸・原色による善本の複製出版は待望された記念事業であり、これからの比較研究に欠かせない「ものさし」となることは間違いない。

In Celebrating the Publication of the Must-have book on the Studies of East Asian Art History

Masaaki Itakura

University of Tokyo, The Institute of Oriental Culture, Associate Professor

Since the late Ming period, the amount of publications skyrocketed and reproduced images flooded the peoples lives. The fully matured publication culture yielded thousands of beautiful painting manuals. The *Jieziyuan huachuan* is such one exquisite example, which respected literati, such as Shi Tao, referred to for their artistic practices. In Japan, the manual was considered a bible for Chinese painting, since not only the Nanga artists such as Ikeno Taiga, but also the Kano school and Ukiyo-e painters such as Hokusai consulted with it for the execution of their works. Despite its importance, which should be shared by many, various editions are dispersed throughout the world of which thorough comparative investigations are yet to be conducted. Thus, this republication of the close-to-the-original edition, in full-scale and its original color, is a much longed for project, and will no doubt be the foundation for future comparative research.

江戸文人の桃源郷

中野三敏

(九州大学名誉教授)

18世紀、真の成熟期を迎えた江戸文化の中核にあつて、その風気を一身に具現し得たのが文人と称ばれる存在である。基づく処は万卷の書籍、遊ぶ処は六芸の沃野。常にまだ見ぬ中華の山水、高士に想いを馳せ、詩文に書画に胸中の憧憬を吐露し、ひたすら“古の人、古の人”の高趣に涵つて自らをそれに擬し、以て理想とした。

その時、格好の規範として在り続けたのが、『八種画譜』『羅軒変古箋譜』『十竹斎書画譜』『芥子園画伝』等、明末・清初の画譜・画論であつたのは言う迄もない。中でも『芥子園画伝』はその尤品。南海・南郭・淇園・百川・大雅・蕪村・玉堂・文晁・竹田・華山の錚々齊しなみに、夢寐にも求め続けたに違いない。その最良の伝本が、今、眼前に在る。至福の賜物と言わずして如何ぞ。

Utopia of the Edo Literati

Mitsutoshi Nakano

Kyushu University, Emeritus Professor

In 18th century Japan, those who embodied and were at the heart of Edo culture were the literati. They accumulated and stored knowledge by perusing numerous written documents and pleased themselves with the liberal arts. The Japanese literati imagined the great landscapes and prominent figures of China and expressed their fascination and passion in their poetry, calligraphy and paintings. They endlessly immersed themselves in the sophisticated hobbies of the men of antiquity and aspired for their ideals through imaginary identification.

The optimal tools for their way into the minds of their Chinese exemplars were no doubt through the painting manuals and painting theories of the late Ming and early Qing periods; these included *Bazhong huapu* (*Eight Assorted Manual of Painting*), *Loxuanbian gujianpu*, *Ten Bamboo Studio Manual of Calligraphy and Painting* and the *Mustard Seed Garden Manual for Painting*. Among them, the most outstanding and exceptional was the *Mustard Seed Garden Manual for Painting*. Artists such as Nankai, Nankaku, Kien, Hyakusen, Taiga, Buson, Gyokudo, Buncho, Chikuden, and Kazan without doubt must have adamantly pursued its teachings even in their dreams. This important manual is making its appearance right before us. We cannot go without saying how fortunate we are to have this excellent copy of such an extraordinary text book.

大東急記念文庫所蔵『芥子園画伝』シリーズの価値

小林宏光（上智大学教授）

東洋美術史上にもっとも重要な画譜は、清代初期の康熙年間（一六六二—一七二二）に初版本が上梓された木版多色刷りの『芥子園画伝』シリーズである。本来の『芥子園画伝』は、初集（二六七九初版）の山水樹石譜、二集（一七〇一初版）の蘭竹梅菊譜、そして三集（一七〇一初版）の草虫花卉、翎毛花卉譜をいう。はじめての体系的な山水画譜として作られた初集以下、それぞれのジャンルの絵画の画論、歴史を説き、制作法を図文で説明し、また実制作の手本となる完成構図を示す絵画教本であり、明末に完成した多色刷り技法を駆使した鑑賞すべき版画作品でもある。中国の画家ばかりでなく、江戸時代以来、広く日本の画家たちが、制作の理論と実践の両面で大きなよりどころとした画譜である。

芥子園の書名は、初集の企画者、出版者であり、通俗文学の発展に寄与した杭州の李漁（一六一一—一八〇頃）が、南京にもうけた別業の名に由来する。最晩年の李漁の意向を受けた娘婿の沈因伯が、出版の労を担い、図文の編纂をまかされたのは、南京の少壮の画家王概（一六四五頃—一七〇五以降）である。ときが経ち、初集の初版刊行から二十余年、続編を待望する声にようやく応え、沈因伯の出资と王概、王著、王臬三兄弟の作画、編纂によって『芥子園画伝』二集、三集が完成し、世に出る。

初集、二集、三集は、いずれも初版刊行の後、『芥子園画伝』の名をそのままに、重刻本、増訂本が、ことなる版元から民国期にいたるまで続々と出版された。遺存例は膨大な数にのぼり、所蔵先も中国はもとより、日本、欧米諸国にわたる。ただし、康熙初版本はきわめてまれで、その確認は、各種重刻本の特定とあわせ、今後の国際的な悉皆調査を待たなければならぬ。早期に刊行された全巻が一箇所に残る例は、またきわめて少ない。

大東急記念文庫所蔵本は、初集、二集、三集の全巻が完好な形で揃う。少なくとも初版の姿に最も近い早期の刊本とみられる。保存状態が良く、『芥子園画伝』の全貌をうかがい知るに格好な、貴重図書である。

尚、大東急記念文庫所蔵本の旧蔵者は、近代中国の著名な蔵書家、刻書家の陶湘（一八七〇—一九四〇）である。清朝末期に浙江省で府の行政長官を勤め、辛亥革命後は、実業界で活躍したが、退休後の一九三三年には、故宮図書館編集書目の作成を任されている。東方文化学院京都研究所（京都大学人文科学研究所漢字情報センターの前身）の蔵書の基幹となった漢籍は、その旧蔵書である。明末清初の有力画家たちによる版画の復刻を含む『喜咏軒叢書』や製墨に関する歴代の貴重書を集め、精刻の挿絵版画とともに復刊した『涉園墨萃』の編者として中国版画史上にも確かな足跡を残している。

Significances of the Mustard Seed Garden Manual of Painting in the Collection of the Daitokyu Memorial Library

Hikomitsu Kobayashi

(Sophia University, Professor of Art History)

One of the most prominent painting manuals in the history of Eastern art, is *Jieziyuan huazhuan* (the *Mustard Seed Garden Manual of Painting*), an assembly of polychrome woodblock prints first published during the reign of the Kangxi Emperor (1662 - 1721) in the early Qing dynasty. The original *Mustard Seed Garden Manual of Painting* consisted of the first set (first published in 1679) dedicated landscape painting, the second set (first published in 1701) to Orchid, Bamboo, Blossoming Plum, Chrysanthemums, and the third set (first published in 1701) devoted to the Birds, Flowers and Insects. Developing from the first set, which is the earliest systematic landscape painting manual to be created, the whole compilation has sought to analyze the theory and history of painting of each genre, and to explain the painting methods by use of text and illustrations. In addition, it is a textbook which provides instructions for exemplary compositions useful for the actual execution of a painting. *Jieziyuan huazhuan* has taken full advantage of the polychrome print technique which reached its apex in the late Ming dynasty for which it truly is to be appreciated as fine art. Not only did the Chinese painters rely on the manual, but also Japanese artists since the Edo period greatly absorbed both the theoretical and practical lessons from it.

The manual's title, *Mustard Seed Garden*, is derived from the name of the garden that Li Yu (c. 1611 - 1680) managed in Nanking, who supervised and initiated the publication of the first set and also contributed greatly to the development of popular literature. Li Yu's son-in-law Shen Yinbo, upon taking over Li Yu's project, shared the load for publishing the first set, whereby, a young and upcoming painter Wang Gai (c. 1645-after 1705) was hired to compile the text and illustrations. After nearly twenty years since the publication of the first set, the second and the third sets were published responding to the mounting request from the audience. They were compiled and illustrated by Wang Gai, and his brothers Wang Xi and Wang Nie under the patronage of Shen Yinbo.

After the first publication of the first, second and third sets, the manual kept its initial title, *Jieziyuan huazhuan* of which numerous reprints and new editions were published into the period of the Peoples Republic of China. Existing versions are uncountable and distributed into various collections within China, Japan, the United States and European countries. However, the original version of the Kangxi period is extremely rare and its discovery, alongside the remaining reprints, awaits the completion of a thorough and international research.

While it is usually a rare case that all the thirteen volumes of the entire three sets are gathered in one location, the manual in the collection of the Daitokyu Memorial Library consists of all the first, second and third sets, and is considered to be the earliest edition among those in Japanese collections. It is in excellent condition and is an extremely valuable book, ideal for a deeper and more comprehensive understanding of *Jieziyuan huazhuan*.

The former owner of the manual in the Daitokyu Memorial Library is Tao Xiang (1870-1940), a prominent book collector and woodblock printed books maker of modern China. He served as the magistrate of Zhejiang province during the late Qing period, and after the Chinese Revolution in 1911, he was active as an entrepreneur until his retirement in 1933. Upon retiring, Tao Xiang was entrusted with the archival management of the National Palace Library in Beijing. His collection of Chinese books became the cornerstone of the Kyoto University Institute for Research in Humanities, Documentation and Information Center for Chinese Studies collection, formerly the Toho Bunka Gakuin (Kyoto Research Institute.) While being a collector of late Ming and early Qing rare books, Tao Xiang also directed the republication of those valuable books in his collection, such as *Xiyongxuan conshu* and *Sheyuan mocui*, which were especially notable for its meticulous woodblock illustrations. Through such activities, Tao Xiang made priceless contributions to the study and history of Chinese prints.