

Japan, its history, arts and literature (Volume 7)



This historic book may have numerous typos, missing text or index. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. 1902. Not illustrated. Excerpt: ... Appendix Note I.--Lit., a placed thing that is to say, an object of art, such as a vase or statue, serving merely for ornamental purposes. Note 2.--Pronounced Go Dashi, according to the Japanese sound of the same characters. Note 3.--The greatest of these men whose names are household words in Japan, were Li Lung-yen (Japanese Ri Riumin), Ma Yuen (Japanese Bay en), Muh Ki (Japanese Mokkei), Hia Kwei (Japanese Ka-Kei), and Ngan Hwai (Japanese Ganki). Note 4.--For detailed lists of Chinese artists of the Yuan (1260-1367), Min (1368-1646), and later eras the reader is recommended to consult Dr. Anderson's Catalogue of Japanese and Chinese Paintings in the British Museum. Note 5.--The prelate Kukai is recorded to have carried from China in the year 806 no less than thirty-six paintings of supernatural scenes as well as portraits of patriarchs, and other priests enriched their country to an almost equal extent in the same century. Note 6.--Every collector knows these maki-mono, or pictorial scrolls. Sometimes the long series of pictures told their own tale, but generally the drawings served only to illustrate a chapter of history or legend written in their intervals or on their margins. Note 7.--It will be observed that this record assigns to woodengraving in Japan an antiquity nearly six hundred years greater than that attributable to the beginning of the art in Europe. Note 8.--Dr. Anderson assigns 1700 as the time when colourprinting began in Japan, and Mr. S. Tuke has fixed the date at 1710. But the most exhaustive researches assign it to about 1740. Note 9.--Literally brocade picture, but the term nishiki (brocade) had long been used in Japan in the sense simply of

manycoloured. Another term originally applied to these pictures was suri-mono (print)...

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