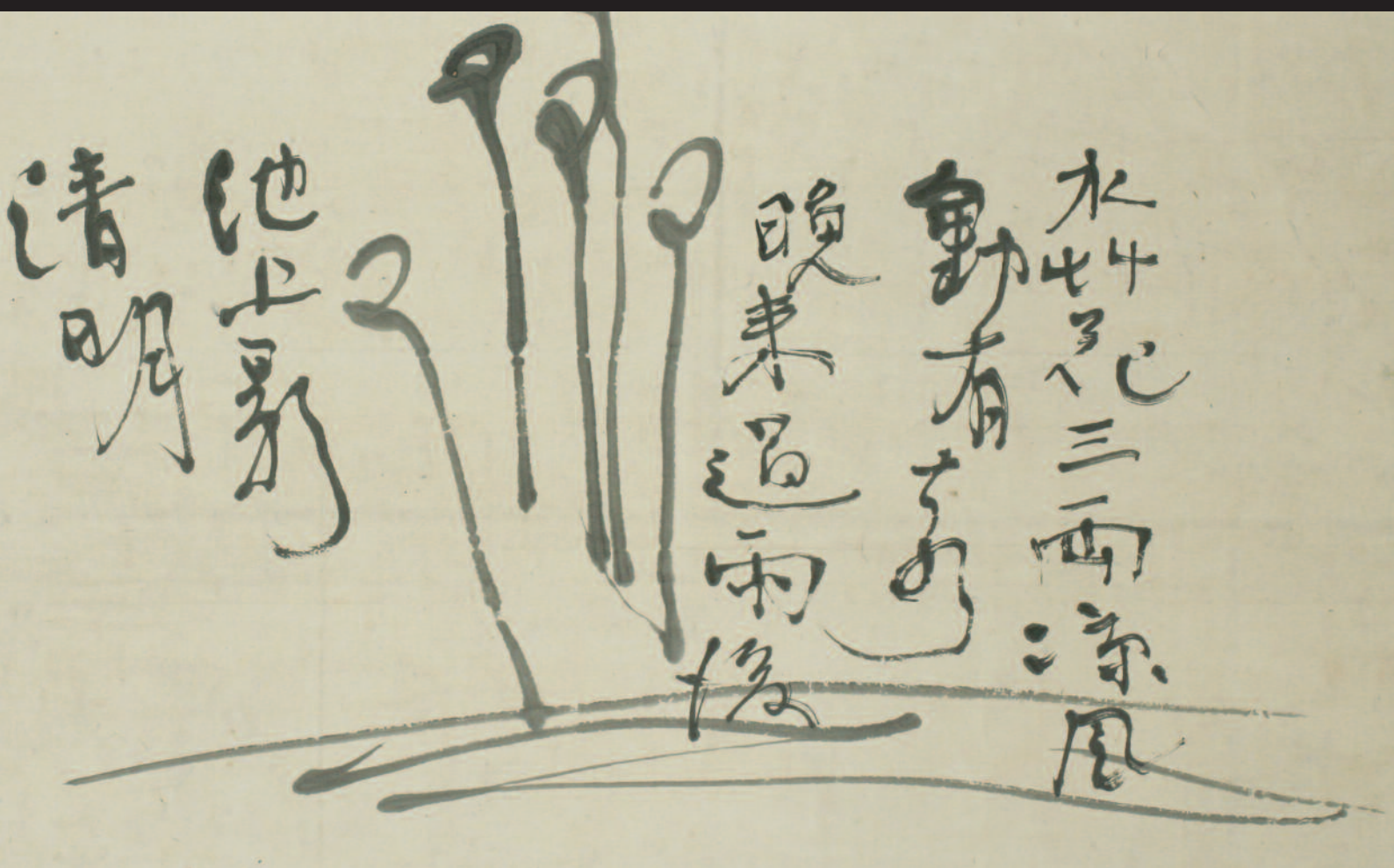


Oranda Jin *Taiitsu*

Japanese paintings by

Murase Taiitsu (1803–1881)

with an introduction by Stephen Addiss





Oranda Jin

Japanese paintings and painters' pottery

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We are proud and happy to have the opportunity to realize an exhibition about this wonderfully individual and eccentric artist of 19th-century Japan: the poet-painter and commentator of his time Murase Taiitsu (1803–1881).

He first came to my attention many years ago when I added *A Japanese eccentric, the three arts of Murase Taiitsu*, the catalogue by Stephen Addiss, to my bookshelf, and I was immediately drawn to him. I was not only attracted by the freedom and humour of Taiitsu's work, but also felt that his historical message, political engagement, and his irony – which I think is quite a rare phenomenon in Japan – made him even more special. An odd man out.

His work gives the impression of total spontaneity, and of course in a sense it is. Nevertheless, all of it was preceded by careful study, and a painstaking search for the right composition, to which, once found, Taiitsu remained faithful.

I am grateful to Stephen Addiss, for his stimulating enthusiasm, and for writing the introduction to this catalogue, which then forced me to take the subject more seriously than I would have done otherwise. Thanks Stephen!

My mainstay, Henri Kerlen, thank you for your translations and comments. Elmer and John, many thanks for your support, and Robert, thanks for getting me back on track and for making another one of our catalogues – again, I think, one to be proud of. Anna, you do not like to be mentioned, but still: thank you.

*Jon de Jong
July 2015*

Murase Taiitsu: an introduction

Stephen Addiss

It is now 36 years since I prepared the first Taiitsu exhibition and catalogue outside of Japan (*A Japanese eccentric: The three arts of Murase Taiitsu*), and I am very pleased that Jon de Jong is now preparing the second. Even in Japan, Taiitsu (also pronounced Taiotsu) is not very well known outside of his home town of Inuyama, but there he is a hero; his paintings and accompanying objects are displayed in Inuyama Castle, including his reading glasses and inkstone, and also a copy of the catalogue mentioned above.

Although he remains somewhat obscure in other areas of Japan, there is a vitality and joy in Taiitsu's brushwork, both in painting and in calligraphy, that distinguishes his work from that of other scholar-painters, and that has proved very appealing outside of Japan. I hope that this second exhibition will allow more museums and collectors in the West to appreciate his lively, energetic, and idiosyncratic works.

Taiitsu was born to a farming family in Kozuchi (now Mino City), north of Nagoya, in the seventh month of 1803. He was a second son, but after his elder brother died in 1807, Taiitsu became the family heir. He first studied Buddhism, Confucianism, and literature at the local Soto Zen temple, and then in 1821 Taiitsu moved to Nagoya for further study. His uncle Murase Tōjō (1791-1853) was a friend of the great scholar Rai San'yō (1780-1832), and through Tōjō's introduction, Taiitsu was eventually able to become a pupil of this famous historian and literatus, in part by claiming that he wished to follow the path of literature. Attending this Kyoto school was a crucial event in Taiitsu's life, and there are several interesting anecdotes about his studies with San'yō.

One story tells how San'yō, when seeing his pupil sleeping at his desk, threw an inkstone at him. Taiitsu never dared to nod off again. Another anecdote recounts how San'yō's close friend Shinozaki Shōchiku (1781-1851) came to visit one day. The two literati, strolling in the countryside, allowed Taiitsu to accompany them. San'yō asked his pupil to cook a red snapper, so Taiitsu cut the fish into pieces and boiled them in a pot without first cleaning off the scales. Upon tasting the result, San'yō knitted his brows and scolded Taiitsu, who aptly replied that he had learned everything that San'yō had taught him, but he had never been instructed how to cook! A more serious problem occurred when Taiitsu spent all the money his family had sent to him in the Gion red light district of Kyoto. When his uncle Tōjō said he would withdraw Taiitsu from the school, San'yō replied that the young man had some merit and deserved one more chance. San'yō

also suggested that future money be sent to him for safekeeping.

After San'yō died in 1832, Taiitsu returned to Kozuchi as his uncle's assistant teacher; five years later he moved to Nagoya to open his own Confucian academy. Because he disliked the way Confucianism was 'sold' at local government schools, he allowed his students to pay what they could. A successful teacher, he was invited in 1844 to serve as the Confucian scholar for the Yōdōkan, the Nagoya academy of the Naruse clan. He made three requests of the chief retainer: being allowed to wear samurai robes when lecturing before the lord, being allowed to smoke, and being allowed to fart. The latter came from his fondness for *satsuma imo* (sweet potatoes); the retainer laughed and agreed, and Taiitsu ended up teaching at the Yōdōkan for more than twenty years.

Devoted to studying and teaching Chinese poetry, in 1849 Taiitsu invited his students to help him produce a compendium of 1,500 Chinese verses called the *Yogaku shisen*. Modeled upon a Sung dynasty compilation, this work emphasized poems about nature and daily life. Four years later, Taiitsu published a selection of poems by Kan Sazan (Chazan, 1748-1827), a leader in the new, more personal style of Japanese *kanshi* (Chinese-style) poetry that was based upon Sung and Ming, rather than Tang dynasty models. Taiitsu's own poems, many of which had been composed during his years of teaching in Nagoya, were gathered and published in 1878 as the *Taiitsudō*.

Taiitsu also wrote a preface for a satiric book about sexual matters, the *Daitō kigo* (*Great eastern bedroom talk*) that soon became taboo and is now very rare. To get an idea of the content, the question is posed whether eating or sex was more important. The answer was that one must eat every day, but one might have to wait three years for sex. Unlike other Confucians, Taiitsu also inscribed paintings of courtesans and composed a few poems of his own referring to sex through the metaphor of clouds and rain. He also wrote how he recalled the pleasures of the Gion fifty years earlier; these were now just "the dreams of a cold and lonely white-haired old man".

Although he held an honourable scholarly position in a major city, Taiitsu missed living in a natural setting. One of his poems makes clear how he enjoyed the act of painting as a means of evoking the world of nature:

*Past fifty years old, my spirit is not at rest;
I'm still confused, and my hair is mottled with white.
Living in the city for ten years as though in the countryside,
I play with the brush every day to bring forth mountains.*

Taiitsu's ink paintings generally follow the Nanga (literati) tradition, supported by his ideology as a Chinese-style scholar. His works are more overtly eccentric than those of professional Nanga masters because of his strongly individualistic and somewhat anti-authoritarian personality, and also because he could paint for his own enjoyment rather than expecting to sell his works. Taiitsu was well aware of the unconventional nature of his art, and inscribed several landscape paintings, including two in this exhibition, with the following quatrain:

*All the methods that restrict man don't apply to me,
What you see in this painting is my natural place.
Where peaks and ridges pull back, there is some elbow room;
Pale ink penetrates the forest, and distant mountains emerge.*

Taiitsu reiterated his attitude towards painting as an act of personal expression, sometimes difficult to achieve, in several other poems. For example, he inscribed on one of his landscapes:

*Clouds and mist have been in my breast all my life,
And the transmission of painting has never been blocked;
Yet who knows what unexpected results appear?
I painfully paint mountains, but only vagrant peaks appear.*

Other excerpts from his poems show a similar expression of the literati persona:

*Directly copying clouds and mist from within my breast,
I have no desire to climb the hills and peaks of professional artists.
Painters contend over brush and ink, but who can climb the hills
and peaks within?
I'm proud that my scholarship comes first and landscapes afterwards.*

Painting seems to have been secondary to Taiitsu during his days as a Confucian scholar, since he was primarily devoted to teaching. He was famous for enlivening his lectures with local dialect and humour, and for puffing on a pipe so constantly that students became accustomed to clouds of tobacco smoke. His continuing fondness for sweet potatoes caused him to pass wind noisily, even in front of important officials (one of his seals says "fart master"). He did not drink alcohol, however, so he wrote that his odd behavior had no excuse:

*My years pass sixty, but I have accomplished nothing,
I swallow my ambitions, give up all hopes.
I don't drink, yet seem crazy; how would I be if fond of wine?
I'm just an old man full of crisscross ideas.*



Cat. 20.

A scholar and teacher all his life, Taiitsu did not try to become involved in the political struggles at the end of the Tokugawa era. As a pupil of Rai San'yō, whom he revered throughout his life, Taiitsu certainly must have been loyalist in his sympathies. In fact, he created a number of paintings, poems, and calligraphy scrolls based on the story of the early 14th-century Emperor Go-Daigo who attempted to exert imperial rule during an age of warrior control over Japan. Despite his personal feelings, Taiitsu stayed out of the governmental struggles of his day; nevertheless, his life was affected by the result.

*I studied literature a little, but returned empty;
Now I shamelessly wear a Confucian's robe.
Living in a small town, I cannot compete for leadership—
I yield to the young warriors.*

In 1868 the Yōdōkan was merged with the official academy of Inuyama, the Keidōkan, and in 1870 Taiitsu moved to Inuyama to become its resident Confucian scholar. With the abolishment of the feudal system, however, such schools lost their support, and the following year the Keidōkan was closed. While many Confucians became involved in the new government, Taiitsu retired.

Taiitsu and his family, never wealthy, were now very poor. He earned a meagre living through private teaching, but he had to rent out his house to a merchant as a salesroom. Taiitsu taught his classes under a tree, and became known more and more as an eccentric. He loved to paint as the spirit moved him, whether or not the occasion was appropriate. He spontaneously depicted bamboo on his daughter's new wedding *tansu*, causing her to weep, but at the wedding banquet he behaved even more oddly. Feeling the urge to paint, he went upstairs to the bath-room, stuck toilet paper on the walls with ink, and painted bamboo complete with signature and date. His son-in-law was upset, but the wedding guests went one by one to the privy to see the result and decided it was a masterpiece.

Like most literati painters, Taiitsu often painted landscapes, drawn from his imagination rather than directly copied from nature. He boldly emphasized the basic elements of mountains and trees, while leaving significant empty spaces to suggest water and the sky. In addition, he frequently sketched one or more small human figures, universalized rather than specific, strolling, drinking tea, or just enjoying the scene. By the skillful use of forceful dark ink in some areas, most often trees, and lighter ink in others, usually mountains, he was able to create notably strong compositions. These were enhanced by his contrasts of sharp black lines and softer grey wash, as well as a variety of tonalities, sometimes in single brushstrokes. The result is that his landscapes are alive and breathing, rather than static.



Fig. 1. Murase Taiitsu (1803-1881).

Taiitsu also painted plant and animal subjects, but he was unusual among scholar-artists in that at least half his paintings feature specific human figures. Rather than portraying the Chinese sages or poets of the literati, he depicted famous personages from Japanese poetry and history such as Saigyō, Bashō, Sen no Rikyū, Nawa Nagatoshi, Kusunoki Masashige, Bingo Saburō, and Ōishi Yoshio.

A fine example of Taiitsu's painting of historical figures is that of Emperor Go-Daigo's devoted follower Kusunoki Masashige (1294-1336) saying a final farewell to his 10-year-old son Masatsura (1326-1348). The armour-clad warrior leans down towards the smaller figure, and both his pose and facial expression suggest his sorrow without any excess emotionalism unbecoming to a samurai.

*Entrusted by the Emperor with a mission that would cost him his life,
He was not like other men who steal away when favors have ceased;
His great action, rare at any time, makes men weep,
Having put on his armor, he now must part with his son.*



Cat. 17. Sakurai Station (Kusonoki Masashige parting from his son at Sakurai)

The rich inktones in the painting and the vibrant calligraphy above it make this one of Taiitsu's strongest figural works.

For a painting of Bashō, Taiitsu transformed a haiku by the master into a Chinese-style quatrain. The original has only ten words in Japanese, a few more in English, and since the name Bashō literally means 'banana plant', it is also Bashō in the storm:

<i>bashō nowaki</i>	<i>banana plant in the storm—</i>
<i>shite tarai ni ame wo</i>	<i>I listen to the rain</i>
<i>kiku yo kana</i>	<i>on the tub at night</i>

Taiitsu's poem specifies what was left unspoken in the haiku, and here the rain only arrives half-way through the quatrain:

*The wind rips the banana leaves up, down, and sideways,
But as yet no rain accompanies this lonely feeling.
Then, as evening deepens, I move my seat to avoid leaks from the roof;
From the bottom of my tub, from time to time I hear the sound of
raindrops.*

In addition to well-known figures, Taiitsu also occasionally painted everyday people, such as begging monks. During the Tokugawa era, Buddhism had often been scorned by Confucians, and now in the early Meiji period it was considered obsolete by many reformers. In one of his scrolls, Taiitsu gently satirized monks by portraying them with an element of caricature. However, his inscription makes clear that Taiitsu had sympathy for them and their difficult life:

*With only their begging bowls they travel to the far horizon,
When do they ever sigh and complain?
It's absurd for a Confucian to gnash his teeth—
Who eats to the full, and who goes cold and hungry?*

The brushwork of this painting is typical of Taiitsu's figure studies. He typically used lively, unmodulated (even-width) lines with a few areas of tonally varied wash. The calligraphy, done with the same brush as the painting, continues the free and energetic movement, so that both the words and the figures convey a spirit of movement and dance. Despite Taiitsu's own difficult life, he thus expressed his unique humor and vitality.

Taiitsu also depicted Ōharame, the humble women of Ōhara who traditionally carried firewood on their heads into Kyoto. He portrayed them with lively brushwork, a full range of inktones, and a slight touch of humor. Their faces, rendered with a bare minimum of



Fig. 2. Begging monks

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

93.3 x 32

何曾	<i>Begging monks</i>
一鉢天涯客	<i>With only their begging bowls they travel to the far horizon</i>
何曾發慨歎	<i>When do they ever sigh or complain</i>
儒生妄切齒	<i>It's absurd for a Confucian to gnash his teeth:</i>
孰飽孰饑寒	<i>Who eats to the full, who goes cold and hungry (Addiss)</i>
Comp. Sōjin '83, p. 9	

The poem reflects Taiitsu's ideas as a Confucian about the Buddhist clergy: they are well fed, but nevertheless always asking for more. After 1872 monks were forbidden to go on traditional begging rounds (Seo, Zenmi 2011, p. 12).



Fig. 3. Ōharames

Signed: *Taiitsu nanajūhachio heidai*, 太乙七八翁併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

126 x 31

八瀬小原女子戴薪図「大原女」	
木綿襖白喚声柔	<i>Wearing simple white cloth, they call out gently,</i>
高戴束薪肩讓頭	<i>Carrying bundles of firewood on their heads instead of their shoulders.</i>
銀闕瑤台金粉地	<i>In this place of silver palaces, jasper terraces, and gold dust,</i>
野装楚楚亦風流	<i>Their graceful rustic dress is also elegant. (Addiss)</i>
cf. Sōjin '83 p. 4; Sōjin '88 # 31; Ichinomiya # 28	

Ōharames are the young women from Ōhara who brought firewood into Kyoto, a two-and-a-half hour journey on foot each way.

dots and short brushstrokes, are full of rustic spirit, but Taiitsu found their modest garments to be as praiseworthy as the luxurious splendors of Kyoto:

*Wearing simple white cloth, they call out gently,
Carrying bundles of firewood on their heads instead of their shoulders.
In this place of silver palaces, jasper terraces, and gold dust,
Their graceful rustic dress is also elegant.*

Painting for his own enjoyment, Taiitsu maintained his scholarly persona until his death in Inuyama in 1881. His landscapes and figure studies were not taken very seriously during his lifetime, but local people found them more valuable after his death. It is said that his daughters, living in poverty, would rent out Taiitsu's seals to his former pupils who copied his paintings, so the detection of forgeries is particularly difficult, but the finest works can be authenticated by their controlled but freely personal brushwork.

While Taiitsu's art has only gradually become more popular in other areas of Japan, in Inuyama he remains a beloved figure. During my studies of his life and art I was treated very well by the local populace; everyone was delighted that Westerners would be able to see Taiitsu's works. A year after the exhibition, I went back to Inuyama to visit and thank those who had helped me, and I found a welcoming committee waiting at the railroad station. Much to my dismay, they informed me that I was now to give a lecture on Taiitsu to the local Taiitsu fan club, and I was whisked to a large room in a business office. Since I had not prepared for this, I was quite nervous until I saw that several people had brought along their Taiitsu paintings and calligraphy. Therefore, instead of trying to give a lecture, I enjoyed unrolling the scrolls and chatting with their owners, and the conversation soon widened; everyone seemed to have a good time. It was refreshing to discover that club members included the local historian Yoshida Gyōichirō, grade-school and high-school teachers, the town's fire chief, its sanitation inspector, the abbot of a local temple, a group of housewives, and a taxi driver. Taiitsu, at least in Inuyama, had become an artist for everyone, and I'm sure he would have found that the highest possible compliment.



1. Mount Fuji

Signed: *Taiitsu nanajūbachō heidai*, 太乙七十八翁併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶、白雪

winter 1881

43.4 x 65.5

題富岳圖

At a picture of Mount Fuji

英雄爭戰賭山川

Heroes fought wars and conflicts among themselves over mountains and rivers:

冷笑高蟠東海天

He looked down on it with a cool smile from high in the sky at the Eastern Sea.

世態浮雲變朝暮

Every morning and every evening changed the sight of him with floating clouds,

屹然誰似萬斯年

Who is it that rises as high on such eternity?

cf. Sōjin 1988, p. 46



Fig. 4.

Sōjin '88, p. 46



**2. Gassaku meeting: Jinsei
Ichiraku (Human life is one
party)**

Signed: *Taiitsu Rōjin giboku*, 大乙老人戯墨

Seals: *Taiitsu Rōjin sanzetsu* & *Nōzan sanmoku*,

大乙老人三絶、濃山散木

135 x 64.5

A *gassaku* is a meeting where poets and painters come together to discuss each other's work, work together and enjoy each other's company.



3. Gassaku album by Taiitsu (a.o.)

summer of 1866

9.7 x 6.3

The soul of colour, *Shinsai*, 神彩

Signed: *Taiitsu Rojin*, 太乙老人

Seal: *Tenka*, 天華

Dance performance

Signed: *Taiitsu Rojin giboku*, 太乙老人戲墨

Seal: *Tenka*, 天華

The introduction (title) and the first painting are by Taiitsu. Based on a comparison of styles, the other 15 pages of calligraphy and paintings are most probably by Taiitsu's (to me unknown) pupils.



4. Horse

Signed: *Taiitsu nanajūkyū (79) giboku*,

太乙七十九翁戲墨

Seals: *Taiitsu Rōjin sanzetsu & sanmoku*,

大一老人三絶、濃山散木

Spring of 1881

137 x 62.7

5. Three calls at the thatched cottage

Signed: *Taiitsu Rōjin heidai*,

太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* &

Hakusetsu, 大一老人三絶、白雪

135 x 62.6

草廬三顧

戰鼓惡聞甘作農

傍觀九土綻誰縫

草廬地僻無人訪

三顧風雲起臥龍

Three calls at the thatched cottage

It is horrible to hear the war drums, and so much sweeter to occupy oneself with farming. From a distance he looks at the nine regions, who will stitch the seams?

The grass-covered cottage is secluded and no guests ever come,

After three visits, the stormy clouds [Liu Bei] made the crouching dragon [Zhuge Liang] rise. (HK)

Liu Bei made three calls at the thatched cottage when he sought the aid of Zhuge Liang, a master strategist then living in seclusion. 'Crouching dragon' is Zhuge Liang's nickname.

Fig. 5

Internet image





6. Han Xin grovelling

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶、白雪

112.8 x 32.6

韓信出胯下圖

他日登壇將將間

蒲伏人勝間見胸

大壇上耶夢真

Han Xin grovelling

He who would be a general one day

was grovelling under someone's crotch.

Still, people noticed his broad chest.

When he was installed he wondered

whether the incident had been real or just a dream (HK)

cf. Ichinomiya # 33

Han Xin (230?–196 BC), then a poor youth, was humiliated by a group of ruffians. He decided to stoop and crawl rather than take the chance of being defeated. Later in life he became a famous general. He was of great service to the emperor Liu Bang, who established the Han dynasty.

Fig. 6

Ichinomiya





7. Under the *kotatsu*

Signed: *Hōbi sensei* (fart master) *heidai*, 放屁先生併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

30.5 x 35.4

朝雲暮雨情

海門染指覺潮生

漸入佳鄉不可名

此除孔丘亦何有

朝雲暮雨一般情

Making love

The narrow strait moistens the fingers that feel the rising tide,

Slowly they reach out to paradise.

Apart from Master Kong, wouldn't anyone know

that this is what it feels like to be in the throes of love? (HK)

cf. Sōjin '83, p. 5; Ichinomiya # 18

Fig. 7

Sōjin 1983



In order to heighten the playful mocking atmosphere, the poem contains several allusions to high-brow classical literature. 'Master Kong' refers to Confucius.



8. Sixteen rakan

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*,

大一老人三絶, 白雪

135.7 x 64

十六仙僧事有無
古傳盡信作頑愚
龍生錢鉢知何回
畢竟仙僧是佛奴

Sixteen rakan

The sixteen Elders obstinately dispute the nature of 'existence' and 'non-existence' according to ancient texts, yet they have no idea of the real use of the dragon-creating alms bowl.

After all, these elders are slaves of Buddhist law.

(John Stevens)

cf. *Sōjin* '83, p. 12;

An enduring vision, 2002, cat. # 47

Another playful Confucian comment on Buddhism in the early Meiji years (see also fig.1, *Begging monks*).

In Japan the sixteen *rakan* (Sanskrit: *arhats*, Elders) are particularly popular in Zen Buddhism, where they are presented as models of behaviour and defenders of Buddhist moral values.

9. The loyal retainers of Ako

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Murase shi Rei Taiitsu*, 村瀬氏蔡太乙

130 x 30.2

赤穂義士

名声休檀一荊軻

四六英雄奈此多

平日銘心歲寒語

劍華和雪試如何

The loyal retainers of Ako

There is not only one Jing Ke

There were 46 such heroes in this world

Every day they inscribed in their hearts

That their swords would glint in the snow (Addiss)

cf. Addiss # 15, Sōjin '83, p. 10 (p. 13, 47 *rōnin*); Sōjin '88 # 10;

Ichinomiya # 44

This poem refers to the story of the 47 loyal retainers, who avenged the death of their master. It compares their heroism to that of Jing Ke. Jing Ke (?–227 BC) was famous for his failed attempt on the life of Ying Zheng, king of the state of Qin, who later became China's first emperor (r. 221–210 BC).



Fig. 8

Sōjin 1981??????





10. Fujitsuna Aoto, the story of the lost cash

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*,

大一老人三絶, 白雪

132.1 x 54

青砥

五十炬錢撈十錢

一時満口妄喧傳

此公業事君知否

論価何其錢萬千

cf. *Sōjin* '83, p. 5

Aoto

*A torch of fifty sen was used to dredge up ten,
Immediately everyone spoke about such
foolishness.*

*This was an official matter, whether the lord
knew of it or not.*

*He maintained that it was worthwhile to
spend thousands. (HK)*

The minister Fujitsuna Aoto was celebrated for his righteousness and disinterestedness. He is a character from the novel *Azuma kagami*, written at the end of the 13th century. In 1812 his story was used by Takizawa Bakin in *Aoto Fujitsuna moryōan* (illustrated by Hokusai).

Once, Aoto dropped ten *sen* in a river. In order to regain the money, he spent 50 *sen* on men and torches. He told his friends, who did not understand the excessive expenditure, that the 50 had benefited others; for this reason his actions could not be called unprofitable. (Joly)

11. The empress Jingū

Signed: *Taiitsu Rōjin beidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*,

大一老人三絶, 白雪

135.2 x 60.8

古代

直越波堆虜一鋤

三韓外府海如渠

古呼男国兵無敵

往事追懷淚有餘

The empress Jingū

*She promptly crossed the waves and subjugated
everyone*

*The three Korean states became a province,
the sea a canal.*

*Once this virile country was praised for its
army without enemies,*

*I am moved by memories and my tears richly
flow (HK)*

According to the *Nihon shoki*, the empress
Jingū (169-269) and her armies successfully
invaded Korea.





12. Tokiwa Gozen and her children

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu & Hakusetsu*, 大一老人三絶, 白雪

139.2 x 39.5

常盤

神庇兩兒懷一兒

路逢風雪奈何時

運窮豈料兒如虎

齒盡仇家赫白旗

Tokiwa

The gods protect the two children and shield the baby too

On their way, they are overtaken by an endless blizzard

*Their fate seems sealed; how could they know the infant would become a tiger,
that his teeth would tear enemies apart and turn their white banners red? (HK)*

Tokiwa Gozen (1138-c. 1180) was the wife to Minamoto no Yoshitomo, and mother of three sons, the youngest of whom became the great general Minamoto no Yoshitsune. She is primarily associated with an incident during the 1160 Heiji Rebellion, in which she fled through the snow with her three young sons.

13. Moving west

Signed: *Taiitsu nanajūkyū* (79) *heidai*, 太乙七十九翁併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

Date: 1881, the fourth day of the first month

125.7 x 46.8

西行

皇城忍看日蕭々

北面武人朝去朝

一擲妻兒是難事

爾來無物孰銀貓

Moving west

It's sad to see the Imperial palace daily more desolate,

Each dawn sees more samurai moving to the north

Leaving one's wife and children is truly a hardship.

Since that time there is nothing but this silver cat. (Addiss)

cf. Addiss # 9; Sōjin '81 # 42; Sōjin '92 # 4; Ichinomiya # 46

Nanchuan saw the monks of the temple of Nanchu fighting over a cat. Seizing the cat, he told the monks: 'If any of you can say a word of Zen, the cat will be spared.' No one answered and Nanchuan cut the cat in two. When the teacher Zhaozho returned to the monastery, Nanchuan told him what had happened. Zhaozho took off his sandals, put them on his head, and walked out. Nanchuan said: 'If you had been there, you would have saved the cat.'

(<http://sweepingzen.com/nanchuan-kills-a-cat/>)

Like children, the monks were quarreling over a cat. It would kill the cat. The situation in Japan at the end of the Edo period might be compared with this Zen *koan*. Imperialists (south) and the *bakufu* (north) fighting each other. Despite the outcome of the conflict, it would mean the end of the old capital.





14. Ebisu

Signed: Taiitsu Rōjin heidai, 太乙老人併題

Seals: Murase Shi Rei Taiitsu & Yukumo Nagamizu, 村瀬氏泰太乙, 行雲流

87.5 x 31.2

何哭者々跟占春

啞然喚醒也間人

々生知足心無怒

誰不金錢百東神

Ebisu

He looks ahead laughing, enjoying spring.

Without uttering a word of wonder, he opens people's eyes.

Who knows what is enough in life, will live without malice,

Like a god without money and completely at peace. (HK)

cf. Sōjin '88, # 22

Ebisu, one of the Seven Gods of Good Fortune (*shichifukujin*) and also the patron of fishermen, was the first child of Izanagi and Izanami, the deities who created Japan. Legend has it that he was born without bones. He is the only one of the seven whose origins are purely Japanese, without any Hindu or Chinese influence.



Fig. 9
Ichinomiya

**15. The sound of fulling in the moonlight,
Gekka ni chinsei (woman pounding cloth)**

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu & Hakusetsu*, 大一老人三絶, 白雪

26.2 x 22.6

月下砧聲
淡月傾雲寂四隣
猶鳴砧杵一何頻
聲々誰識多々思
應是寒衣寄遠人

A pale moon sinks into the clouds

And it is lonely here,

Despite the sound of the fulling block.

Who would know that I think of him with every stroke?

These chilly clothes I have to send to him so far away. (HK)

cf. Sōjin '83, p. 10; Sōjin '88, # 16; Ichinomiya # 29

This poem fits a tradition of Tang-poetry. In these poems women think of their men who are fighting aggressive barbarians on the borders in the cold north-west.

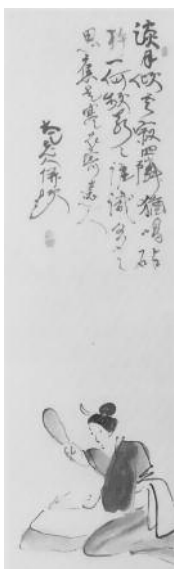


Fig. 10
Ichinomiya



16. Yoshimitsu

Signed: *Taiitsu Rojin heidai*, 太乙老人併題

Seals: Murase Taiitsu & Hakusetsu, 村瀬太乙, 白雪

138.3 x 62

新羅三郎

關意家兄戰已危

前途急迫奈何時

英雄却有從容處

秘曲授傳師氏兒

Shinra Saburō

*Now that the war is at a dangerous point, he worries
about his older brother.*

The future is precarious and how long will it all last?

But heroes also know to take their ease,

The family's music is passed on to the son of the master. (HK)

The poem refers to a story from the *Kokon chomonjū* (1254): Shinra teaching Tokiaki to play the *shō*.

Tokiaki was the son of the great *shō* player Toyohara Tokimoto (1058-1123), who was the teacher of Minamoto no Yoshimitsu (a.k.a. Shinra Saburō, 1045-1127). Yoshimitsu teaches Tokiaki an old song, which he learned from the boy's father. Intending to prevent the boy from going into battle, he convinces Tokiaki that his skills are needed at the imperial court. The older brother mentioned in the poem is Minamoto no Yoshiie (1039-1106).

(Stevenson, *100 aspects of the moon* # 70)

17. Sakurai Station (Kusunoki Masashige parting from his son at Sakurai)

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Murase shi Rei Taiitsu & Yogi*, 村瀬氏蒙太乙, 餘技

106.4 x 30.6

櫻井

蒙塵受托死誰辭

恩意纔離志亦離

大節泣人絕今右

鍊衣再擲別兒時

Sakurai station

Entrusted by the Emperor with a mission that would cost him his life,

He was not like other men who steal away when favours have ceased.

His great action, rare at any time, makes men weep.

He has put on his armour, and now he must part with his son. (Addiss)

cf. Addiss # 11; Sōjin '88 p. 45; Ichinomiya # 43

Kusunoki Masashige (1294-1336) and his son Masatsura (1326-1348) were fighting the Ashikaga clan on the side of the emperor Go-Daigo. Masashige advises Go-Daigo to leave the capital to the Ashikaga and seek shelter on mount Hiei. The emperor, however, is unwilling to give up the capital and insists that Masashige confront the Ashikaga's superior forces. Masashige obediently accepts the emperor's foolish command, thus becoming a model of samurai loyalty. On his departure he leaves his son his death poem, which implies that Masatsura should remain in the emperor's service.



Fig. 11

Addiss





18. A visit to the Yūshōji temple

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

134.4 x 32.4

遊祐正寺

互光明滅隔煙霞

背指城樓十萬家

塵裏春風慣不好

清明踐約問閑花

A visit to the Yūshōji temple

One by one the lights grow weaker, separated by fog and mist,

The temple's back wall faces the city gates and thousands of homes.

I am not yet used to the whirling dust of the spring breeze,

And no flowers yet for the coming Qingming festival. (HK)

cf. *Sōjin* '81, # 13; *Sōjin* '88, p. 50

Qingming festival (also known as tomb sweeping day) provides an opportunity to honour the dead. It usually begins around 5 April and ends around 20 April. This Chinese festival is also celebrated in Japan.

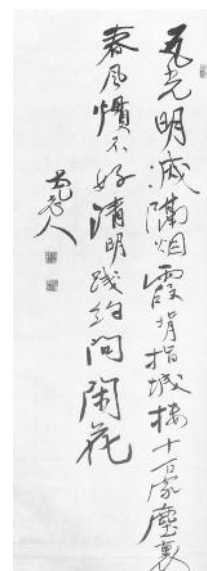


Fig. 12

Sōjin 1981

19. My natural place

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Yukumo Nagamizu & Murase Shi Rei Taiitsu*, 行雲流水, 村瀬氏藜太乙

102.3 x 29.7

Same poem as catalogue 20.

20. My natural place (see ill. op page 2)

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seal: *Rei Taiitsu*, 藜太一

106.7 x 29.7

何法縛人吾不關

君看画是自然間

峰巒縮脚留餘地

淡墨穿林出遠山

My natural place

All the methods that restrict man don't apply to me,

What you see in this painting is my natural place.

Where peaks and ridges pull back, there is some elbow room;

Pale ink penetrates the forest, and distant mountains emerge. (Addiss)

cf. Addiss, # 22; Sōjin '81, # 23; Sōjin '83, p. 7



Fig. 13

Internet image





21. Boiling water for tea in the green shade

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

150.2 x 45.5

緑陰煎茶

潺湲側耳路三叉

試人林間流亦斜

石底水清魚可數

緑陰設席品新茶

Boiling water for tea in the green shade

Walking by the crossroads, we can hear the babbling brook,

As we enter the forest, the stream also slants inward.

Below the rocks, the water is so pure we can count the fish;

In the green shade, we spread out mats to taste the new tea. (Addiss)

cf. Addiss # 21



Fig. 14

Addiss

22. At the paddy fields

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*,

大一老人三絶、白雪

130.7 x 49.6

野亭買醇味多々
雨後遊程往步過
人亡先為豐熟思
村々隨處挿秧歌

*The brew bought at the local inn tastes good.
After the rain one walks further than was planned.
Before moving on one should reflect on a rich harvest.
From village to village, rice planters' songs are heard. (HK)*





23. Impromptu

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*,

大一老人三絶, 白雪

135.5 x 62

偶作

昨雨晴来無點塵

千村万落一時新

板橋々畔青青柳

遮斷橋頭分手人

Impromptu

Yesterday's rain has cleared, no speck of dirt is left.

All of a sudden the villages and hamlets look new.

The wooden bridge between the green willows

extends from bank to bank.

People block it as they say goodbye. (HK)

24. Boat trip in the vicinity of the Chibi (Red cliffs)

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶、白雪

127.8 x 45.2

七月既望

七百年前蘇子遊

尋壘此夜泛漁舟

賢愚雖別情無別

白露橫江涼月秋

The day after the full moon of the seventh month

Seven hundred years ago Su Dongpo went on a trip.

Let's find a tub to go out with the fishing boats tonight;

The wise and the foolish differ but they share this feeling.

A dewy whiteness is on the river in the cool of the autumn moon. (HK)

cf. Sōjin '81, # 6; Sōjin '83, p. 8; Ichinomiya, # 17

Su Shi (1036-1101), also known as Su Dongpo, was a government official. He is one of the most famous poets in classical Chinese literature. His essay 'Excerpts from the Red cliff' describes a boating party on the Yangzi river.

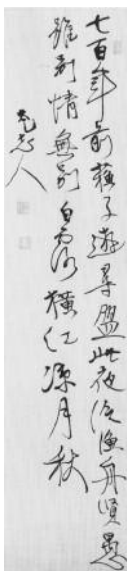
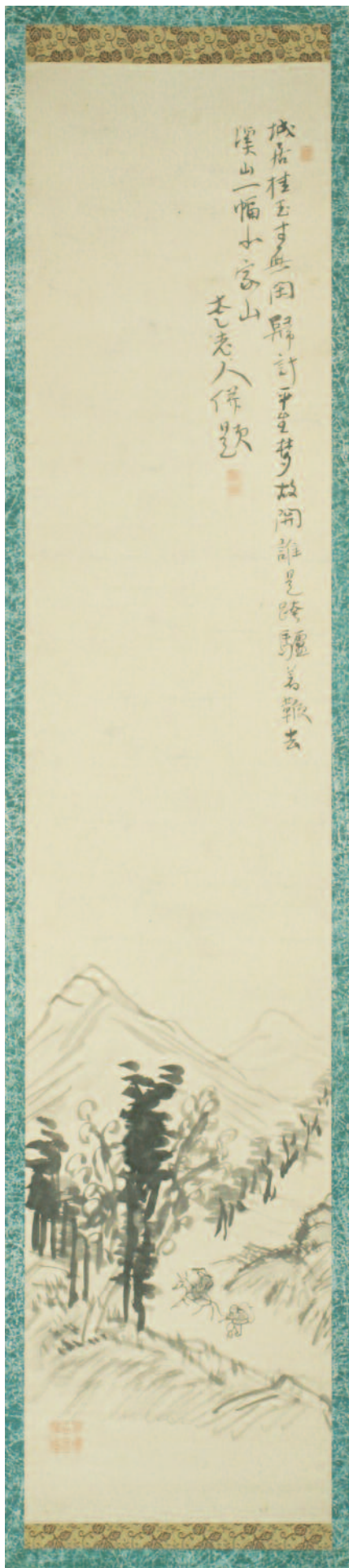


Fig. 15

Ichinomiya





25. Leaving on a mule

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Nō, Rei Taiitsu & Chōgo sankaku Yūmei*, 濃、藜太式、鳥嘯山客犬眠鳥

132.3 x 27.9

題畫

城居桂玉寸無閑

歸計平生夢故關

誰是跨驢著鞭去

溪山一幅似家山

Inscription on a painting

In the Capital, however beautiful, you will not find a moment of rest

All day long one dreams of returning to one's native village.

Those who can get on their mules and apply the whip;

The mountains at the stream are like the mountains at home. (HK)

26. Painters brag and contend

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*,

大一老人三絶, 白雪

136 x 62

胸中丘壑

画手争誇筆墨間

胸中丘壑有誰攀

古人畢竟由何法

氣韻高然溢作山

Hills and peaks inside your mind

*Painters brag and contend over brush and ink,
But who can climb the hills and peaks within?
If you ask what method was utilized by men of old,
The spirit resonance rose up, and its overflow
created mountains* (Addiss)

cf. Addiss, # 23-24; Sōjin '81, # 24-25;

Sōjin '88, # 6 & p. 45; Sōjin '92, # 10

Fig. 16

Sōjin '88





27. *Shikunshi*, the 'four gentlemen'
(orchid, bamboo, plum and chrysanthemum)

Signed: *Taiitsu nanajūkyūō giboku heidai*, 太乙七十九翁戲墨併題

Seals: *Taiitsu Rōjin sanzetsu*, *Nōzan sanmoku* & *Hakusetsu*,

大一老人三絕, 濃山散木, 白雪

Summer of 1881

141 x 46.6

蘭

荊棘埋蹤跡

分毫不染塵

清香唯自愛

幽谷是佳人

Orchid

Imbedded in thorns and brambles

Yet in no way stained with dust,

Its pure fragrance known only to itself,

In the secluded valley it is like a beautiful woman. (Addiss)

cf. Addiss, # 8; Sojin '88, # 27

水草

水草花三兩

涼風動有聲

晚來過雨後

池上影清明

Water plants

The water plant blooms with two, three flowers,

A chilly wind makes everything rustle.

After the rain cleared away in the evening,

The moon shines brightly on the surface of the pond. (HK)

菊
 黄々映白々
 香動絶風塵
 春色曾無意
 東籬是逸人

Chrysanthemum

*The yellow reflects the white,
 Scent pervades the swirling dust.
 The sight of spring has now lost its meaning.
 At the eastern hedge stands a withdrawn and neglected man. (HK)*
 cf. Sōjin '81, # 27; Sōjin '88, # 28 & p. 44

Tao Yuanming (365-427), also known as Tao Qian, was a Chinese poet who is often regarded as the greatest poet of the Six Dynasties era (c. 220-589). Disgust at the corruption and intrigues of the court prompted him to withdraw from public life: "Life is too short to compromise on principles".

梅
 溪水凝無響
 橫枝衝玉塵
 百花紅未點
 雪裏占春人

Japanese apricot

*The brook freezes over without a sound,
 Horizontal branches catch the jade dust.
 The red dots of the flowers are not yet visible,
 Snow piles up on the people of spring. (HK)*

The expression 'jade dust' refers to snowflakes.



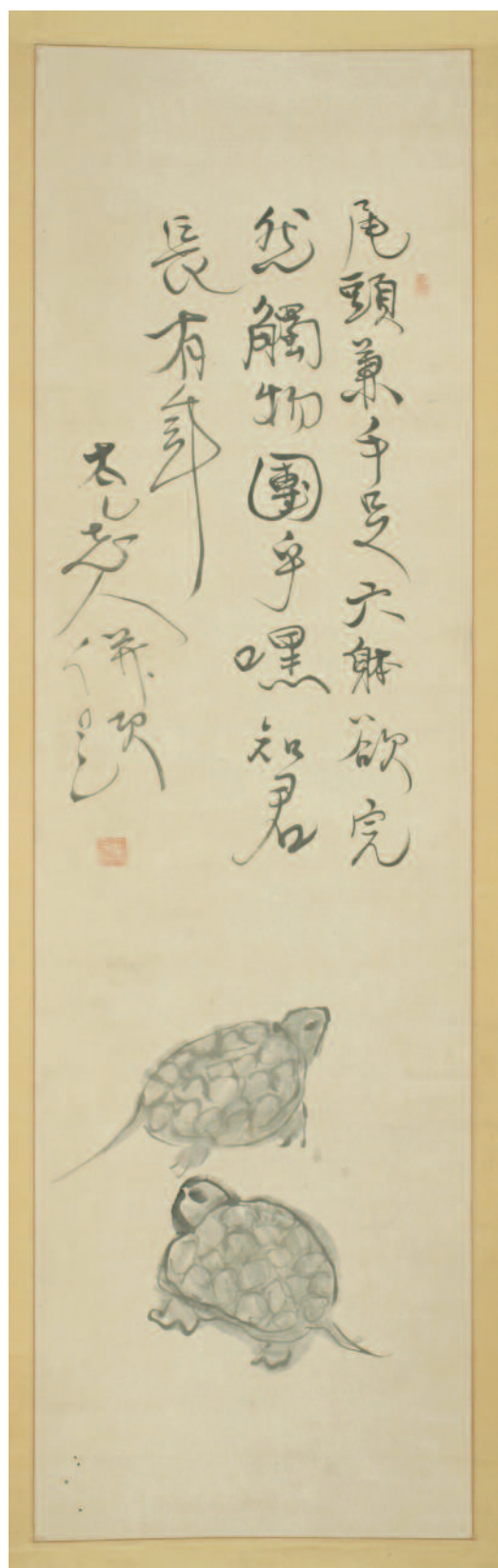
Fig. 17
 Ichinomiya



Fig. 18
 Addiss



Fig. 19
 Sōjin '83



28. Turtles

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

110.3 x 32.6

双龟

尾頭兼手足

六骸欲完然

觸物團乎嘿

知君長有年

Turtles

Tail and head, arms and legs:

The body strives to be complete.

Touching these animals makes us laugh,

They let us know our years will be many. (HK)

cf. Berry, *Unexplored avenues*, 2001, p. 177 (# 86)

In Japanese and Chinese tradition the turtle is a symbol of longevity.



Fig. 20

Berry 2001

29. The egret

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

127 x 31.4

飛去飛來遊自如
水田漠漠雨晴餘
善哉白鷺知吾分
不欲江湖窺大魚

The egret

Flying by, flying back, traveling freely

Over vast and boundless fields after the rain.

How wonderful! The white heron understands my nature

With no desire to search the rivers for big fish. (Addiss)

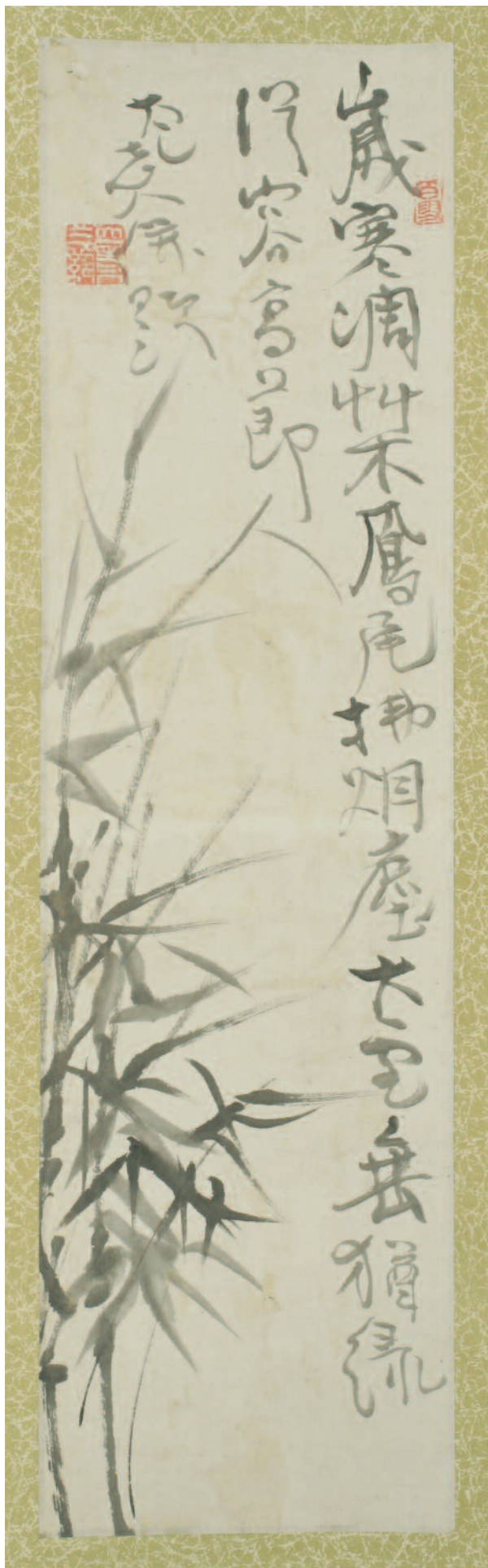
cf. Addiss, # 26; Sōjin '81, p. 29



Fig. 21

Addiss





30. Bamboo

Signed: *Taiitsu Rōjin heidai*, 太乙老人併題

Seals: *Taiitsu Rōjin sanzetsu* & *Hakusetsu*, 大一老人三絶, 白雪

52.6 x 14.7

竹

歲寒凋竹木

鳳尾拂煙塵

大雪垂猶綠

從容高節人

Bamboo

The winter's chill withers the bamboo trees,

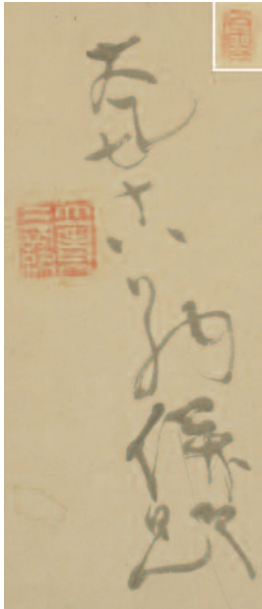
The phoenix tail sweeps through fog and dust.

The heavy snow makes them bend but they are still green,

And dignified like a high-minded gentleman. (HK)

cf. Sōjin '92, # 13

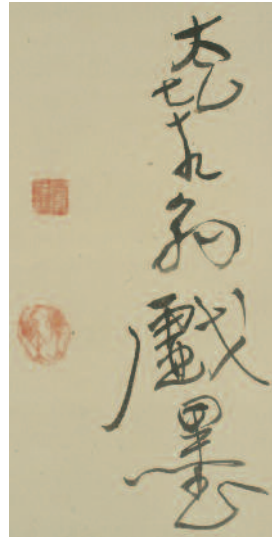
Signatures & seals samples



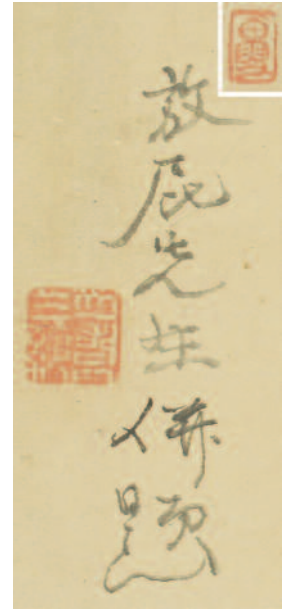
1. *Taiitsu nanajūbachō beidai*
Seals: *Taiitsu Rōjin sanzetsu* &
Hakusetsu
Date: winter 1881



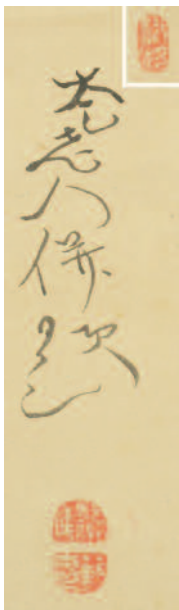
3. *Taiitsu Rōjin*
Seal: *Tenka*
Date: summer of 1866



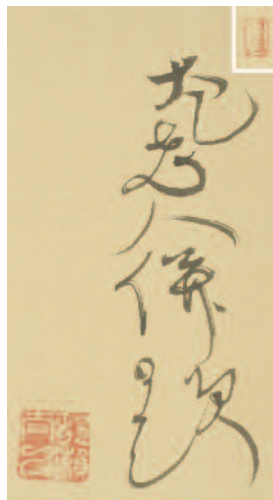
4. *Taiitsu nanajūkyū (79) giboku*
Seals: *Taiitsu Rōjin sanzetsu* & *sanmoku*
Date: spring of 1881



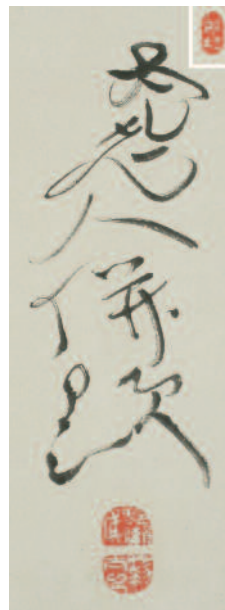
7. *Hōbi sensei (fart master) beidai*
Seals: *Taiitsu Rōjin sanzetsu* &
Hakusetsu



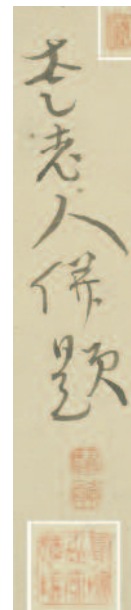
14. *Taiitsu Rōjin beidai*
Seal: *Murase Shi Rei Taiitsu* &
Yukumo Nagamizu



16. *Taiitsu Rōjin beidai*
Seal: *Murase Taiitsu* & *Hakusetsu*



17. *Taiitsu Rōjin beidai*
Seal: *Murase shi Rei Taiitsu* & *Yogi*



25. *Taiitsu Rōjin beidai*
Seal: *Nō, Rei Taiitsu* &
Chōgo sankaku Yūmei

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. There is no text or other markings on the page.