**M. Reisner**

**THE LIFE OF THE TEXT AND THE FATE OF TRADITION. II.**

"OLD AGE Qaṣīda" BY RUDĀKĪ (THE STANDARD AND ITS DEVIATION)

Qaṣīda, being one of the most popular forms of classical Persian poetry (3rd–9th/10th–12th centuries), has traditionally been studied as a separate source of the literature history and specifically, within the framework of heritage of this or that medieval author. In Persian poetry qaṣīda most rapidly developed in the 4th–7th/10th–12th centuries and it is the qasidas that date to this period that have attracted keen interest of specialists. The well-known works by E. E. Bertels, who contributed a lot to the formation of the notion of the qasidas place in the history of Persian literature, are quite typical [1]. At the same time in the works by E. E. Bertels one can find elements of another approach that is to study qasidas as specific form of poetry as a stable structure and special poetries created in accordance with strict normative requirements. This approach most consecutively developed in the works dedicated to the early period of poetry development in the new Persian language [2].

Most scholars formed their conclusions about the character of qasidas’ existence in Persian literature basing on the earliest fully extant texts. That is why no study on the history of classical Persian poetry spares the mention of the Old Age Qaṣīda by Rudākī (d. 729/940—91), which is one of the two extant qasidas of the famous "Adam of Persian Poets" ([Fig. 1].

The qasida, which was first introduced to the works of the father of Persian poetry resulted in numerous publications devoted to the study of the Rudākī’s work various aspects. However, due to the length of the traditionist, some evaluations and opinions on Rudākī’s life and poetry typical of the previous stages of oriental literature studies have been "conserved". Among such scholarly stereotypes we should point out an obvious actuality exaggeration or, to put it more precisely, the biographical nature of Rudākī’s Old Age Qaṣīda which is sometimes called Elegy of Old Age, as well as persistent attempts to dispose the legend about the poet’s inborn blindness which appeared in Medieval times and is based on his own works [3].

Concerning the canon, which has been intensively developing in the mediaeval studies of the latest decades and which displays the necessity to analyze the works of mediaeval literature basing upon normative rules, in accordance with which they were created, can help to overcome these stereotypes. Taking the idea of an author’s individuality display specific features in a canonical art as a starting point, we shall look at one of the aspects of qasida’s poetries’ study basing ourselves on the most famous work of early Persian qasida — Rudākī’s Elegy of Old Age. The present publication aims at defining the abovementioned poetic text relation to the preceding tradition of Arabic qasidas as precisely as possible, as well as to reveal its ties with the concepts of an “exemplary” qasida which are outlined in Arabic medieval works on theoretical poetics and which were adopted by the Persians as part of the poetic theory and practice integral system. The key elements of the study are the "thematic composition" analysis (V. M. Zhirmukhazh) of the Old Age Qaṣīda and the question of documental (auto-biographical) details in it. We believe that another important task of the present study is to give a clearer idea on the role of the concerned work in the process of qasida’s development in the Persian language, i.e. about its relation to the subsequent poetic tradition. A quick review of opinions about Rudākī’s Elegy of Old Age leads to the conclusion that some researchers, for various reasons, tend to mark it out the monotherapy works known as qasidas. Thus, M.-N. O. Osmanov, insisting on the oneness of this work by Rudākī writes: “Such narrative lyrical poem is not typical of Persian-Tajik poetry of the 3rd–7th/10th–14th and the following centuries”. The same author notes that it “develops” as a simple “story about event with reproduction of life peripeties, with descriptions of trivial details (the teeth crumpled and fell out, he bought women slaves, beautiful maid dated him, etc.). Developing the idea about the originality of the Old Age Qaṣīda”, M.-N. O. Osmanov notes: “this poem is only formally considered to be a qasida — according to the norms. But in the Elegy of Old Age as well as in The Mother of Wine there is so much refined skill that it has become subject of study as a model of qasida and can become a source of even more philological comments. But in the Elegy of Old Age as well as in The Mother of Wine the last thing one wants to do is to call attention to formal analysis (a lot in this respect is so obvious that can be easily revealed)” [6].

The outer disparities of the two opinions mentioned above nevertheless lead to the same result: charmed with the smooth flow of the lyrical plot and the Elegy of Old Age narrative the researchers beforehand keep from analyzing its inner structure and fully concentrate on the author’s poetical attitude to life.

However, it is the Elegy of Old Age that can give food for reflection on the character and possibilities of an author’s individual interpretation of the normative model of qasidas. Dividing the opinions of specialists in Rudākī’s works concerning the uniqueness of his poetic genius, we shall try to maintain his originality in the sphere of reference defined by the canon theory. This viewpoint implies revelation of possible sources of the Old Age Qaṣīda main motives. This is connected with the fact that transformation of a certain composition scheme typical of this or that genre form largely depends on the methods of traditional motives’ transformation and on intertwining these motives into a poem in new proportions. Eventually, it is a question of fundamental principles of an author’s creation within the limits of canon and their concrete manifestations in a work of art. Let us now look at the text of the Old Age Qaṣīda, which we have divided into three parts for convenience of analysis marking out the transitional borders at their borders. Here is the first fragment:

1. My teeth have scattered and fallen out, [And once] these were no teeth but shining lights. [These were] a white silver line, pearls and corals ; [These were] morning stars and drops of rain.

3. None are left now: all have scattered and fallen out. What a misfortune! May be Kayanian’s tricks. [No, it’s not Kayanian] Long live the king! What is it then? I will tell you: this is God’s will.

4. The world, like a spring, is in constant movement, Since it exists, its law is circulation.

5. What heals now will take place the disease, And what used to be a day will become remedy.

7. Times ages used to be new, And with the time what was old becomes new.

8. Oh, how many empty deserts were once blooming gardens, And [how many] gardens bloomed on place of [former] deserts (?)

The beginning of the qaṣīda is a typical example of the lyrical风机 (ascetic)’s motives’ development with lamentations about old age and reflections on the laws of existence characteristic of it. Traditional ascetic themes were quite popular throughout the Middle Ages in Arabic as well as in Iranian lyrical poetry. They must have played an important role in Rudākī’s work. In his poems that have preserved until our days there are not only lives of the transience of existence, inconsistency of fate, the equality of all people in front of death and other motives which form the thematic frame of this genre.

From Rudākī’s reflections in the beginning of the qaṣīda it follows that rotation is the general law of the universe, which cannot be subject for complaints. Then the poet introduces into the text of the qaṣīda the appeal to a young sweetheart (or a young performer of his poems — rawd) reminding the listener that man lives according to the same laws as the whole world:

In a number of manuscripts these lines say: They were white, silver-plated, were (they) pearls and corals.

9. What do you know, oh the moon-faced owner of murky looks. About how [your] slave used to live?

The function of this būrī in the text is such that it can be defined as a transitional one: through this appeal, the author brings the lyrical plot back from general laws of being to the fate of a man, from which the qaṣīda began. The next big fragment of the text tells about the past and has the form of recollections.

You flaunt your locks-cousins in front of him, You did not see him in the times when his locks were cousins.

The time has gone when his face was like silk, The time has gone when his hair was like pitch.

The beauty was [like] a dear guest and a friend, It has gone, as it was [only] a dear guest.

Oh, how many beauties admired him and could not take their eyes off him, and his eyes [also] always admired them.

The time has gone when he was blooming and joyful, When his joy rose and there was [only] fear of loss.

He kept buying [beauties] and paid not counting dirhams For each pomegranate-bred Turkish girl in town.

Oh, how many beautiful slaves desired him And hid from everyone their love with him in the night.

At day-time they dared not come to him, As they feared their masters and prison.

I could always afford clear wine, elegant figures and beautiful faces // Although they cost a lot.

My heart was a treasury and the riches were words. The aim of my writings was love and the poems — a road to it.

I was always joyful and did not know what sorrow is, My heart was open for joy and pleasures.

Oh, how many hearts I’ve made silk with my poems And they had been [burned] like stone and anvil.

I always admired playful looks I always listened to the words connoisseurs’ speeches.

[It did not have] a family, nor a wife, nor children I was free from all that [9].

As it has already been said, in this fragment, lamentations about old age take the form of memories about the youth, which generally favoured the hero with beauty and wealth, pleasures and everyone’s admiration. According to E. E. Bertels, the poet is shown as a “light-minded youth, a lover of gallant adventures” [10]. The sorrow about the gone is emphasized in the būrīs, which contain an anaphora “The time has gone when... (lod din zamin ke...). However, this anaphora is opposed by another one — “Oh, how many!” (baad) which “organizes” the story about how wonderful the days of thoughtless youth were.
memories of love" (term of Vadeh) is intact. We can say that the traditional nasal zh — laments about old age and memories about love, Ridadik makes them sound in a new key. An original kind of nasib is created here through combination of traditional elements of zahadiyya with felt motives in the spirit of 'amar love lyrics.

5. We look for the final part of the qasida. It is separated from the first two parts, which together can be equated with nasih, by transitional bayat. The author again addresses the readers, inviting them to the remote past when the hero’s life was different.

24. Oh, the moon-faced, you can see Ridadik now, but you did not see him in the times when he was different.

It is interesting that the poet furnished this verse with his signature thus distinguishing it in the text. Including the name of the praised person or a literary pseudonym of the author in a bayt is one of essential characteristics of ta'abul說 (transition from the introductory part of qasida to the principal one) in Iraqi poetic tradition [14]. As early as in Ridadik’s time including the author’s own or somebody else’s name in the text of a poem was a widespread realization of poetic figure han al-ta’abul (transit of transition). On the whole, the role of the abovementioned method of marking important elements of monothematic works’ structure (qasida and gazala) becomes more and more noticeable with the development of Iraqi poetic tradition.

The most natural context for the author’s name mentioning in a poetic work is ifar. This can be proved by the last part of the Old Age Qasida, which immediately follows the "signed" bayat.

25. You did not see him in the time when he paralyzed the world. Composing songs like a nighttime.

26. The time has gone when noble men befriended him. The time he was given he served aston.

27. The divasion of his works are always kept by kings. The days of his life were not always kept by kings.

28. The time has gone when his poems were copied by the whole world. The time has gone when he was Hurisian’s (first) poet.

29. The time has gone when abut was glorious dhuqan. In his home, there always was silver and a horse for me.

30. Some gained their glory and wealth from these or others. He gained glory and wealth from the Safids.

31. The unot of Hurisian he gave him forty thousand dirhams. And to whom else, this wealth (of this own).

32. From his unot of Hurisian — M. R. granted him the thousand I received then. What a good time it was!

33. When the unot read my poems he showed generosity And his close ones did what he commanded.

34. The times have changed and I am not what I used to be. Give me a stick at the time of sick and begging has come [15].

The final part of the qasida in which mostly ifar motives are developed is an additional element, it is not attached to the earlier part of the poem. Unlike most examples of self-praise, ifar in the Old Age Qasida implicates a change in the lyrical aspect and, like the preceding part, has the form of recollections. Bayats 26 and 28 repeat the anaphora “The time has gone when...” because the theme of memory is emphasized with autophoric repetitions, which “sew” the text together.

We should point out that the elements of self-praise in this particular type of narrative poetry are presented in a somewhat different style than in previous types. Such "boosting" the poet’s self-esteem by comparing his poetic success was an integral element of Arabic love lyrics which we could call ‘amar after the name of a poet ‘Umar b. Abi Rida. Later, the capital form ‘adar lyrical narrative term comes from the one of the Arabic tribes name — ‘Uqayda which poetized love-suffering, ‘amar lyrics breathes a spirit of pleasure. The connection between self-praise (ifar) with nasih (the intended) love lyrical motives has more than once been noted by researchers [11].

Self-praise in qasida, which traces back to martial bawing of Arab-Bedouin, a hero of pre-Islamic poetry, in later literary tradition could take a deeply transformed form. Ifar could take the form of praising by the poet of his art and was often followed with a request for reward (salad) to the paganactic addressee. Building into the love motives system of ‘amar lyrics, self-praise could be expressed in invective toward other poets.

In the concerned fragment of the Old Age Qasida there are both kinds of transformed ifar as the author presents himself as a "milk of love": as a poet who is as well as a master of words whose poems can soften (mak "silk") cruel hearts of mean grandees and arrogant beauties. The image of Ridadik as a poet’s author’s own poetic talents, which first appears in the 18th bayat, is the big part of the final part of the qasida which is entirely based on self-praise.

However, before we analyze the final part of the qasida, we should once again look at its first two fragments as a whole. The combination of motives in these two parts is a peculiar reference to the traditional scheme of nasih typical of Arabic pre-Islamic poetry. Nasih that usually begins from lamentations on the abandoned settlement (wasi), implied lamentations about old age motives (the world always about gray hair) accompanying the gone love memories theme [12].

Using the well-known model and change of canonical qasida, we observe how, while reproduced by Ridadik, also radically, was far from reproducing “anachronistic” elements of qasida structure, in particular the set-out-lamentation. Particularly, the nasih theme of the poet being not part of his creative task. Nor does the poet follow the samples of ‘amar Hijazj lyrical. Creating an author’s variation of qasida based on the normative concept of this genre, Ridadik replaces some blocks of motives with other. Thus, a traditional lamentation on an abandoned settlement is replaced with another group of traditional motives containing the word nasih on the loss of the universe and connected with the theme of old age as an inevitable lot. However, functionally as well as emotionally as the first fragment of the Old Age Qasida, the bayat "The world always..." becomes the idea of "bewailing". Then the motives of lovers parting and the hero suffers away from his sweetheart typical of nasih (see the definition of an "handled" loins of a bayat) are traditional to self-praise forms with it a complicated concatenation with elements of paganactic and real autobiographical data.
of motives and images. Besides, the aim a "historical" panegyric author is very different from that of an author of a "historiographic" work. This is proved by "Unsurit"'s expressions in his Qudais. In "Unsurit"'s Qudais, introduction of actual historic events does not lead to a systematic account of events and plays the part of historic illustrations, examples and references which attach authenticity to the motives of praise. They are not intended at creation of historic-chronological effect, but at a peculiar epical effect. The account of events in "Unsurit"'s Qudais is never specific, they are conventionally generalized.

Actual details, being included in the system of traditional motives, often become transformed into poetic formulas continuing to appear within the limits of a stable genre-thematic scheme (composition is a general reflection on the Russian eighteenth-century "ode" [221]). Thus, a century after the Old Age Qudais, it is to the amount of money received by Ridai at a reward for his poems from the amir of Hurisim appears in the works of other poets as a repeated motive and is realized in different panegyric contexts. In some cases, an exact documentary detail is "blown away" and only the motive of the fabulous wealth of the "Adam of Poets" and the Samsanid's incredible generosity remains. This is what an eleventh-century poet Azraz writes:

The story about the amir of Hurisim and the tale of generosity
Told Ridai in his poems boasting (ill., for the sake of self-praise. — M. K.) [23]

For giving him a thousand dinars
He spoke well of both the great and the small.

Azraz uses the motive of the Samsanid's generosity with an ironic connotation, obviously with the aim of emphasizing his own patron's magnanimity. Even more vividly this aim is pursued by "Unsurit" in his Qudais which begins with the words: "Oh, you, who have heard the story of the sovereign's valour... ."

A hundred qalas on poets' scales
No one in the world put but him.

Forty thousand dirhams Ridai received from his patron
Steeping to this or that door.
He ("Unsurit" — E. R.) was amazed and his glory enhanced
And he became proud.
Boosting he told about it in his poems.
If that gift he considered great and amazing,
Look at what the 80's gifts are like now.

He gave a poet three thousand precious stones at a time,
Because of that, the treasurer became pale and lost his flask. [24]

Sizani Samarqandi (9th/10th century) uses the formulation of the motive close to the one used by "Unsurit", but in a condensed form. Besides, this author mentions Ridai not in connection with the amir of Hurisim (as generous patron), but with the famous Qudai of Samsanid — Bal'umit.

Even a hundredth part of what you give to a humble poet
Did not Ridai get from Bal'umit [25].

It is obvious, that poets who lived after Ridai's times perceive this motive as a stable and traditional one regardless of its interpretation. We should point to the fact that both "Unsurit" and Azraz use the term fahṣ when saying that Ridai had told in his poems about the amir's generous gifts "for the sake of self-praise" (az rā-yē fahṣ). Thus, both Azraz and "Unsurit" refer the listener to the fahṣ of the Old Age Qudais. Most likely, the documentary motives used in "Unsurit"'s Qudais had the same fate. They could add to the set of constant mythological, legendary and historical examples used in praise in the works of poets of the following generations. This observation corresponds to the pattern of lyrics development convincingly discovered by V. D. Shvoznikov: "In lyrics the most complete inner regularity is constant transformation of contents into form — what initially appears to be an expressive means, which is material expression of a concrete contents, later only serves as a form of expression for a new artistic contents" [26].

As we have seen, the stable motives of traditional Qudais themes (lamentations about the old age, memories of love and the gone youth, praise and self-praise) appear in the Elegy of Old Age in an original correlation and in a new key. A medieval author expressed his artistic initiative not only by varying motives but also by selecting and combining them and by defining the ratio between them in a concrete poetic work. By the example of the Old Age Qudais one can trace the essence of what is an author's contribution in the perfection of tradition. In a medieval author's opinion, modification of the poetic canon stable elements served for its preservation and reproduction: following a perfect sample did not exclude, but implied modifying the choice of reference points for imitation.

When creating a new poem, an author provided the listener (reader) with a whole system of various references to the well-known works of the past written in the same genre. This could concern the formal part of a work and the motives developed in it as well as ways of their combining, i.e., these references appeared on different levels of the text and were of different intensity. It is these references that, in many respects, helped to create an original correlation of repeated elements of the theme and structure of a literary work.

The appearance of such masterpiece as the Old Age Qudais resulted in the further development of Persian poetry not only in numerous adaptations of separate motives from it, but also in creation of a number of "old age elegies". Among Ridai's followers, there were well-known poets, such as Kisa'i Marwaqī (b. 341/953) and Mas'udī Sa'dī Salāmī as well as some less famous authors [27]. Not a single qudai written after the Elegy of Old Age can be viewed as a direct respond to Ridai's work, as none of these texts meets the requirements to nafa, a poetic respond to a sample-work. However, it is not difficult to reveal in them typical motives, which are references to the original source. Thus, both Kisa'i and Mas'udī include the motive of family burden in their qudais [28]. This must be nothing but an adverse transformation of the corresponding motive whose original formulation can be found in the twenty-third boy of Ridai's Old Age Qudais.

It is most difficult to unambiguously interpret the autobiographical elements from the last part of the Elegy of Old Age. Involved in the system of stable poetic formulas of this or that genre, they are subject to gradual abstraction and can later appear in the role of such formulas. The results of our analysis do not claim for finality, they only point to the necessity of a deep study of the question of actuality in Persian classical qudais [29].
PRESENTING THE COLLECTION

A. Sinitryn, E. Yamashita

PAINTINGS BY KAWAHARA KEIGA AND OTHER EARLY 19TH CENTURY JAPANESE ARTISTS IN THE JOHAN FREDERIK VAN OVERMEER FISCHER COLLECTION (PETER THE GREAT MUSEUM OF ANTHROPOLOGY AND ETHNOGRAPHY) [1]

1. The MAE Collection of Japanese Painting

Peter the Great Museum of Ethnography and Ethnography (Kramrikameria) of the Russian Academy of Sciences possesses a collection of traditional Japanese paintings of about 300 items of various format. The history of their collecting dates back to early 19th century. Some of the items are gifts of famous Russian and foreign public figures; among them — Russian Emperors, outstanding researchers, orientalists, marine admirals and officers, famous collectors, etc.

Traditional Japanese paintings in MAE collection are very diverse in terms of historic and artistic value. Most of them are dated by late Edo and Meiji periods (late 19th—early 20th centuries). There are several scores of early 19th century pieces and perhaps some paintings may be dated by the late 18th century. The collection presents various traditional schools of painting: Nagasaki school, various Kyoto schools (Maruyama-ya and Shijii-ya schools in their number), Kanō-ya and Tosa-ya schools.

These paintings refer to various styles according to the schools, genres, and format. As for schools, Kanō school (traditional Japanese school from late 15th century; their works painted for Tokugawa family and the most flourishing in Edo period), Tosa and Sumiyoshi school (traditional Japanese school from late 15th century; Tosa school had worked for Emperors and royal families), Nan-ga or Bunjin-ga school (literally men style), Maruyama Shijii school (founded by a painter Maruyama Ōkyo in Kyoto in 16th century), and Ukiyo-e school. As for genres divided based on the subjects, Bussagou (Buddhist painting), Zen-ya (Zen painting), Satsuki-ya (‘mountains and waters’ painting), Kacho-ga (‘flowers and bird’ painting), Fuzoku-ga (genre painting), Monogatari-e (illustrations of monogatari-tales such as Heike-monogatari, Roi-monogatari, Genji-monogatari, etc.), Musha-e (war-scenes and famous ironic stories), Bijin-ga (beauties), Shunga (erotic pictures) and so on. For as format, lukemai or emaki scrolls, gachō (albums), senmen (fan painting), and some are unformatted.

As a matter of fact, a large part of this collection remained unpublished; many paintings remained not attributed and not known to the public as well as to the Japanese art specialists. This problem has been partially by a long period of misunderstanding of Japanese painting in Russia due to the great difference of approaches to the meaning of fine art. Russian collectors, art amateurs and museum curators, educated in a strict tradition of academic painting, often could not appreciate the charm of Japanese art and often denied any artistic value of flat and shadeless “drawings”. Moreover, in MAE inventory documents Japanese painting pieces are not distinguished as a separate category and often are referred to as “images”, “pictures” and even as “scrolls of wallpaper” [2].

Prince Eizer E. Uchonoomi, who accompanied Nicholass II in his Asian voyage, characterized Japanese painting in the following way:

“Drawings on pieces of textile or paper are called kalamono. This sort of painting has its own history, the beginning of which goes back to the times when Buddhism was introduced, and for a long time artists had a status of clerics. The most valuable picture is dated by year 690 AD and is preserved by one of the temples. It is a masterpiece of a Korean monk — via this country not only Chinese, but Ladino and even Persian art was imported to Japan. A lot of precious paintings vanished because of fires, which are often in Japan. Chinese origin of art still can be traced both in the plots inspiring artists as well as in methods of painting: soft brushes are held by kind of a handle, and quick strokes produce the lines, impressing the Europeans by lightness and resolution.

The perspective is substituted by mounds of objects, and dubious places — exactly in a Chinese manner — are covered by clouds. Painting out the Chinese origin of this art does not mean a desire to diminish the particular merits of the existence of Japanese artists. European experts do them justice and confess that some techniques are worthily of been followed. The specific effects of these drawings are attained
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**Book Reviews**

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**Front cover:**

Plate 1. No. 13-24. Kawahara Keiga, "A view of a highway station", *Nihon Fukei zu (Views of Japan)*. Edo Period (19th c.). Painting unmounted, colour on silk, 71.2 x 79.3 cm (whole), 52.5 x 62.3 cm (painting), no seal, no signature.

**Back cover:**

Plate 2. No. 13-34/39(8). Idem, "A visit to a Shinto shrine", *Life of Japanese people*. Edo Period (19th c.). Painting unmounted (album folio), colour on silk, gold, 35.1 x 44.3 cm (whole), 32.3 x 44.3 cm (painting), no seal, no signature.

Plate 3. No. 13-34/39(35). Idem, "Wedding ceremony", *ibid*. Edo Period (19th c.). Painting unmounted (album folio), colour on silk, gold, 32.5 x 44.5 cm, no seal, no signature.

Plate 4. No. 13-34/39(17). Idem, "A greeting of the bridegroom's family by a representative of the house of the bride", *ibid*. Edo Period (19th c.). Painting unmounted (album folio), colour on silk, gold, 32.2 x 44.0 cm, no seal, no signature.

Plate 5. No. 13-34/39(30). Idem, "A scene at a cemetery", *ibid*. Edo Period (19th c.). Painting unmounted (album folio), colour on silk, 32.3 x 44.4 cm, no seal, no signature.