

「東西文化」交際の歴史を辿る「丸屋集茶楼における」動向

Object and Images: Exploring Visual and Material Culture in Japan

「オビエクト・イメージ」：日本の物質・映像文化の探求
シグシグの構想的コスプレ

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以下の文章はコロンビア大学教授ヘンリー・スミスの退任記念シンポジウム「日本の視覚・物質文化」における筆者の即興のコメントの再録に加筆したものである。ヘンリー・スミス教授は、永年にわたり、江戸時代後期から日本近代さらには現代に至るまでの文化交差を、東西の出会いのなかを探求し、既存の文学や美術という専門分野の枠を越え、具体的な道草や物質文化に則し、都市論・建築論・意匠論やデザイン論などを横断して研究するとともに、多くの日本研究者を育ててきた。本稿はこのシンポジウムで発表された若干の論文のコメントの形を取りつつ近代以降の日本の造形文化を問う場合に有効な理論的枠組みを検討しつついくつかの新たなキーワードを提言する試みである。本特集号の主旨に照らし、意味のある貢献となることを願い、Cross Sectionsの貴重な誌面をお借りして、この提言を活字に残す縁（よすが）としたい。なお冒頭の節にはいささか私的な雰囲気が残る。退任記念の研究会の親密な様子を伝えるものとしてお許しただければ幸である。

In the guise of introduction, two anecdotes would not be useless to explain my presence here (1). I knew Henry Smith since his Pre-Columbian era. It was in 1978, already almost 30 years ago, that we met for the first time in Japan, thanks to Professor Toru Haga at the Department of Comparative Literature and Culture in the Komaba Campus of the University of Tokyo. I was preparing my graduating paper in French on the introduction of Western linear perspective in Edo period (1730-1810) and its return to Europe (1860-1910). Henry had just delivered a paper on the linear perspective in the Edo culture (which remains to be published). I could quote from Henry's paper, and thanks to Pierre Bourdieu, my paper was published in 1983 in the leading French academic journal, *Actes de la recherche en science sociales*, No. 49, a special issue on visual culture (though the term did not yet exist) in relation to the symbolic domination. I am grateful to Henry for his typed xerox copy paper. And I want to proudly add that my paper in French is the only article which mentions Henry's not-yet-published seminal contribution on the transformation of the spatial representation in Japanese culture which interests us all today (2).

It was in 1997, almost twenty years later, or ten years ago from now, that we had another occasion to make an interesting field research together with Ms. Henry Smith, i.e. Kimie san. As all of us know, Henry was interested in Matsuura Takeshirō and his Ichijō-jiki, tea house known as Taizansō (3)(fig.1). Matsuura was also a pioneer in the studies of Hokkaidō, which he named. The first American who took interest in him was Frederic Starr, an anthropologist at the

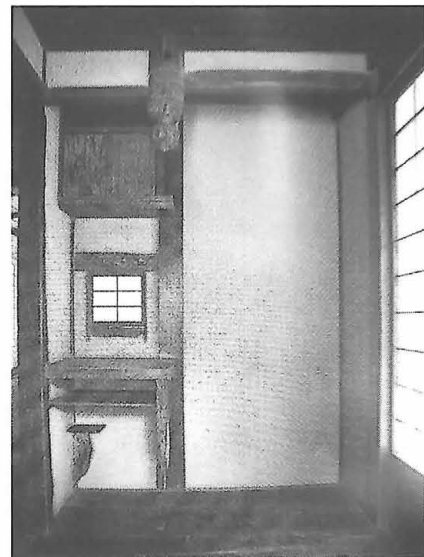


fig. 1: Ichijō-jiki, tea house known as Taizansō (泰山荘—置敷) in the campus of ICU, Tokyo.

Field Museum of the University of Chicago. Among the Japanese assistants and interpreters of Frederic Starr during his research trips around Japan was a person named Tsukumo Kōjin, aka Nakamae Hiroshi. He was not only still alive at the age of 101 in 1997, but was an active working Director of his private Oriental Ethnological Museum in Ayamega-ike, near Nara (4). When I informed Henry of the fact, he replied: “It is too fantastic to believe!” And in the following Sunday, we visited the Museum to interview the Director. It was a miraculously invigorating experience and when we left the museum in the evening, all three of us felt strangely rejuvenated thanks to the virtue of the joyful and naughty centenarian, who was constantly joking about his *vita sexualis*.

Shortly before our leaving, a telephone call came, and Director Tsukumo (meaning “99”) was reminded by his grand-daughter: “Oji-chan, please do not forget that a certain Professor Yamaguchi is coming tomorrow.” It was none other than Masao Yamaguchi, renowned cultural anthropologist. In his coda to the prize-winning *Haisha no Seishinshi, The Geistgeshichte of the Defeated in Modern Japan*, his monumental book on the hidden side of Modern Japanese intellectual history, Masao Yamaguchi mentioned all of a sudden Henry’s meticulous studies on the Taizansō (5). Masao Yamaguchi was so enthusiastic about Matsuura Takeshirō that he dreamed and conceived (if not realized) his digital and post-modern virtual version of the Ichijō-jiki studio as an ideal miniature of his intellectual world map, capable of compressing within a tiny space of one square meter, all the extra-ordinary itineraries he had made as a scholar who boasted to have “danced with the Great Planet Earth (6).” We can share the same dream today in this symposium on *Objects and Images*.

In the panel III, three papers were presented. Let me comment on each of them according to the order of the presentation before addressing my proposals for the research in the future. Ken Tadashi Ōshima’s multi-faceted, insightful reading of Horiguchi Sutemi’s Okada house through the photos taken by Watanabe Yoshio (“Mediating Modernity between East and West: Watanabe Yoshio’s Photograph of the Okada House”) put to the fore the key term of in-between-ness. Though Ken owes the terminology to the English translation of Gilles Deleuze (7), the term is known to have been previously used precisely in the context of describing and analyzing the specificities of Japanese architectures to the Western audience. Itō Teiji, for example had to coin the term of in-between-ness so as to specify the role of the over-hanging roof, or a nure-en (wet veranda) as a spatial unit located in-between the outside garden and the inside of the house (8). Horiguchi’s Okada house is a modern re-invention of the same “grey-zone,” to use the term proposed by Kin’ya Tsuruta, who introduced Itō Teiji to Canadian students. “Gray zone” implies a place which is neither white nor black; a passage which is neither outside nor inside of the architecture but which bridges the two by occupying the space in between. It must be noted that such a neologism was necessary to explain to foreign audience something which was too familiarly specific in the vernacular context to have required any explicit verbal explanations.

While knowing Itō’s term well, Isozaki Arata, whose *Japan-ness in Architecture*, has just been translated into English, voluntarily rejected to use the term “in-between-ness (9).” When he proposed an ambitious exhibition on Maspes-temps, first in Paris, then at the Cooper-Hewitt Museum in New York in 1978 (10), Isozaki proposed several specific concepts proper to Japanese language, such as *himorogi*, *watari*, *yorishiro* etc. which assure the passage between heterogeneous time-spatial experiences. Isozaki refused to use the term “in-between-ness” because the term is only an a-posteriori rationalization of a pre-linguistic phenomenon. It is only by reducing “real space” experience into the Cartesian category of time and space (which David Summers calls “virtual space” in his recent ambitious book entitled *Real Spaces* (11)) that the experience is categorized as in-between-ness. On the contrary, Isozaki wanted to show the not-yet-verbally-articulated phase of the matter, where chronos and time-as-emptiness are not yet differentiated. Curiously, this phase was also investigated by Jacques Derrida through his deconstructive re-reading of *Timaios*, where the notion of Khora \ Chora appeared, designating the gap between the not-yet-verbalized world and the linguistically articulated world views (12).

In his recent studies, Augustin Berque tries to go further, by putting emphasis on the notion of “mediance” which stems from mediation (13). The intermediary space precedes individual agencies and allows individual elements to exist as they are. This preposterous chiasm requires drastic re-thinking of the time-space configuration in cognitive science. Therefore, Horiguchi’s apparent syncretism of Western functionalism and Japanese aesthetics is not a simple hybrid; it needs to be re-evaluated as one of the starting points of a radical ontological re-thinking. As Ken notes, the picture taken by Watanabe was often printed upside down in Western illustrated journals (fig.2). This may also hint at the perversion that Horiguchi’s concept could cause among the Western viewers. At issue here is no longer something limited within the distinction between inside and outside, between West and East (if “the West” has the habit of reading “from left to right,” “the East” prefers “from right to left,” disrupting conventional order of exhibition display). Indeed, the sensation of the gravitation itself was destabilized in the editorial process to such an extent that the (Japanese) ceiling appeared as the floor (to Westerners) and floor as the ceiling.

In his conclusion, Ken Ōshima quoted from Victor Hugo, *ceci tuera cela*, meaning that the book will kill the architecture. I may venture to say that *ceci* will be for Horiguchi’s endeavour, and *cela* for Western Modern thinking stemming from René Descartes and established by Immanuel Kant in his definition of the primary categories of Time and Space.

Chelsea Foxwell’s paper (“Naturalizing the Double Reading: *Hawks a Ravine* by Kano Hōgai”) also treats a case where trans-cultural mediation and inter-cultural naturalization is at issue. According to her hypothesis, *Hawks in a Ravine* by Kanō Hōgai may be deciphered by putting the painting into the context of Japanese painter’s negotiation with his Western clients’ taste. I agree with this hypothesis, and the paper suggests many new avenues for investigation. At the same time, I cannot help feeling that a decisive key is still missing. Let me suggest some hints for further research. Firstly, Hōgai is known to have executed another audacious panel of the Eagle (now at the Museum of Tokyo University of Fine Arts) (fig.3). I wonder if Hōgai has not seen a reproduction of an Eagle subjugated at the foot of *Jason*, by Gustave Moreau (fig.4). Indeed, Hōgai’s painting was realized after Ernest F. Fenollosa and Okakura Tenshin’s trip to Europe. The material



fig. 2



fig. 3



fig. 4

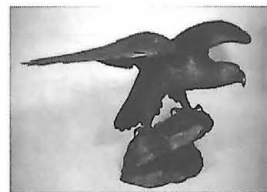


fig. 5



fig. 4 (部分)

fig. 2: Interior of the Okada House (岡田邸) by Sutemi Horiguchi (堀口捨己)
At the bottom one can see the famous upside-down photo published in *L'Architecture d'aujourd'hui*, Vol.4, Feb. 1934, p.73.

fig. 3: Kanō Hōgai (狩野芳崖, 1828-1888), *Hawks in a Ravine* (《大鷲》), 1888 (明治21), The University Art Museum, Tokyo University of the Arts (東京藝術大学大学美術館)

fig. 4: Gustave Moreau, *Jason*, 1865 Musée d'Orsay, Paris, France.(detail)

fig. 5: Suzuki Chōkichi (鈴木長吉), *Twelve Hawks* (《十二の鷹》), The National Museum of Modern Art, Tokyo, Crafts Gallery (東京国立近代美術館工芸館)

availability of these iconographic sources may help elucidate and pin-point the papers's hypothesis. It is well known that Gustave Moreau himself was highly interested in Japanese Kabuki theatre and Indian architectures and his copies from the Henri Cernuschi Collection are known to be integrated into the iconography of his imaginary Orient.

Secondly, the fact that Hôgai executed the piece in 1885 seems to be crucial. It is known that around 1883-4, Japanese bureaucrats and export merchants who gathered around the Ryûchikai association did recognize that the newly executed Japanese paintings were not selling well in European market. It was high time for them to propose an alternative type of art product to promote for export. It is not clear if Hôgai's work directly reflected this crisis; yet the horizontally elongated format, quite foreign to Japanese tradition, may at least attest to its fitness to the requirement for the exhibition of the Third Domestic Exhibition for the Promotion of Industries in 1890. While Western style oil paintings were excluded from the exhibition, all the pieces to be exhibited in the Fine-Arts section were requested to be put in frames in a Western fashion. This strange restriction suggests something of the conditions artists had to negotiate so as to efficiently promote their work.

Thirdly, it is in this context that the comparison between Hôgai's painting and the bronze wares by Suzuki Chôkichi - the comparison proposed by Chelsea Foxwell - gains relevance. The hierarchical distinction between painting and bronze metal ware was not yet established at that time, and Suzuki Chôkichi would become famous for his prize-winning *Twelve Hawks* (fig.5) in the Chicago Columbus World Fair in 1893. Previously the exportation of bronze wares had already been welcomed by European and American collectors. Just to mention one example, there is the case of the George Walter Vincent Smith Museum in Springfield, opened in 1895. Together with "jizai-okimono" (such as bronze serpents and lobsters), we can see a huge incense burner by Suzuki Chôkichi, with a hawk or an eagle on top. This export ware was confected in accordance with guidelines provided by the *Onchi Zuroku*, and similar to the one known in the Khalili Collection in London, or to the other specimen in the Jashenski Collection in Krakow Mangwa Center in Poland.

These pieces of circumstantial evidence will show, probably, that the Hôgai's *Hawks in a Ravine*, with all the eccentricities, is not all that eccentric ("hôgai") as it first appears. Rather, it will testify to the iconographic evolution that a hawk could make by becoming an eagle in its exposure to the Western foreign gaze, as Foxwell's paper meticulously

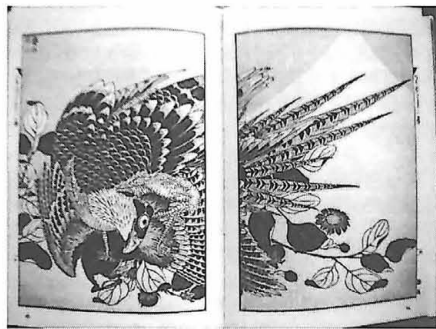


fig. 6



fig. 7



fig. 8

fig. 6: Katsushika Hokusai (葛飾北斎), *Ichijô Fuji, Ni Taka, San Nasubi in One Hundred Views of Mount Fuji* (《富嶽百景》)

fig. 7: Kanô Hôgai (狩野芳崖), *Hibokannon* (《悲母観音》), 1888 (明治21), colour on silk (絹本着色), 196.0× 86.4cm, The University Art Museum, Tokyo University of the Arts (東京藝術大学大学美術館)

fig. 8: Harada Naojirô (原田直次郎), *Ryûdô Kannon* (《騎龍観音》), 1890 (明治23), Gokoku-ji Temple, Tokyo (deposited in the National Museum of Modern Art, Tokyo) (東京・護国寺, 東京国立近代美術館寄託)

traces. It may be true that the Japanese of the Edo period were habitually mentioning a hawk in the saying like “Ichi Fuji, Ni Taka, San Nasubi” (fig.6) (literally, “First is Mt. Fuji, Second, Hawk and Third, Eggplant,” to mention the preferred iconography in the new year’s dream), and actually dreaming that “A kite becomes one day a father of a Hawk” (“Tombi ga Taka wo umu” meaning that a brilliant son is born from a mediocre father). How were these conventional sayings to be reinterpreted in the Meiji era? And how were the conventional iconographical motifs transformed both in their contact with foreign taste and by the internal necessity of the young Monarchy?

Beside the cases of dragons (not only depicted by painters but also minted on coins after the Sino-Japan War of 1894-5), or the Bodhisatva misericordia (“Hibokannon” by Hôgai, under the instigation of Ernest Fenollosa, is revealed to be astonishingly similar to the one by Kawanabe Gyôsei)(fig.7), and their combinations (a typical case being that of Harada Naojirô’s *Ryûtô Kannon*) (fig.8), the modern transformation of the hawk-eagle motif should certainly be further studied in connection with the Nation-state ideology in the heyday of Imperialism of the late 19th Century.

Morihiro Satow’s well documented, astutely constructed, deep reaching and insightful paper (“Death of an Author: Photography, Handwriting, and Memory in the Obituary of Natsume Sôseki”) highlights the death of a novelist who represents this phase of the history in which Japan became an imperial power. Prof. Satow skilfully makes the equation between Charles S. Peirce’s idea of “indexicality” with the tactile contact with the traces. Peirce says “a photograph is the trace of substantive objects by the mediation of light,” as the visible light reflected from the object causes a chemical change to a light-sensitive surface. Sôseki’s obituary in the *Tokyo Asahi Newspaper* on Dec. 10, 1916 superimpose the writer’s photographic portrait (fig.9) on his handwritten last manuscript (“zeppitsu”). By referring to Geoffrey Batchen, Prof. Satow recognizes in this double “indexicality,” a key to the transformation from “the studium of mere resemblance” into “the punktum of the subject-as-the-ghost.” Strongly evoking Michel Foucault (“death of the author”) and Roland Barthes (*Camera Lucida*, in English title), the paper proposes a general aesthetic theory of the obituary photography as a medium of physical traces of memory.

The only problem with this excellent paper is that it tends to reduce the specific case of Natsume Sôseki into a general aesthetic reflection. Sôseki may be replaced by any other celebrity, while the key to the discussion resides in the fact that the Barthesian “punktum” consists in the “irreplaceability” of “the subject-as-the-ghost” in the obituary effigy. This contradiction of replaceable “irreplaceability” inevitably constitutes the fatal theoretical weak point in the present case (as in the case of *Akheiropoiotos*). How to avoid this vicious circle? Let me make three suggestions for the possible remedy (if not for the resurrection of the dead).

However, before doing so, one rectification may be necessary. Following the opinion of Atsushi Okada, Prof. Satow qualified Sôseki as “lunatic (14).” Judging from the comparison (proposed by Prof. Satow) with such melancholic figures like Walter Benjamin (fig.10) or Aby Warburg (fig.11), however, one cannot help stating that these figures are not lunatic at all but they are all under the marked spell of Saturn, to use the expression by Margot and Rudolf Wittkower (15). It may be also reminded that one of the haikai poets in Sôseki’s lineage, Nakamura Kusatao, was going to create a series of Haiku inspired by Albrecht Dürer’s *Melancholia*. This brings me to my suggestions (16).

First, let us ask: where does Sôseki’s melancholia come from? Let us pay attention to the mourning band which the writer wore when the picture was taken after the Funeral of the Meiji Emperor in 1912. It is suggestive that the photo was taken by Ogawa Kazumasa, famous for his photos illustrating the monumental *Shinbi Taikan, Selected Relics of Japanese Art* (1899-1908, in 20 vols.) and *Tôyo Bijutsu Taikan, Selected Relics of Oriental Art* (1908-1918)(17). The photographer who eternalized the Buddhist relics as artistic heritage also eternalized Sôseki’s effigy *en deuil*. Let us also remark that Sôseki went to the photographer’s studio with Nakamura Zekô, President of the powerful South Manchuria Railway Company, who had invited Sôseki to the round trip around Korea and Manchuria. These personal relationships will help us



fig. 9: Portrait of Natsume Sôseki (夏目漱石) photo by Ogawa Kazumasa



fig. 10: Portrait of Walter Benjamin



fig. 11: Portrait of Aby Warburg (1912), Warburg Institut Archives

better understand Sôseki's melancholy as a *Fin du siècle* writer who lived the epoch of Imperialism (18).

When the Sôseki's portrait was re-appropriated for his obituary, the mourning band was framed out and obliterated. The same modification occurred when another photo, which was also taken on the same occasion, was re-utilized for the one thousand yen bill (1984-2004). The obliteration put Sôseki's melancholia out of the context. Such a de-and re-contextualization seems to be less inevitable than indispensable for the sublimation of a personal portrait into a public epitaph. However, a more hideous operation took place when the Meiji emperor's official portrait was confected. As Kôji Taki, with whom Henry Smith was closely related, popularized the fact, the so-called "Go-shin-ei" or the official version of the Meiji Emperor was not a faithful portrait of the emperor at all, but was an artificial "Ersatz" combination (19). The emperor's head was in reality a severed head which was artificially put on the fat body of the Italian portraitist, Eduardo Chiossone (fig.12), who, for lack of an appropriate photo, took the photo of himself disguised in Emperor's ceremonial costume. It turns out that the authenticity of the widely diffused imperial portrait is guaranteed in so far as the lack of faithfulness *de facto* was overcome *de jure* by the act of legislative legitimization. This aspect of hidden rationalization may also be taken into account when we analyze the making of an eternalizing personal effigy as an historical "performance."

This brings me to my final suggestion. Between the crude reality and the dressed-up outlook, there is always a gap, and the gap, which the clothes represent, is what makes human civilization. This was in brief the essential lesson Thomas Carlyle developed in his *Sartor Resartus* (1838). Was Sôseki not hinting at this lesson when he described the death mask of the English writer (fig.13) as he observed it on his visit to the writer's modest house in Chelsea of West London, near the Thames River, which was by then transformed into a Museum? Sôseki's own death mask (fig.14), taken by the sculptor Taketarô Shinkai, is certainly marked by the gap (*khora*) between his real existence and his eternalized figure as Japan's most famous "national writer." These observations will certainly add irreducible dimensions to Sôseki's obituary.

Based on these commentaries, let me finally deliver two proposals in terms of future programs of research. One is related to the notion of "utsushi." The Japanese term contains many facets including 'duplication,' 'superimposition,' 'displacement,' 'copy' and also 'translation,' in its Greek etymological sense of the word, more or less close to the notion of transmission or transcription. The semantic and semiotic migration of objects and images in trans-cultural passage may be a good research proposal for the future investigation. As a matter of fact, the interrelatedness between "utsusu" (to replace, to displace, to copy, etc.) as a transitive verb and "utsuru" (move in and out etc.) as an intransitive verb cannot be maintained in Western language. And in between the transitive and intransitive functions resides the notion of "utsuroi" or a passage simultaneously in time and space (as was mentioned by Ken Ôshima), evoking the transitory view of the "Floating world." "Utsuroi" has certainly something to do with the "optical unconscious" suggested by Satow's paper in reference to Walter Benjamin.

The second is related to the notion of "nezuku," which was rendered as "naturalizing" in Chelsea Foxwell's paper. Naturalization and transmigration are the opposite notions, and yet both of them were put forward throughout the three papers I have just reviewed. Etymologically the notion of "nezukeru" or "nezuku" is better transmitted by the French word "(s.)enraciner," i.e. taking root in a foreign soil. Curiously enough, to "naturalize" also means, in French, the making of the stuffed animals. I am not sure if "netsuke" stems from the verb "nezuku/keru," but it may be tolerable as a pseudo-etymological explanation. In the miniature form of a "netsuke," the personal knowledge, experience and memory of an individual is rooted, concentrated and condensed, just as it was the case of the "Ichijô-jiki" by Matsuura Takeshirô.

The "netsuke" also reminds us of a masterpiece in conceptual art which was conceived and realized by Genpei Akasegawa (fig.15): a can of crabmeat from which the artist removed the contents, stripped the label from the outside and re-sealed it around the inside perimeter of the can before soldering the lid again to close the container. Thus the artist triumphantly declared that the whole world was now contained by this tiny can, save the small portion of the air which



fig.12: Eduardo Chiossone, Go-shin-ei of the Meiji Emperor (明治天皇,「御真影」)

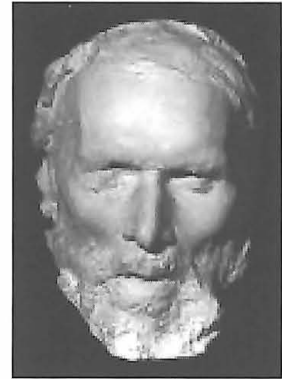


fig. 13: Thomas Carlyle's Death Mask



fig. 14: Natsume Sôseki's Death Mask taken by Taketarô Shinkai (夏目漱石デスマスク、新海竹太郎による)

still remained “outside” of the label (20). Akasegawa’s rhetoric of inside-out may be re-interpreted as a variant of the upside-down practiced through the inverted Western illustrations of Horiguchi’s Okada house. Akasegawa’s “Uchû no Kanzume” (The Univers put in a Can) is also a relevant and almost ultimate metaphor of Barthesian idea of the “punctum,” and testifies to the judiciousness of Prof. Lee O-young’s penetrating observation that the Japanese culture, in essence, consists of miniaturizing the human experience in portable objects and compact poetical images (21).

At the beginning of the 20th Century, the Japanese poet, Kôtarô Takamura scorned Japan as a dwarfs’ island and called it pejoratively the Netsuke-country (“Netsuke no Kuni,” 1911). It was precisely the year of Emperor Meiji’s death. Almost one hundred years later, at the beginning of the 21st century, we may be able to positively re-examine and even rehabilitate the netsuke-culture of Japan, as it may stand as an ecological alternative to American style mass-consumption. In it resides the secret of transplanting (“utsushi”) and naturalizing (“netsuke”) foreign elements into Japanese soil. It may be a good idea to promote a research program on the philosophy and practice of “utsushi” and “netsuke” in combination (fig.16). And I am sure that Henry Smith will gladly be responsible for this research project in the future.

Finally, let us note that the tiny “chabudai” also serves as a synecdoche of the domestic harmony. It reflects (“utsusu”) the welfare of a household and domesticates (“nezukeru”), so to speak, family members. For the participants of this at-home symposium in honour of Henry Smith, I hope that my proposal would not constitute any kind of disturbance similar to the act of “chabudai wo hikkurikaesu (22).” Turning over a small dining table in the 4 & a half mat piece of a Japanese dwelling may be the most serious damage imaginable that one can inflict upon the modest family happiness. In praise of the Ma-space-and-time around the Chabudai, let us look into the objects and images and let us further explore visual and material cultures in Japan.

Notes

* The text which follows is a rewritten version of the author’s improvised commentary at the symposium, “Exploring Visual and Material Culture in Japan, A Symposium Honouring the Work of Henry Smith” held at the Donald Keen Center of Japanese Culture, Columbia University, New York on Saturday, May 5th and on Sunday May 6th, 2007. The papers presented in the symposium are published in a special issue of *Impressions, The Journal of the Japanese Art Society of America*, No.30, 2009 as “Pictures and Things : Bridging Visual and Material Culture in Japan.” The Japanese version of the same symposium with supplementary contributions is published in 『雑種とホーホー』 Vol.20 (特集：物置屋 / アトコトコトへの回廊), 2009, pp.42-131.



fig. 15: Genpei Akasegawa (赤瀬川原平), *The Whole World put in a Can* (《宇宙の缶詰》), 1967 (昭和42)



fig. 16: anonymous, Empty Cicada Shell, Netsuke, 20 Century Chinese imitation of the 19 Century Japanese product. The term “utsusemi” or empty cicada shell contains in Japanese “emptiness”(utsuro) and “passage”(utsuri), evoking together the transition of life and death in Buddhist association of ideas. This idea of transience paradoxically takes root (“nezuku”) through the “netsuke” piece in every day life of the Edo people. (<http://images.google.co.jp/>)

1. Let me express at first my thanks to the organizers as well as to Henry Smith for inviting me to make a sudden intrusion in the panel. It was only one week ago that I was asked to speak as a commentator, as I happened to be in New York. Indeed I was fortunate to have been able to give a lecture here at the Kent Hall yesterday on Okakura Tenshin and Sister Nivedita, as it served as a prelude to the celebration which takes place today in honour of Henry Smith. Shigemi Inaga, "Tenshin Okakura Kakuzo and Sister Nivedita : On an Intellectual Exchange in Modernizing Asia," The Department of East Asian Languages and Cultures, Friday, May 4, 2007, at 403 Kent Hall, Columbia University.
2. Shigemi Inaga "L'introduction de la perspective linéaire au Japon (1740-1830) et son retour en France (1860-1910)," *Actes de la recherche en sciences sociales*, No.49, 1983, pp. 29-45.
3. Henry D. Smith II, *Taizansô and One-Mat Room/ Taizansô, Matsuura Takeshirô no Ichijôjiki no Sekai*, Tokyo, Hachirô Yuasa Memorial Museum, International Christian University, 1994.
4. Shigemi Inaga, "Visit to the Oriental Ethnological Museum," *Nchibuken*, No.18, 1997, pp.20-25.
5. Masao Yamaguchi, *Haisha no Seishinshi [The Geistsgeschichte of the Defeated]*, Tokyo: Iwanami Shoten, 1995.
6. Masao Yamaguchi, *Odoru Daichikyû [The Dancing Great Earth]*, Tokyo: Shôbunsha, 1999.
7. Giles Deleuze, *Incorporations*, New York: Zone Books, 1992, p.281.
8. Teiji Itô, *Nippon Design Ron [On the Japanese Design]*, Tokyo: Kashima Shuppankai, 1988.
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