

〔追悼 芳賀徹〕

「絵好き」な国際的比較文化論者の足跡を追う
—学会発足の頃から最近まで

稲賀 繁美

[In Memoriam Haga Tōru]

Tracing an International Scholar in Comparative Culture Who
“Loved Pictures”: From the Inception of the Society for the
Study of Japonisme to Recent Times

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ジャポニズム学会は、前身をジャポネズリー研究学会と名乗った。その沿革を述べるにはより適格の学会古参の会員もおられよう。迂闊に誤伝を遺しては後世に迷惑をかける。とはいえそろそろ私事も含めてそうした証言を残さねばならない年齢を迎えたようである。

1979年から翌年にかけて、池袋のサンシャイン美術館を会場に「浮世絵と印象派の画家たち展」と題する大規模な展覧会が開催され、これに付随してジャポニズムに関するはじめての大規模な国際シンポジウムが開催された。その英仏文の記録はKodansha Internationalから山田智三郎監修・大森達次編集で刊行されている。豪華で貴重な論集なのに市場に出廻っている残存部数が少ないのは、保管庫が火災にあったという椿事の為もある。その背景には、これらの企画の母体となっていた財団法人が、その後政治スキャンダルに見舞われた事情も捨象できまい。いずれにせよこの国際研究集会は画期的だった。

フランスからは後にオルセー美術館初代館長となるフランソワーズ・カシャン、装飾美術館館長となるイヴォンヌ・ブリュナメル、現在もオルセー美術館名誉主任学藝員のジュヌヴィエーヴ・ラカンブルほか、国立図書館のミッシェル・ムロ、ブラックモン研究のジャン＝ポール・ブイヨン、チューリッヒからはナビ派研究のウルズラ・ペルッキ＝ペトリほか、その後日本趣味研究を牽引する中堅も含まれていた。英語圏からはクリーブランド美術館でのジャポニズム展立役者、ゲイブリエル・ワイズバーク、コロンビア大学教授でドガ研究の第一人者、セオドア・レフほかの参加があった。こうした場では外国語の運用能力が見事に発揮される。日本側では高階秀爾氏が最後に全体の総評をしたが、初めて耳にしたそのフランス語の明晰なる論理と見事なウィットには驚嘆した。電話帳によると1979年現在、東京にはルノワールという名前の喫茶店caféが少なくとも85件あって、といった枕が実に有効に挟まれる。会議場裏の事務室で、わずか小一時間で仕上げられた。勤務先の本郷キャンパスでの所用が延び、拾ったタクシーが渋滞に巻き込まれて発表に大遅刻したのが芳賀徹氏。和英仏語並べ、立て板に水でその事

情説明を捲し立てた現場が、いまでも眼前に彷彿とする。

この国際企画の成功に勢いを得て、ジャポネズリー学会が発足した。Japonaiserieとは詩人のシャルル・ボードレールの用語とされ、日本趣味に対して幾分斜に構えた「日本莫迦」niaiserieというニュアンスも匂はくはない。当時、東京大学駒場のフランス語外国人教師だったダニエル・シュミット先生に芳賀徹氏が打診した、といった経緯があったように仄聞する。発足直後に最初の記念事業として、大島清次、池上忠治の両氏を中心発起人として、だろうか、*Le Japon artistique* の和訳の企画が浮上した。アンフォルメル論争で犬猿の仲だったはずの瀬木慎一氏と芳賀氏が編集会議の昼食会に同席したのも見物だった。当方も金森修ともども何章かの翻訳に抜擢されたが、しばらくあとで芳賀先生から「君らの訳は悪文でダメだ。ボクがやりなおした」とご託宣を下されたのも懐かしい思い出である。

これより先、芳賀徹（以下敬称は略す）は幕末使節団研究『大君の使節』（中公新書）、『日本の名著』シリーズで『杉田玄白・平賀源内・司馬江漢』の巻を担当し、ドナルド・キーン『日本人の西洋発見』（*The Japanese Discovery of Europe, 1720-1830*）ほかを翻訳する傍ら、『渡辺華山 優しい旅人』（1974）を刊行。キーンの著書については隣室でタイプを打つキーン氏の原稿ができる端から翻訳していったという経緯も語られる。翌1975（昭和50）年には高階秀爾とともに雑誌『淡交』に1年にわたる鼎談の企画を設け、これは翌年には『芸術の精神史－蕪村から藤島武二まで』として公刊される。筆者はこの年に東京大学に入学し、「全学一般教育ゼミナール」というものが開講されていることを知り、芳賀氏による「平賀源内研究」を覗いてみたのが切っ掛けとなった。駒場キャンパスで当時第八本館と呼ばれた建物の3階に「大学院比較文学比較文化」研究室があったが、当方はまだ「比較文学」とは何なのかもピンとこなかった。その大学院講義室の隣が芳賀研究室であり、入って右側の壁面を、今井俊満の大作《夜の賛歌》（*Éloge de la nuit*【だったはず】）が黒々と埋めていた。いつでも授業時間大延長のセミナーのあと、あるいは入学はやや

の学部学生に教養学科図書室使用の便宜を図ってくれるかと思えば、何かあると研究室まで呼び寄せて、大判の渡邊華山『四州真景図鑑』の複製本ほか、新刊はやほやの著書を「はい」といった様子で恵投くださった。手元の『芸術の精神史』には1976年9月8日の日付があり、郵送の小包の封をその場で破って渡された記憶があるが、確かめると刊行5日後だったと判明する。

1981年には文学と美術にまつわる雑考をあつめた『みだれ髪系の系譜』と評伝書下ろし『平賀源内』が立て続けに刊行された。サントリー学芸賞を受賞した後者は、全学セミナーの成果でもあり、「あとがき」には、合宿で巻かれた恒例の「半歌仙」もどきの一部も収録されている。筆者の作と称する戯れ句も交じっていて、思い返すも冷や汗ものである。1984年初夏、学期末のバりに芳賀徹が現れた。何の所用だったか失念したが、大学都市日本館で落ち合った旧来の学生たちは、大著『絵画の領分』を目にして驚嘆した。表紙は高橋由一の『山形市街図』、芳賀の故郷への目配せであり、装丁は田中一光。あまりに熱心に貯めつめつめていたものだからだろうか、「じゃあこれ君にやるよ」ということになり、横にいた金森修が、「こいつうまいことしやがって」、と当方を睨みつけたのも覚えている。

600頁を超える大冊は芳賀徹の博士号取得論文ともなり、大佛次郎賞の榮譽を得た。文人たちに比べて近代日本の画家たちの業績が正当には評価されてこなかった。そのことへの義憤にかられたとの述懐がみえる。漱石の南画へのユーモアたっぷりの評釈は、やがて後年古田亮監修の「夏目漱石の美術世界」展(2013、各地巡回)でもあらためて発揮されるが、「画家の留学」で取り上げた森鷗外の盟友だった原田直次郎論が出色だろう。エクステルによる《原田直次郎》がW. シャモニーによって再発見された僥倖にも恵まれ、また《ドイツの少女》のモデルを閨秀画家チェチリア・プファップではと推定する、やや勇み足の仮説にまで、芳賀自身の欧州留学の経験がそれとなく投影され、狭義の美術史研究の枠を超えた異文化交流史探求の本領が発揮される。

後に筆者は『絵画の臨界』(2014)なる著作を公刊したが、旧師は「なんだボクの本と同じ体裁じゃないか」と冷やかした。時代が違うので判型は当方の著書のほうがひと回り大きいのが、なるほど結果的には縦横厚さの比例もよく似た体裁であり、芳賀徹の副題が「近代日本比較文化史研究」とあるのに対して、拙著の副題は「近代東アジア美術史の桎梏と命運」と、親戚姻戚関係も顕わ

である。いうまでもなく、一方の麗筆と当方の悪文とでは、力量には歴然たる差があり、幸いにも拙著は、御大層な受賞騒ぎなどは無事に免れた。

美術関係の主要な著作を追ってゆくだけでも「画文交響」を副題とする『藝術の国 日本』(2010)や、構想30年、生前最後の著作となった『桃源の水脈 東アジア詩画の比較文化史』(2019)など、興味尽きない書籍が残されている。前者『藝術の国』に再録された「別の藝術—アンフォルメル誕生」は、元来、ミッシェル・タピエと協働してイタリアで刊行した、当時の同時代前衛日本藝術家たちの作品画集 *Continuité et avant-garde au Japon* (1961)に寄せたフランス語の長文評論を母体とする。そこに見られる華嚴教学ほかを活用した理論的提言は、南方熊楠や井筒俊彦の傍らで、東洋美学の先駆性の国際的に通用する宣言そして思索として、看過しえない歴史的意義を有するというのが、『接触造形論』ほかで筆者の下した評価である。この点に関する証言は放送大学の『日本美術の近代とその外部』(2018)の最後15回目の放映でも、駒込曙町の自宅で収録した。おりから夏の雷雨が大きな被害を齎した当夜となり、落雷の轟音に邪魔されて録音録画が数時間遅延した。

また後者『桃源の水脈』は奥村美佳の《桃源図》に飾られ、画中には宗徹居士ご自身もそれとなく遠景遥かに佇んでいるという趣向である。また本来その後書に収めてしかるべき一文が『アステイオン』90号(2019)に「両陛下の桃源体験譚」として残された。歌会始の召人にも選ばれた芳賀徹ならではの逸話である。なお本書に収められた「東アジアにおける「新しき村」運動—武者小路実篤から周作人、そして毛沢東へ」は元来2010年に開催された国際比較文学会ソウル大会のうちに、芳賀徹が自ら企画したパネルで英語により発表された原稿を和訳して拡大したもの。発表英文原稿のほうは、Shigemi Inaga (ed.), *Artistic Vagabondage and New Utopian Projects*, 2011と題した科学研究費助成金事業報告書に収録されているが、当時80歳を超えていた芳賀の英文発表は、まさに名人藝であった。

これらの著作やそれ以外の詩歌あるいは文化外交史に関わる著述には、別途の箇所ですでに言及し、あるいはそうする予定なので、ここでは割愛する。その代わり、中央公論美術出版から出た「東大駒場小景集」と副題にある『きのふの空』(1992)に一言だけ触れておきたい。著者が東京大学退官のうちに、44年間にわたって過ごした勤務先に関連する随筆などを集めて編んだ

随想集だが、教育者としての著者の人となりが肩の凝らない筆致のうちに自在に吐露されており、また旧師たちへの心のこもった哀悼の数々や、幼少時の過去への愛惜を込めた回想、さらには「桃源」への憧れを綴った珠玉の文章が、森登の編集で巧みに配されている。「きのふの空」という題名は蕪村の句「いかのぼり きのふの空のありどころ」に由来する。この句については、2018年にセシル・ラリがパリの国立美術史研究所 Institut national d'histoire de l'art (INHA) で主催し、筆者も補佐して開催された「国際和風会議」(Cerfs-volants du Japon à la croisée des arts, “Japanese Kites: At the Crossroads of Arts” International Symposium., Paris, 20-21. Dec. 2018)の席で、筆者なりの哲学的な解釈をフランス語で述べた。これが、僅かながら長年の学恩に報いる機会となった。

芳賀徹の業績には、逝去直前に脱稿した『外交官の文章』も近々上梓の予定と聞く(その後筑摩書房より、2020年6月25日発刊)。『桃源の水脈』と同様、これも数十年の蘊蓄を傾けた末の編纂物。また『アステイオン』以外にもいくつか連載があり、『日経新聞』で大好評の

うえ中公新書に収められた『詩歌の森』以降にも、松尾芭蕉にかんする連載が続いていた。さらにドナルド・キーンや梅原猛など親交のあった著名な友人たちや、白髪一雄、元永定正といった藝術家仲間、さらには弥永寿子、大澤吉博、持田季未子から金森修に至る、夭折あるいは早世した教え子たちへの心づくしの追悼文も、数多く遺されている。とりわけ英文やフランス語で書いた論文やエッセイにも秀逸な作品が多く、国際学会での発表などは、誤魔化しがなく明晰なうえに詩的抒情まで漂って、しばしば母語使用者を驚嘆させる妙技を見せた。それら埋もれたままの原稿が整理編集されて、日の目をみる如果能够できれば、と願っている。絶妙なエッセイを自宅書斎「曙光斎」に籠って一晩徹夜で仕上げるのはお手の物でも、集中的で体系的な「書下ろし」や連載は不得意で、「手間暇をかけ、ゆっくりと出来上がった」本づくりを信条とした著者である。構想されていたという更に一冊の『文明のクラ』(題名は無論、幸田露伴にちなむ)とはどのような著作になる予定だったのだろうか。

2020(令和2)年3月21日 逝去一か月の後に

Tracing an International Scholar in Comparative Culture Who “Loved Pictures”: From the Inception of the Society for the Study of Japonisme to Recent Times

INAGA Shigemi

In its first incarnation, our Society was called the Society for the Study of Japonaiserie. Among the senior members there must be many who are much more qualified than I am for narrating the Society's evolution. Were I to inadvertently give a false account of the past, that would only confuse future generations. At the same time, however, I seem to be approaching the age to start sharing my memories, including ones that are rather personal.

Between 1979 and the following year, a large-scale exhibition entitled “Ukiyo-e and the Impressionist Painters” was mounted at the Sunshine Museum in Ikebukuro, Tokyo, with the first-ever large-scale international symposium on Japonisme organized in conjunction. The proceedings were published in English and French, supervised by Yamada Chūzaburō [sic] and edited by Ōmori Tatsuji. Despite its scholarly importance and sumptuous production, there remain only a very limited number of copies of this book on the market, for the warehouse where they were stored burned down in an unfortunate accident. Another factor not to be excluded here is the political scandal that had hit the foundation sponsoring these events.

This international conference was nonetheless seminal. Among the participants were Françoise Cachin, soon to be the first director of the Musée d'Orsay, Yvonne Brunahmer, later the director of the Paris Musée des Arts Décoratifs, and Geneviève Lacambre, now the chief curator emerita at the Orsay, as well as then mid-career scholars subsequently to lead the field of Japonisme studies, such as Michel Melot of the Bibliothèque Nationale, Jean-Paul Bouillon, known for his studies on Bracquemond, and Ursula Perucchi-Petri, a Nabis expert from Zurich. From the English-speaking countries came notably Gabriel P. Weisberg, the prime mover of the [1975] Japonisme show at the Cleveland Museum of Art, and Theodore Reff, then a Columbia professor and a respected authority on Degas. An event like this throws participants' command of foreign languages into sharp relief. Takashina Shūji, who wrapped up the symposium on behalf of the Japanese side, astonished me with the lucid logic and keen wit of his French, which I had never heard before. Seemingly trivial facts, for example that Tokyo had at least eighty-five cafés named Renoir according to the phone book, were astutely inserted as preludes to great effect. Takashina, moreover, put this together in less than an hour in an office behind the conference hall. After a previous engagement ran longer than expected at the University of Tokyo, Hongō, where he was working, Haga Tōru jumped into a cab only to

get stuck in heavy traffic and arrived extremely late for his presentation. I still vividly see him in my mind's eye, making hurried apologies in Japanese, English and French, all with remarkable fluency.

The Society of the Study for Japonaiserie was established in the aftermath of this highly successful international project. *Japonaiserie* is a term allegedly coined by poet Charles Baudelaire. The resemblance with *niaiserie*, the French word for “foolishness,” hints at the irony of proclaiming oneself a “fool for Japan,” which distinguishes it from the more neutral *Japonisme*. It was Haga Tōru, I heard, who came up with the name in consultation with Daniel Schmidt, then a French professor at the University of Tokyo, Komaba. Immediately afterward, the idea emerged, chiefly at the suggestion of Ōshima Seiji and Ikegami Chūji I suppose, to celebrate the Society's establishment with a Japanese translation of *Le Japon artistique*. The editorial meeting was held over lunch to bring art critic Segi Shin'ichi and Haga together, a spectacular reunion of erstwhile sworn enemies during the *informel* controversy. Along with my classmate Kanamori Osamu, I was entrusted with the translation of a few chapters, although Prof. Haga rejected our work upon completion, complaining that our style was so poor he had to redo everything.

By then, Haga Tōru had completed his book *Taikun no shisetsu* [*Envoy of the Shōgun*] (Chūkō Shinsho), edited the volume *Sugita Genpaku, Hiraga Gen'nai, Shiba Kōkan* in the series *Nihon no meicho* [*Great Books of Japan*], translated Donald Keene's *The Japanese Discovery of Europe, 1720–1830*, and published his own *Watanabe Kazan: Yasashii tabibito* [*Watanabe Kazan: A Gentle Traveler*] (1974). About the Keene book, the legend has it that Haga translated each page as the author typed it up in the adjacent room at a hotel in Karuizawa. In 1975 (Shōwa 50), Haga initiated a year-long dialogue with Takashina Shūji on the journal *Tankō*, to be published the following year as *Geijutsu no seishinshi: Buson kara Fujishima Takeji made* [*Intellectual History of Art: From Buson to Fujishima Takeji*]. That same year I enrolled in the University of Tokyo, where I chanced upon a group of classes called “University-wide General Education Seminars” and decided to sit in on “Hiraga Gen'nai” conducted by Haga. I did not have even the slightest idea yet what “comparative literature” might be. The graduate program “Comparative Literature and Culture” had its office on the third floor of what was called Main Building Eight at the time on the Komaba campus. Haga's office was located next to the room the program used for its classes. There, a large painting by

Imai Toshimitsu, *Éloge de la nuit* [*Ode to Night*] if my memory serves me right, darkly took up the wall on the right as one entered. After his seminar, which always greatly exceeded its allotted time, Haga sometimes took the trouble of arranging access to a special library for the still clueless freshman that I was, sometimes invited me into his office and, in a casual gesture of generosity, gifted me with his books hot off the press, including a large-format facsimile of Watanabe Kazan's *Shishū shinkei zukan* [*True Views of Four Provinces*]. My copy of *Geijutsu no seishinshi*, handed directly from the package Haga had just received in mail and ripped open in front of my eyes, is dated by my hand September 8, 1976, which turns out to be five days after the book's publication.

In 1981 *Midaregami no keifu* [*The Lineage of Tangled Hair*], a collection of Haga's essays on art and literature, came out, closely followed by the newly written critical biography *Hiraga Gen'nai*. The latter, winner of the Suntory Academy Prize, had its origin in the aforementioned University-wide Seminar. Its postface contained a few examples from the "*hankasen*" [the traditional, linked 18-stanza poem], the collaborative composition of which was a fixture at the annual study camp Haga organized with the seminar participants. Quoted along with others was a parody of a verse attributed to this writer, the thought of which alone still makes me shudder.

In the early summer of 1984, Haga Tōru turned up in Paris as the semester drew to a close. I cannot remember what brought him there, only the astonishment of his former students gathered to greet him at the Maison du Japon, Cité Universitaire, when they saw the recently published, massive *Kaiga no ryōbun* [*The Domain of Painting*]. On the cover, designed by Tanaka Ikkō, was Takahashi Yuichi's painting *Yamagata shigaizu* [*View of the City of Yamagata*], a nod to Haga's hometown. I must have been ogling and pawing the book so intensely, for Haga ended up giving it to me, incurring the jealous glare of Kanamori Osamu, also present at the scene. Haga obtained his Ph. D. with this more than 600-page tome, which won him the prestigious Osaragi Jirō Prize. The author recounts in it his righteous indignation at the fact that the achievements of modern Japanese painters had received much less attention than their colleagues in literature. The comments full of humor on Sōseki's nanga [literati painting] later led to the exhibition "Natsume Sōseki and Arts" (2013, various venues), organized by Furuta Ryō, but the discussion on Harada Naojirō, a close friend of Mori Ōgai, in the chapter "Gaka no ryūgaku" ["Japanese Painters' Study Abroad"], must be singled out as the book's highlight. Blessed with Wolfgang Schamoni's timely rediscovery of Julius Exter's portrait of this painter, Haga's account discreetly reflects his own experience of studying in Europe, even in the rather far-fetched identification of the sitter in Harada's *Doitsu no shōjo* [*German Girl*] as the talented female painter Cäcilie Pfaff. Going beyond

the confines of art history in the narrower sense, the study shows transnational cultural history at its best.

Later, when I published a book entitled *Kaiga no rinkai* [*Images on the Edge*] (2014), my old professor teased me, pointing out that its format was identical to that of his. A size larger due to the changed publishing conditions, my book indeed resembled *Kaiga no ryōbun* unintentionally yet closely in its height-width-thickness proportion. The affinity was even more explicit in the subtitles, "A Comparative Study on Modern Japan" (Haga's) and "A Historical Survey of East Asian Trans-Cultural Modernities" (mine). Needless to say, disparity was glaring between his elegant style and my poor writing, which spared me any award or other craze.

Haga's writing on art alone contains numerous fascinating publications, such as *Geijutsu no kuni Nihon* [*Japan: A Land of Art*], subtitled *Gabun kōkyō* [*Symphony of Image and Text*] (2010) and *Tōgen no suimyaku: Higashi Ajia shiga no hikaku bunka shi* [*Genealogy of the Peach Spring: A Transcultural History of East Asian Poetry and Painting*] (2019), the last book of Haga's to come out during his lifetime and a work conceived over three decades. "Betsu no geijutsu: Anforumeru no tanjō" ["An Art That Is Other: The Birth of *Informel*"], reprinted in *Geijutsu no kuni*, is based on a lengthy essay written in French for *Continuité et avant-garde au Japon* (1961), the anthology of advanced contemporary Japanese artists' works co-edited with Michel Tapié and published in Italy. Exploiting Huayan and other schools of thought, Haga's theoretical proposals in this essay hold a remarkable historical significance on a par with that of Minakata Kumagusu and Izutsu Toshihiko, an internationally viable manifesto of and reflection on the progressiveness of Oriental aesthetic. That is the assessment I suggested in my book *Sesshoku zōkeiron* [*In Search of Haptic Plasticity*, 2016] and elsewhere. I also interviewed Haga on this same issue for the fifteenth and last episode of *Nihon bijutsu no kindai to sono gaibu* [*The Modernity of Japanese Art and its "Exterior"*] (2018), a TV lecture series I produced for the Open University of Japan. The videotaping of Haga's testimonies at his home in Komagome-Akebono-chō, was delayed several hours on account of deafening thunder as a summer storm happened to hit Tokyo that evening, wreaking great havoc.

Tōgen no suimyaku boasts Okumura Mika's painting *Tōgenzu* [*View of the Peach Spring*] on its cover, which playfully includes an inconspicuous figure of Sōtesu Kōji [the honorable Dr. Tōru] himself standing far back in the landscape. Haga also left a text that should have been in this same volume, "Ryōheika no tōgen taikentan" ["The Tale of Their Majesties Emperor and Empress's Experience of the Peach Spring"], *Asteion*, no. 90 (2019), a piece characteristic of its author who once served as the *meshiudo* at the *Utaikai hajime* [the designated guest to the New Year's Poetry Reading at the Imperial Palace]. "Higashi Ajia ni okeru 'atarashiki mura' undō: Mushanokōji Saneatsu kara Shū Sakuin,

soshite Mō Takutō e” [“‘New Village’ Movement in East Asia: From Mushanokōji Saneatsu to Zhōu Zuòrén to Mao Zedong”], reprinted in *Tōgen no suimyaku*, is the Japanese translation and the expanded version of a paper Haga gave in English on a panel organized by himself at the XIXth Congress of the International Comparative Literature Association held in Seoul in 2010. The English original appeared in *Artistic Vagabondage and New Utopian Projects*, ed. Inaga Shigemi (2011), a Grant-in-Aid for Scientific Research publication. Already over eighty years old, Haga’s English presentation was a truly masterful performance.

I shall not dwell on these texts nor discuss Haga’s writings on poetry and cultural / diplomatic history, as I have already spoke of them elsewhere or intend to do so. Instead I just want to say a word about *Kinō no sora* [*Yesterday’s Sky*], subtitled *Tōdai Komaba shōkeishū* [*Vignettes at the University of Tokyo, Komaba*] (1992), published by Chūō Kōron Bijutsu Shuppan. A collection of essays put together on the occasion of Haga’s retirement from the University of Tokyo, all themed on the campus where he spent forty-four years, it presents a candid and unpretentious portrait of the author as an educator. The book also gathers gems like heartfelt eulogies on his former mentors, lovingly mournful remembrance of his childhood, and yearning for “Tōgen,” artfully selected and arranged by the editor Mori Noboru. “Yesterday’s sky” of the title stems from a haiku by Buson: “Ikanobori / Kinō no sora no / Aridokoro” [“A flying kite / Yesterday’s sky / Where is it?”]. I presented my own philosophical interpretation of the poem in French at the international symposium “Cerfs-volants du Japon à la croisée des arts” [“Japanese Kites: At the Crossroads of Arts”], organized by Cécile Laly with my assistance for the Paris Institut national d’histoire de l’art between December 20 and 21, 2018. This was one small way in which I paid back many years of intellectual debt to Haga Tōru.

Haga’s achievements include *Gaikōkan no bunshō* [*The Writings of Diplomates*], a reportedly forthcoming anthology completed shortly before his death and just like *Tōgen no suimyaku* the fruit of several decades of scholarship (author’s note: subsequently published by Chikuma Shobō on June 25, 2020). He had also several article series running in different periodicals at the time of his death. In addition to one on the aforementioned *Asteion*, there was a series on Matsuo Bashō that followed “Shiika no mori” [“Forest of Poetry”], Haga’s popular serial that appeared on the *Nikkei Shimbun* [*Japan Economics Newspaper*] and was later published as a volume in the Chūkō Shinsho series. He left numerous wholehearted eulogies, on renowned colleagues such as Donald Keene and Umehara Takeshi or artist friends including Shiraga Kazuo and Motonaga Sadamasa, as well as prematurely deceased students from Yanaga Toshiko to Ōsawa Yoshihiro and Mochida Kimiko to Kanamori Osamu. There are many fine scholarly articles and essays Haga wrote in English and French, not to mention papers he gave at several international conferences, the unadulterated lucidity of which, with a subtle lyricism to boot, often astonished native speakers. I hope that these half-forgotten drafts will someday be organized, edited, and see the light of day. Haga excelled in jotting through the night to produce an exquisite essay, locking himself up in his study “Shokkōsai” [“Pavillon d’aurore”]. The sustained and systematic effort required for a book or a serial, by contrast, was not his forte. He believed in crafting his publication “slowly, with all the necessary time and trouble.” What would be his version of *Bunmei no kura* [*Storehouse of Civilization*] (a title taken from Kōda Rohan, of course) have been like, another book he was envisioning at the time of his death?

March 21, 2020 (Reiwa 2), a month after Haga’s passing.
(Translated by KONDŌ Gaku)