" Reconsidering Okakura Tenshin as the Inventor of Oriental Art History" Association for Asian Studies, Boston, Mar. 11-15, 1999, Annual Meeting Program, p135.

Japan

his *fudoron* that underscored his linking of China's philosophical/political transition an the evolution of Chinese artistic styles. I will also take up his concept of Asian "oneness" that emerged at this time; (3) Finally I want to address the question of why Okakura perceived Chinese art to have experienced a serious breakdown between the Song and Yuan Dynasties and why he held such a negative attitude towards literati painting and subsequent Chinese art movements (including even the crafts). Can causes for this be attributed to Ernest Fenollosa's ideas of Western classicism, or to the Sinology tradition of Tokugawa Japan?

What I want to do in the paper as a whole is explore the issue of "China' in the mind of Okakura, for I believe that an understanding of how Okakura used China in the development of his thought system will provide important new insights into Okakura's ideas and methodology. It was precisely Okakura's use of Chinese art and history that allowed him to develop his theory of civilization, with its emphasis on Asian "oneness" and its curious placement of art at the apex of civilization transcending both philosophy and religion.

Reconsidering Okakura Tenshin as the Inventor of Oriental Art History

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The concept of Oriental Art History is a modern invention created under the Western impact. In its construction, Asian, or Oriental art, had to clear a double hurdle. On the one hand, the Oriental, or Asian, objects selected to represent that art to the Western world had to meet the test of fitting into the categories that Westerners had themselves established as defining the fine Arts. At the same time, these objects also had to avoid being seen as mere by-products of World Art History, as Westerners defined it.

It was in this narrow space that the idea of the Orient in Art was pursued in the second half of the nineteenth century. In this paper I will re-examine the role that Okakura Tenshin played in this context. Here I propose to explore three points: (1) To what extent was Okakura influenced by Indian thinkers like Vive Kahnanda in his effort to rehabilitate Oriental values in a world-wide context; and to what extent can we find a parallel between Okakura's endeavors in Japan and those of Kmalaswami and E. B. Havell in India; (2) To what extent were Okakura's changing images of Asia and the Orient the results of a changing environment and the particular audiences to which his books were addressed? *The Ideals of the East* (1903) was written for enlightened British intellectuals; *The Awakening of Japan* (1904) (which was never published during his lifetime) was written as a declaration of solidarity with

his Indian nationalist friends; and *The Book of Tea* (1906) was, by contrast, a public lecture to the Boston bourgeoisie designed to clarify Japan's position in the Russo-Japanese War; (3) Finally I want to explore the way in which Okakura was removed from the Editorial Board of the first official Japanese art history that was compiled for the Paris World's Fair of 1900 and how his "internationalist" vision of Oriental Art History (in which Japan played the role of aesthetically synthesizing Indian philosophy and Chinese ethics) was replaced by a more "nationalistic" perspective by some of the very students Okakura had trained who pretended to be less ideological and more empirical in their research on Buddhism and Chinese Art History.

Addressing the above questions will help us to understand the reasons why Henry Focillon, for one, appreciated Okakura so highly as the most distinctive thinker of the Oriental artistic heritage in the "*entre les guerres*" cosmopolitan context. Dealing with these issues will also help us to re-evaluate Okakura's position both in Japan and in the West in the first decade of this century.

Homologies of Cultural Resistance in Turn-of-the-Century Japan and India: A Comparative Study of Okakura Kakuzo and Abanindranath Tagore

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Turn-of-the-century British Calcutta and Meiji Yokohama presented striking similarities of hybrid culture as a result of the collision of "east" and "west" that played itself out in these cities. The capital of British India, Calcutta saw the rise of a western-educated Bengali elite, the *bhadralok*, who comprised the spectrum of social and ideological attitudes ranging from unquestioning imitation of British ways to the fashioning of a cultural identity based on oppositional rejection and/or revivalist affirmation. Japan though never colonized, following American humiliation, embarked upon a full-scale process of westernization, a part of which process saw the establishment of Yokohama as a westernized trading center. As in Calcutta, a new Japanese social class emerged here, which found itself in an alien cultural field, where the values and assumptions of tradition were rendered questionable.

The unsettled and contested contexts that resulted formed the fertile ground for self-conscious creative projects of identity-building, based in the articulation of "otherness" from the west. This paper outlines the homologies in the life and work of two such practitioners, Okakura Kakuzo (1862–1913), born and brought up in Yokohama, Japan, cultural ideologue and founder of the Japanese revivalist *Nihonga* art movement, and Abanindranath Tagore (1871–1951), from Calcutta, India, artist and founder of the Bengal

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