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The Painter Who Disappeared in the Novel: Images of an Oriental Artist in European Literature

Shigemi Inaga

Marguerite Yourcenar's "Comment Wang-Fô fut sauvé", one of the famous episodes constituting *Les Nouvelles orientales*, ends with the supernatural disappearance of the painter into his own painting. A painted ship in a screen executed by Wang-Fô approaches the surface of the painting and finally comes out of it, flooding the hall where the screen has been set up. Wang-Fô climbs into the ship to return to the painting and finally he and the ship disappear far away into the painted sea ...

Contrary to the author's declaration, this short story is not directly based on a Chinese Taoist classic ("Comment Wang-Fô fut sauvé" s'inspire d'un apologue taoïste de la vieille Chine") but seems to be based on a modern Japanese tale retold by Lafcadio Hearn (1850-1904). As Sukehiro Hirakawa has already pointed out (without yet being either recognized or accepted among Western scholars), Yourcenar must have read the French translation of Lafcadio Hearn's "The Story of Kwashin Koji", published in his *A Japanese Miscellany* (1901).¹ Hearn noted that the story is "related in a curious old book *Yasô Kidan*",² but this is misleading. Far from being an "old book", *Yasô Kidan*, or *Ghost Stories for the Night Lecture* was written by a contemporary Japanese writer Kôsai Ishikawa, and the first volume was published in 1889, the second in 1894. In Hearn's library (preserved at Toyama University) we find the second print of the first volume, republished in 1893, as well as the second volume which contains the original "Story of Kwashin Koji".

By insisting on this philological detail, I do not intend to accuse Yourcenar of concealing her real source in her post-scriptum. To pretend that Japan must be absolutely differentiated from China would be too nationalistic. Rather, I wish to elucidate the contrast in aesthetic tastes by comparing the Japanese original, Hearn's adaptation and Yourcenar's reappropriation.

I

The original Japanese text is characterized by a concision comparable to that of Chinese ghost stories such as *The Strange Stories of Liao Zhai* by Pú Sòng-líng (1640-1715), by which Kôsai Ishikawa may have been inspired. Yet, we

have not discovered the Chinese source which Yourcenar claims to have consulted.³

To give an idea of the final part of Kôsei Ishikawa's story I quote Hirakawa's tentative literal translation from the pseudo-Chinese style Japanese in which the story is written.

There was a screen upon which were painted the Eight Beautiful Views of the Lake of Omi. A boat there was about an inch in length. Kwashin Koji then waved his hand, inviting it to come. The boat, wavering, drew nearer and glided out of the screen, and it grew as large as several feet long. At the same time, the water of the lake flooded the room, and all spectators were surprised, girding up their hakama robes in haste. They were standing up to their girdles in water. Kwashin Koji was now in the boat, and the fisherman calmly rowed the boat and they went away we know not where.⁴

The comparison with Hearn's adaptation demonstrates how Hearn amplified this original into a vividly evocative *tableau-vivant* by carefully adding realistic details suggesting the gradual approach of the boat such as: "Still the boat drew nearer – always becoming larger – until it appeared to be only a short distance away. And, all of a sudden, the water of the lake seems to overflow – out of the picture into the room". The more realistic the depiction is, the more supernatural the miraculous effect is. "The creaking of the single oar (and not a pair of oars as in the West) could be heard" must be the reflection of the visual and auditive memory of the days Hearn spent in the old Japanese town of Matsue, on the shore of the Lake Shinji-ko. And Hearn adds what was lacking in the original: "No sooner had the boat passed the apparent foreground of the picture than the room was dry again! But still the painted vessel appeared to glide over the painted water – retreating into the distance, and ever growing smaller – till at last it dwindled to a dot in the offing".

Yourcenar's reappropriation of such details, invented by Hearn, permits us to suppose that Yourcenar read Hearn rather than referring to an unknown Chinese original. For one thing she emphasizes the auditive effect: "Le bruit cadencé des rames s'éleva soudain dans la distance, rapide et vif comme un battement d'aile".⁵ Then there is the sudden disappearance of the water after the miracle: "Bientôt, ils (les courtisans) se trouveront à sec et ne se souviendront même pas que leur manche ait jamais été mouillée". And when the boat returns to the picture, "Le niveau de l'eau diminuait insensiblement autour des grands rochers verticaux qui redevenaient des colonnes. Bientôt, quelques rares flaques brillèrent seules dans les dépressions du pavement de jade. Les robes des courtisans étaient sèches, mais l'Empereur gardait quelques flocons d'écumes dans la frange de son manteau".⁶

The main problem with Yourcenar's depiction resides in the position of

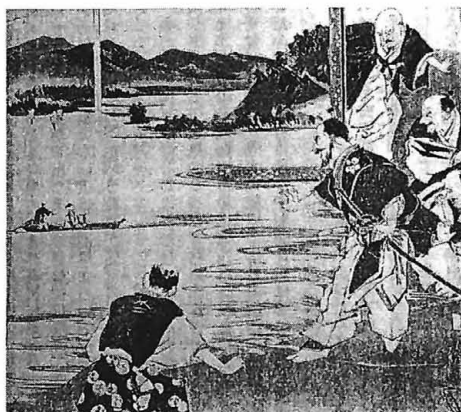


Figure 1. "Kwashin Koji, Tasogaregusa", illustration from
Yasô Kidan, vol. 2, 1894. Reproduced in Hearn (cf. n. 2).

the painting. In the first version she wrote: "Le rouleau achevé par Wang-Fô restait posé sur la table basse". But how can a ship emerge from the painting posed on a table? Confused, Machiko Tada, Japanese translator, changed the situation and described the painting as "being hung on the wall". Yourcenar herself changed this part in a later edition of 1979 in such a way that "le rouleau achevé par Wang-fô restait posé contre une tenture" (fig.1).⁷

II

In both cases, the passage from reality to the fiction of the painted world constitutes the main framework of the story. However, the reason why Hearn and Yourcenar were interested in the same plot seems divergent. Though relying on the same anecdote, the aesthetic messages are not compatible with each other.

The Kwashin Koji story is situated during the period of Tenshō civil war (1573-1591). At the beginning of the tale, Kwashin Koji shows a picture by Sôtan Oguri depicting the Buddhist hell to the Great Lord Oda Nobunaga (1534-82 – Nobunaga is one of the historical models of James Clavel's popular novel *Shōgun*).⁸ "When Nobunaga saw the kakemono he was not able to conceal his surprise at the vividness of the work" explains Hearn, faithfully retelling the original story, "the demons and the tortured spirits actually appeared to move before his eyes; and he heard voices crying out of the picture;

and the blood there represented seems to be really flowing – so that he could not help putting out his finger to feel if the painting was wet [this is Hearn's invention]. But the finger was not stained – for the paper proved to be perfectly dry" (214).

After the demonstration, when Kwashin Koji leaves the palace, Arakawa, one of Nobunaga's retainers, secretly follows the old man. Taking the chance, he draws his sword, kills him, and takes the picture. "The next day Arakawa presented the kakemono to Oda Nobunaga, who ordered it to be hung forthwith. But when it was unrolled, both Nobunaga and his retainer were astonished to find that there was no picture at all – nothing but a blank surface". Accused of smuggling, Arakawa is confined. Scarcely has Arakawa completed his term of imprisonment, when the news is brought to him that Kwashin Koji was exhibiting the famous picture in the grounds of Kitano Temple. Arakawa can hardly believe his ears, but several days later, he finally succeeds in capturing the old man, who willingly follows Arakawa to be examined in court.

Examined by the chief officer at the court of the palace, Kwashin Koji makes the following strange declaration:

In any picture of real excellence there must be a ghost; and such a picture, having a will of its own, may refuse to be separated from the person who gave it life, or even from its rightful owner. There are many stories to prove that really great pictures have souls. It is well known that some sparrows, painted upon a sliding-screen (fusuma) by Hôgen Yenshin, once flew away, leaving blank the spaces which they had occupied upon the surface. Also it is well known that a horse, painted upon a certain kakemono, used to go out at night to eat grass. Now, in this present case, I believe the truth to be that, inasmuch as the Lord Nobunaga never became the rightful owner of my kakemono, the picture voluntarily vanished from the paper when it was unrolled in his presence. But if you will give me the price that I first asked – one hundred ryô of gold – I think that the painting will then reappear, of its own accord, upon the now blank paper. (219-20)⁹

On hearing of these strange assertions, Nobunaga orders the hundred ryô to be paid and comes in person to observe the result. "The kakemono then unrolled before him; and to the amazement of all present, the painting has reappeared, with all its details. But the colors seems to have faded a little; and the figures of the souls and the demons do not look really alive, as before. Perceiving this difference, the lord asks Kwashin Koji who replies: "The value of the painting, as you first saw it, was the value of a painting beyond all price. But the value of the painting, as you now see it, represents exactly what you paid for it – one hundred ryô of gold.... How could it be otherwise?"

The metamorphosis of the picture according to the price people put on it

suggests that the value of the painting changes according to the attitude the beholder (or holder) takes toward it. In this sense the artistic and fictional world is not totally transcendent and isolated from the real and vulgar world. Aesthetic contemplation does not necessarily exclude the participation of the common people. Clearly, there is a mutual relationship between them. Kwashin Koji himself, who "was always dressed like a Shintô priest, but [who] made his living by exhibiting Buddhist pictures and by preaching Buddhist doctrine", is not a hermit but a rather vulgar, insolent drunken old man who earns his living by "deluding people by [his] magical practices" of hypnotism.

In contrast Wang-Fô, figured by Yourcenar, seems to be a pure and un-earthly aesthete. This painter-hermit has no interest in the worldly affairs. Wang-Fô "aimait l'image des choses, et non les choses elles-mêmes, et nul objet au monde ne lui semblait digne d'être acquis, sauf des pinceaux, des pots de laque et d'encres de Chine, des rouleaux de soie et de papier de riz". And even on finding himself seized, for a reason unknown to him, Wang-Fô is simply irritated by the lack of the color harmony of the clothing of the soldiers: "Les soldats ... posèrent lourdement la main sur la nuque de Wang-fô, qui ne put s'empêcher de remarquer que leurs manches n'étaient pas assorties à la couleur de leur manteau".

It is true that Wang-Fô has a supernatural power to enliven the painting. What is painted by him has more power than the usual creatures: "les fermiers venaient le supplier de leur peindre un chien de garde, et les seigneurs voulaient de lui des images de soldats". However, the following expression reveals the source of Yourcenar's inspiration: "On disait que Wang-Fô avait le pouvoir de donner la vie à ses peintures par une dernière touche de couleur qu'il ajoutait à leurs yeux". Here Yourcenar clearly demonstrates her knowledge of an old Chinese proverb, "with the last touch of finish on the eye, the painted dragon flew up to the sky".¹⁰

Instead of repeating the "animistic" explanation of the mysterious "life" and "soul" of the painting, as was declared by Kwashin Koji, Yourcenar prefers to remain faithful to the European tradition and respects the irreconcilable opposition between life and art: by imitating the antithetical contrast and opposition frequent in Chinese poetry, Yourcenar gives an androgynous image to Wang-Fô's disciple, Ling.

Depuis des années, Wang-Fô rêvait de faire le portrait d'une princesse d'autrefois jouant du luth sous un saule. Aucune femme n'était assez irréaliste pour lui servir de modèle, mais Ling pouvait le faire, puisqu'il n'était pas une femme. Puis Wang-Fô parla d'un jeune prince tirant de l'arc au pied d'un grand cèdre. Aucun jeune homme du temps présent n'était assez irréaliste pour lui servir de modèle, mais Ling fit poser sa propre femme sous le prunier du jardin".



Figure 2. Léon Cogniet, *Tintoretto peignant sa fille morte*, 1843.
 Oil on Canvas, 143 x 163 cm. Bordeaux, Musée des Beaux-Arts.

And she adds: "Et la jeune femme pleura, car c'était un présage de mort." The last phrase is almost superfluous, as every reader of "The Oval Portrait" by Edgar Allan Poe already has a foreboding of her death. The following phrase only reinforces this prediction: "Depuis que Ling préférait les portraits que Wang-Fô faisait d'elle, son visage frémissait, comme la fleur en butte au vent chaud ou aux pluies d'été". The reader already feels a certain *déjà vu*: the hanging of Claude in Émile Zola's *l'Oeuvre*. And indeed this expectation will not be disappointed. In the next phrase we read "Un matin, on la trouva pendue aux branches du premier rose: les bouts de l'écharpe qui l'étranglait flottaient mêlés à sa chevelure". Reminiscence of *Pelleas et Mélisande*, of course, which will be repeated when the Imperial Hall was inundated by the magical water: "les tresses des courtisans submergés ondulaient à la surface comme des serpents, et la tête pâle de l'Empereur flottait comme un lotus".

Wang-Fô thus paints the dead face of Ling's wife as if he were the direct ancestor of Tintoretto painting her dead daughter's head, as in a famous painting by Léon Cogniet (fig. 2). While Ling is busy grinding the pigments for his master: "cette besogne exigeait tant d'application qu'il oubliait de verser des larmes", which recalls to our mind the famous anecdote of Claude Monet, who was frightened by his own enthusiastic concentration when drawing his dead wife Camille's face. In short, while borrowing an oriental setting and flavour, Yourcenar evokes the European fin de siècle literary topos of artistic fictional world living on the sacrifice of the real life, as is repeated in Oscar Wilde's *The Picture of Dorian Gray*.

The invention of Ling as homosexual and androgynous disciple of Wang-Fô makes Yourcenar's separation from Hearn's interpretation decisively clear. When Ling was suddenly decapitated by the order of the Emperor (a happening which is also predictable), "Wang-Fô désespéré, admira la belle tache écarlate que le sang de son disciple faisait sur le pavement de pierre verte" (22). Such a visual aestheticism already predicts Yourcenar's affinity with Yukio Mishima's self-aestheticizing bloodshed and dramatization of the severed head as sacrifice and ordeal destined for European audience.¹¹

In Hearn's story, it was Kwashin Koji who, by his own magic survived the attack by Arakawa. While in Yourcenar's version, it is Ling, who is miraculously resuscitated and appears as the boatman from inside of the painting: "c'était bien Ling ... Mais il avait autour du cou une étrange écharpe rouge". And hereafter, the relation between master and disciple is in a sense overturned. Ling seems to be already initiated to the secret of the fictional world in the painting to which Wang-Fô is apparently not yet accustomed. Once again, in Yourcenar's *œuvre romanesque* the absolute superiority of the artistic world over the real world is highlighted by the role of Ling who is dead in reality but alive – accordingly – in the painting.

Moreover, the reason why Wang-Fô was honored by a death sentence from the Emperor, "le Maître Céleste", was that his paintings was more beautiful than the real world in which the Emperor reigns, and that the Emperor, as a child, took Wang-Fô's painting for the real world:

[T]u m'as menti, Wang-Fô, vieil imposteur: le monde n'est qu'un amas de taches confuses, jetées sur le vide par un peintre insensé, sans cesse effacées par nos larmes. Le royaume de Han n'est pas le plus beau des royaumes, et je ne suis pas l'Empereur. Le seul empire sur lequel il vaille la peine de régner est celui où tu pénètres, vieux Wang, par le chemin des Mille Courbes et des Dix Mille Couleurs. Toi seul règnes en paix sur des montagnes couvertes d'une neige qui ne peut fondre, et sur des champs de narcisses qui ne peuvent pas mourir. (21)

III

Such was Yourcenar's pseudo-oriental aestheticism and escapist retreat into an isolated fictional world of art. Do the Japanese contemporary comic creators try to deliver the same message in their reinterpretation of the same plot? Let us examine briefly three examples, following Inuhiko Yomota's fine analysis.

Sampei Shirato, one of the emblematic figures in the cold-war period of Japanese comics faithfully depicts Kwashin Koji's story (fig. 3). Here, the lack of stylistic distinction in comics between the panel-painting (executed by the

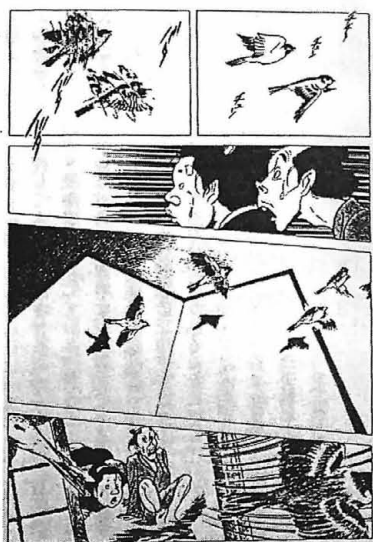


Figure 3 (left). Sanpei Shirato, "Myôkatsu" [1963], *Taima no Garo*, vol.1, Tokyo: Shôgakukan, 1992. (Source: Inuhiko Yomoda). Figure 4 (right). Kazuo Uemura, *Kyôjin kankei*, vol. 4, Tokyo: Sêrindô, 1978. (Source: Inuhiko Yomoda).

painter named Sensui) in the image and the image itself (executed by Shirato himself) blurs the demarcation between reality and fiction. As a result we do not know when the seascape in the comics is supposed to be transformed into real sea, or if the water flooding the hall belongs to reality or not as depicted in the comics. In comics, the distinction between different levels of realities can easily be erased. The depicted panel painting, for example, is no less (and no more) real than the depicted comic characters who are contemplating it. Both of them are simply ink images on paper. In this fictional framework, the supposed reality is easily confused with fictional phenomena, thus creating delusions and illusions. Readers are trapped in the *trompe l'œil* and can be manipulated at the mercy of the author's narrative strategy.¹²

The next example is taken from *Kyôjin-Kankei*, [*La Liaison folle*] (1978) by the late Kazuo Uemura, who pretended to be a modern ukiyo-e master and has prematurely disappeared. The story narrates Hokusai's life as a painter. In the last scene of the story of more than one thousand pages (fig. 4), the painted birds fly away from the screen on which they have been depicted. Uemura clearly and deliberately repeats the famous anecdote of the sparrows flying away from the scroll Kwashin Koji was evoking. But their disappearance does in no sense suggest the magical power of the painting. Instead of indicating the immortality or eternity of the art, this ending simply emphasizes the mer-



Figure 5. Yoshiharu Tsuge, "Chiko", Yoshiharu Tsuge zenshû, vol. 4, Tokyo: Chikuma Shobô, 1993. (Source: Inuhiko Yomoda).

ciless mutability, fugitiveness and transient ephemerality of the floating world (*ukiyo*).

Finally, Yoshiharu Tsuge's case (fig. 5) is a more ironic and subtle reappropriation of the same plot. "Chiko" (1966) is a story of the break-up of a young couple in *concubinage*. The paddy-bird, named "chiko" depicted here was a symbol of their tie. A poor and unsuccessful comic writer has killed the bird by accident and feels guilty of it *vis à vis* his partner. The morning following the incident, he is surprised and terrified to find the bird (as if) alive in the bush. In reality, however, the bird in question was nothing but a drawing he has made of it, which his partner has set in the bush to surprise him. Of course, the reader of the comics cannot distinguish the bird supposed to be alive in the comic from the drawing depicted in the comics itself.

But in the comic's reality, how is it possible that the characters can mistake a drawing in black and white for the real paddy bird? It becomes clear, then that "he" is not surprised by the illusion "we" are caught by; on the contrary, we recognizes now that "he" is shocked by the mischievous joke his partner has invented. And this joke was not intended for "him" at all, but, surprisingly enough, it was exclusively intended for "us", the readers of this story who are not capable of distinguishing the "real" bird from its drawing in the comics. This insolent intrusion of the fictional world into the readers' mind, provoking a sense of the uncanny (Freud's *das Unheimliche*), was the omen of the couple's approaching separation, which was also the end of the story.

This complicated double deceptive delusion, illusion and disillusion, is a device specifically elaborated in the conflict of grammar and rhetoric of the comics out of the yoke – and out of the order – of the classical Western aesthetics of *mimesis*.

To conclude, let me quote from Louis Gonse reporting in 1884 a naive

observation made by an (imaginary) Japanese commentator on the retrospective exhibition of paintings by Édouard Manet. "Je m'imaginai au premier moment que les personnages prenaient corps et allaient sortir de la toile pour me parler; sensation que j'ai rarement éprouvée dans vos expositions de peinture".¹³ Can this anecdote be reduced to the Pygmalion complex? Is the East-Asian aesthetics of *animation*, which believes in the animating and animated souls or the ghosts living in (and out of) the painting, compatible with the aesthetics of representation, where fiction and reality seem to remain irreconcilable with, if not impenetrable to, each other, as was the case with Yourcenar's story on Wang-Fô?¹⁴ Did Yourcenar find something different in her last "Tour de la prison" to the country where comics and animations refuse to be confined to the realm of pure fiction, but incessantly transgress the limit between truth and fiction, as was problematized by the seventeenth century Kabuki marionette scénario writer, Monzaemon Chikamatsu? The questions raised by these works cannot be answered here, requiring, as they do, fuller investigation in a cross-disciplinary and cross-cultural perspective.¹⁵

NOTES

- 1 Sukehiro Hirakawa, "Animistic Belief and Its Use in Japanese Literature: The Final Disappearance of Kwashin Koji", in Kin'ya Tsuruta (ed.), *Nature and Self-hood in Japanese Literature*, Jôsei International University and Department of Asian Studies UBC, 1993, 79-85. The present paper is written as a reaction to Angelic Rieger's "Comment Wang-fô fut sauvé de Marguerite Yourcenar – ou le tableau qui sauve", in Jean-Pierre Guillermin (éd.), *Récits/tableaux*, Lille: Presses universitaires de Lille, 1994, 201-14.
- 2 Lafcadio Hearn, *The Writings of Lafcadio Hearn*, Boston and New York, Houghton Mifflin Company MDCCCXXII, Volume X, 213 sq.
- 3 A similar anecdote attributed to the painter Wu Tao-Tsu in the Tang Dynasty is related in Arthur Waley's *Introduction to the Study of Chinese Painting*, in 1923, which Yourcenar could have consulted. On the political implications of the use of Chinese in Japan, see Naoki Sakai's paper presented at the 1996 Dublin IAWIS conference: "Calligraphic Aspects of eighteenth-century Japanese Writing".
- 4 The English translation is by Sukehiro Hirakawa. The original text is reproduced in the appendix of Yakumo Koizumi, *Kaidan, Kitan* (ed. by Sukehiro Hirakawa), Tokyo: Kôdansha Gakujutsu bunko, 1990, 425-9. It is indeed still an open question as to whether Kôsei Ishikawa, as a prolific commentator on Chinese classical poems of the Tang and Song Dynasties (with the publication of 16 volumes on the subject), had not been inspired by some Chinese sources, such as the *Strange Stories of Liao Zhai* by Pu Songling (1640-1715), for example.

- 5 Marguerite Yourcenar, *Oeuvres romanesques*, Gallimard, 1982, 1143-53.
- 6 This could be an allusion to a famous poem by Wáng Chāng Líng (698-755) which evokes a crystal heart.
- 7 Yourcenar also modified this part in her later edition for children. Cf. Sukehiro Hirakawa, "Kwashin-koji no shōmetsu", in *Animizumu wo yomu*, Tokyo: Shinyōsha, 1994, 86.
- 8 On this practice of pictorial exegesis, see Ikumi Kaminishi's paper on "Etoki: A Method of Pictorial Exegesis", presented at the 1996 Dublin IAWIS Conference.
- 9 One of the sources of this anecdote is attributed to the painter Kose no kanaoka (9th Century), related in *Kokonchomonjū*. See the useful compendium by Hiroshi Oonishi added at the end of the Japanese translation of *Die Legende vom Künstler*, by Ernst Kris and Otto Kurz, [1934], 1978; *Geijutsuka-Densetsu*, Tokyo: Pelican-sha, 1989.
- 10 The famous proverb finds its origin in Chāng Sēng Yáo's anecdote in Southern Sun Dynasty, related in the *Documents on Masterpieces of Every Age*, many variants of which are widely known to exist among East-Asian cultures, including Japan.
- 11 By saying so, I infer that Mishima's aesthetics is not at all Japanese but a fabricated orientalist and *japonisant* image for Western consumption only, although such concern with the West (including China until the 19th century) is part of the Japanese tradition.
- 12 See the chapter "The magic of the paper" in Inuhiko Yomota, *Manga Genron [Principia Manga-us]*, Tokyo: Chikuma-shobō, 1994, 63-9; Sanpei Shirato's comic interpretation, first published in 1963, is now available in *Taima no Garo*, Tokyo: Kōdansha, 1992, 284-6, where the author also combines another magical tale related to Kwashin Koji which in turn had given birth to Ryōtarō Shiba's short story "Kwashin Koji no genjutsu" [1961], now available in Ryōtarō Shiba, *Kwashin Koji no genjutsu*, Tokyo, Shinchō-sha, 1977, 8-47, where Ryōtarō Shiba evokes as a source *Kyōjitsu-zōdanshū* (1625). For other related sources, see also the explanation by Hiroshi Nunomura in Yakumo Koizumi, *Kaidan, Kitan*, 347.
- 13 Louis Gonse "Manet", *Gazette des Beaux-Arts*, fév. 1884, 134.
- 14 "La Disparition d'Honoré Subrac" (1910), by Guillaume Apollinaire and "Le Passe-Muraille" (1943) by Marcel Aymée are examined by Hirakawa by way of comparison (*op. cit.*). Vladimir Nabokov and Italo Calvino can be added, among others, to the list. A typical example of the simplified Western-Eastern dichotomy in aesthetics is criticized in Tomonobu Imamichi, "Mimesis and Expression: A Comparative Study in Aesthetics", in M.C. Doerer and J.N. Kraay (eds.), *Facts and Values: Philosophical Reflections from Western and Non-Western Perspectives*, Dordrecht: Martinus, Nijhoff, 1986. See also, Áron Kibédi Varga, "De Zeuxis à Warhol", *Protée*, printemps 1996, 101-9: The Zeuxis model must be confronted by Oriental counterparts, but here, of course, is not the place to do so.
- 15 The following task is to re-examine the theoretical reflections made by such authors as Paul Claudel, André Malraux, Donald Keen, Roland Barthes and Marguerite Yourcenar on the Japanese theatre, in reference to and by contrast with the aesthetics of *mimesis*. Cf. Patrice Pavis, "Intermédialité dans les spectacles vivants", read at the 1996 Dublin IAWIS conference, which gives suggestive insights into the problem.