

# 2017年 臺日五校藝術史研究生研討會 參加報告

Proceedings of Taiwan-Japan Art History Graduate Students' Symposium 2017

2017年12月2日(土) 午前9時~午後5時  
國立中央大學 文學院一館 A-302 會議廳

## 序文

本研究交流会は、美術史を学ぶ大学院生の研究能力、外国語による発表能力、国際的な場におけるコミュニケーション能力の陶冶を目的としている。國立臺灣大學藝術史研究所、國立中央大學藝術學研究所、國立臺灣師範大學藝術史研究所、九州大学大学院人文科学研究院藝術学講座、筑波大学人間総合科学研究科博士前期課程芸術専攻・後期課程芸術専攻により組織され、2011年から台湾と日本を交互に会場として開催し、今回で7回目となった。

本年は台湾桃園市の國立中央大學を会場として12月2日(土)に開催された。プログラムは下に示した通りである。本年は21名の発表があった。開催校となった國立中央大學の巫佩蓉先生は挨拶のなかで、この交流会の意義について次のようにまとめた。短い発表時間に自分のアイデアを凝縮し人に伝えること、大学院生に対して完璧な英語の発表を求めているわけではなく、各自が最大限の努力をして研究成果や自分の考えを人に伝え「対話」することにこそ意義がある、として Scholarship と Friendship をキーワードとして挙げた。この二つの言葉はまさに交流会の趣旨を表すものであり、本学からの発表者も質疑やその後の対話のなかでこの理念を実感し、今後の課題となりうる研究上の着想を得たようである。

以上の紹介で分かるとおり、この交流会での口頭発表はすべて英語によるものであり、質疑応答も英語で行われる。交流会ではアブストラクトを収録した冊子が配布されたため、ここに収録する本学発表者の論文は口頭発表の全文として初めて公刊されるものである。なお本誌掲載にあたり各論文には若干の修正を加えた。

最後に、本年の研究交流会開催に尽力された國立中央大學 巫佩蓉先生をはじめ関係各位に謝意を表します。

(林みちこ)

【各大学略号】 NCU：国立中央大学、NTU：国立台湾大学、NTNU：国立台湾師範大学、KU：九州大学、UT：筑波大学

## 当日プログラム

Taiwan-Japan Art History Graduate Students' Symposium 2017

Date: December 2, 2017

Location: Conference Hall A-302, College of Liberal Arts (Building 1), National Central University, Taiwan

## Program

9:00—9:20 Opening Remarks (Lu-Jung CHEN)

9:20—10:15

1) Collection and Exhibition (Chair: Yuan-Hsi CHAO)

Miyako FURUYA (UT)

The *Bugaku-zu* in *Koga-Ruijū* :

The Meaning of the Copy in the Late Edo Period

Ya-Ping SHIH (NCU)

Several Song Paintings of Tuan Fang in the Japanese Journal *Kokka*

Yi-Hsuan KUO (KU)

The Displays of Chinese Art in the Industrial Exposition of Dalian in 1925

Yi-Fan HU (NCU)

Western Collecting Expeditions and the Art History Writing in the early 20th century China: A Case Study of *Nature in Chinese Art*

10:20—11:00

2) Modern Asian Art I (Chair: Chih-Ching WU)

Chinatsu ARISU (UT)

Representations of *Ama*: Images of Water and Women in Japanese Art

Ruen-Ya YU (NTNU)

Interpreting Sunrise on *Mt. Niitaka* by Fujishima Takeji in 1935 and 1939

Sizhuang MIAO (UT)

Visualizing the Socialist State: Collection of Woodcuts from the Lu Xun Academy of Art in the New York Public Library's Collection

11:00—11:10 Break

11:10—11:50

3) Modern Asian Art II (Chair: Yi-Chun HSIEH)

Yichien TSAI (NTU)

Nanyang Painter Lee Man Fong

Hikaru MASUDA (KU)  
Nguyễn Phan Chánh and “Tradition” of Silk Painting in Vietnam

Yuki HATORI (KU)  
Sudjojono’s painting Cap Go Meh: Beyond “Beautiful East Indies”

11:50 – 13:10 Lunch

13:10 – 13:50  
4) Chinese Art (Chair: Ting-Chen LENG)

Mo CHANG (NTNU)  
Woodblock Illustrations of Ming Chenghua Chantefables

Xiuming ZHANG (NCU)  
Late Qing Paintings of Children at Play: The Case of Wang Su (1794–1877)

Li-Jia HUANG (NTU)  
A Questionable Letter by Cai Xiang (1012-1067) and Problems of His Early Style

13:55 – 14:50  
5) Western Art & Photography (Chair: Ying LU)

Hiromu MURAI (UT)  
What is “Picturesque” in Segers’ Etchings?

Yen LIN (NCU)  
Reputation and Defamation: A Study on Giovanni Baglione’s *Divine Love Overcoming Earthly Love*

Shih-cheng HUANG (UT)  
Heteroglossia and Silence: the Vernacularity in Hamaya Hiroshi’s *Yukiguni* (Snow Land)

Lu-Jung CHEN (NCU)  
The Potentials of Everyday Objects: A Study on Fischli / Weiss’ *Equilibrium*

14:50 – 15:20 Tea Break

15:20 – 16:15  
6) Architecture (Chair: Yu-Jhen TZENG)

Yen-Ju TANG (NTU)  
The images of Chu Wei Shrine, the reexamination

Eileen CHAM (NTU)  
A House of One’s Own: A Preliminary Study of the Agnes Keith House in Sandakan, Malaysia

Tzu-Hsuan LI (NTNU)  
Between Gothic Revival and Chinese Tradition: The Gates of National Taiwan Normal University

Yao-Yi HUANG (NTNU)  
Da-Dao-Cheng Presbyterian Church in Taipei during the Japanese Colonial Time

16:20 – 16:50  
Comprehensive Discussion (Chair: Pei-Yu CHIANG)

16:50 Closing Remarks

# The *Bugaku-zu* in *Koga-Ruijū*:

## The Meaning of the Copy in the Late Edo Period

FURUYA Miyako

### Keywords:

*Bugaku-zu*, *Koga-Ruijū*, Matsudaira Sadanobu, Kano Osanobu, Revival of *Bugaku*

### Introduction

*Bugaku* is a form of Japanese traditional music and dance performed at the imperial court and during temple rituals since the eighth century. *Bugaku-zu*, or paintings whose theme is *Bugaku*, had the important role of passing on tradition as well as being works of art in themselves. *Bugaku-zu* offers glimpses of *Bugaku* scenes from every era as well as the intentions of the emperors or samurai and differences in painting styles and trends.

In this paper, I would like to consider the *Bugaku-zu* of two eras.

### 1. *Bugaku-zu* from the early Edo period (the seventeenth century)

From the late fifteenth century to the mid-sixteenth century, during the Warring States Period (1467–1573), it was difficult to organize *Bugaku* performances at the court. The unstable times forced the court musicians and dancers to leave Kyoto. Currently not much is known about the *Bugaku-zu* of that period.

When peace was restored, the emperors wished to revive the court rituals. Musicians from Nara and Osaka were gathered in Kyoto to perform *Bugaku*. That was known as the *Bugaku* revival.<sup>1</sup>

After *Bugaku* performances were revived, *Bugaku* screen paintings became widespread in the first half of the seventeenth century. *Bugaku* screens depict dancers encyclopedically on gold backgrounds. They were mainly produced by painters of the Kano school, which emerged in the fifteenth century, in style combining elements of ink-painting (*suiboku-ga*) and *Yamato-e*. For example, Tokugawa Iemitsu, the third Tokugawa shogun, ordered *Bugaku* screens depicting in total twenty-four pieces performed by seventy-two dancers.<sup>2</sup> Kano school painters reconstructed those screens based on earlier examples. Tawaraya Sōtatsu (ca. 1570–1641), who did not belong to any school, also painted a distinctive *Bugaku* screen using a similar example.<sup>3</sup>

### 2. *Koga-Ruijū*, compiled by Matsudaira Sadanobu

In the late eighteenth century, *Bugaku-zu* gained even more popularity. As an example, I will discuss the *Bugaku-zu* in the *Koga-Ruijū*, which was compiled by Matsudaira Sadanobu (1758–1829). He was a politician who undertook the financial

reforms as senior chief counselor of the Edo shogunate.

The *Koga-Ruijū* consists of thirty-eight scrolls that have been copied from picture scrolls, portraits, and sculptures of portraits dating from the eighth century on. They are classified by subject. Sadanobu compiled the scrolls between 1797 and 1804.<sup>4</sup> Regarding the purpose of the compilation, Sadanobu states in the preface that reproducing the picture scrolls and categorizing them could benefit those interested in the study of antiques.

There are three *Bugaku-zu* in the eleventh volume of the *Koga-Ruijū*. The first one depicts two dancers and eight *Kabuto* helmets that were part of their costumes. The color of these costumes is described in “*Kyōkunshō*,” written by Komano Chikazane, a thirteenth-century musician.

In the second one, thirteen performances by nineteen dancers and musicians are depicted in ink. Partially colored, this work has the date 1547 written on it. It seems that these are faithful copies of the originals. One of the dancer’s costumes is identical to one appearing in another *Bugaku-zu* from the sixteenth century.

The third one is entitled *Hōtokunen-chū Bugaku-zu*. It is a *Bugaku-zu* copy made in the Hōtoku period (1449–1452). Starting in the late eighteenth century, copies of this *Bugaku-zu* circulated among antiquarians and Confucian scholars. Recent research argues that the original was created in either China or Japan before the eighth century. Currently at least twenty-two copies are known to exist.<sup>5</sup>

These *Bugaku-zu* display aspects of *Bugaku* performances from the eighth, thirteenth, and fifteenth century. It shows that Sadanobu selected from *Bugaku-zu* produced before the revival of *Bugaku* in the sixteenth century.

### 3. Copies from the mid-Edo period (the late eighteenth century)

I argue that his father’s influence impacted Sadanobu’s decision to select *Bugaku-zu* produced before the sixteenth century. His father, Tayasu Munetake (1715–71), was the second son of the eighth shogun, Tokugawa Yoshimune. Munetake liked classical Japanese literature and waka poetry, and had a profound knowledge of clothing and music, especially *Bugaku*. He used old books of music to examine old-style *Bugaku*. Ultimately, he reconstructed 100 performances, which he compiled into ten books entitled *Gakkyoku-ko*.<sup>6</sup>

Sadanobu also compiled *Gakuten*, a collection of descriptions of *Bugaku*, *Kangen*, and *Ko* drums based on Japanese historical records and tales. Sadanobu himself studied *Bugaku*, and held *Bugaku* performances in his own residence.

Therefore, we can see that he believed the *Bugaku-zu* from

before the sixteenth century offered the most accurate depictions of the original performances,

Sadanobu was not the only one in his day who valued the *Bugaku-zu* produced before the sixteenth century. I already mentioned that *Hōtokunenchū Bugaku-zu*, one of three *Bugaku-zu* in the *Koga-Ruijū*, was known among antiquarians. Two other *Bugaku-zu* from that compilation was also replicated by Kanō Osanobu (1796–1846).

Osanobu, as an official painter serving the shogunate, served the tenth and eleventh Tokugawa shoguns. By order of the Shogunate, he produced works that included a painting on a folding screen and a sliding paper screen in Edo Castle. Further, he is famous for copying many picture scrolls. The Tokyo National Museum has in its collection more than 130 volumes of copies by Osanobu and his disciples.<sup>7</sup> The first *Bugaku-zu* in the *Koga-Ruijū* was copied by him in two scrolls. At the end of each scroll, it is written that the original copy was in Sadanobu's possession. Osanobu duplicated the second *Bugaku-zu* in the *Koga-Ruijū* as well. About thirty years after the *Koga-Ruijū* was compiled, however, it came to be owned by a Confucian scholar.

Furthermore, when Osanobu was 14 years old, he replicated another *Bugaku* scroll. It is known that the original was copied by Abeno Suehide, a *Gagaku* musician. In 1408 Suehide copied the scroll owned by the imperial prince Toganoomiya at the residence of Yamashina Noritoki, a noble.<sup>8</sup> Osanobu borrowed that copy from a samurai in 1820.

As mentioned above, in the late Edo period some *Bugaku-zu* painted before the sixteenth century were known among antiquarians, samurai, and Confucian scholars; and there was a tendency at that time to return *Bugaku* to its earlier style. Sadanobu, for instance, tried to publish the *Koga-Ruijū*, and Osanobu copied them to produce a picture commissioned by the shogunate. Sadanobu and Osanobu did meaningful work to pass on the *Bugaku-zu* tradition.

## Conclusion

Examining the *Bugaku-zu* in *Koga-Ruijū* makes it clear that three *Bugaku-zu* produced before the sixteenth century were

known at the beginning of the nineteenth century. *Bugaku* is known for respecting tradition. Therefore, it is thought that those *Bugaku-zu* were regarded as accurate copies. *Bugaku-zu* in *Koga-Ruijū* is thus very important in examining the transition of *Bugaku-zu* before *Bugaku* screens by the Kano school appeared in the seventeenth century.

- 1 Geinōshi Kenkyūkai, (ed.), *Nihon no Koten Geinō: Gagaku*, vol. 2, Tokyo, Heibonsha, 1970.
- 2 Honda, Mitsuko, “Kinsei Zenhanki ni okeru *Bugaku-zu* Byobu no Seiritsu to Tenkai: Tōō-hitsu Bon to A-ke Bon wo Chushin ni” [The Formation and Development of *Bugaku* Screens in the Seventeenth Century: Focusing on the Tōō Screen and the A. Family Screens], Tokyo Geijutsu Daigaku Ronso vol. 4, Tokyo, Tokyo National University of Fine Art and Music, 2008, pp. 1–28.
- 3 Tsuji, Nobuo, “*Bugaku-zu* no Keifu to Sōtatsu-hitsu *Bugaku-zu* Byōbu” [The Genealogy of *Bugaku-zu* and *Bugaku* Screens by Sōtatsu], *Rimpa Kaiga Zenshū: Sōtatsu-Ha* 1, Nihon Keizai Shimbun, 1977, pp. 69–80.
- 4 Tono, Haruyuki, “*Koga-Ruijū* no Seiritsu” [The Formation of *Koga-Ruijū*], *Chōsa Kenkyū Hōkokusho: Koga-Ruijū*, Tokyo, Tokyo National Museum, 2000, pp. 82–91.
- 5 Fukushima, Kazuo, “*Kogaku-zu* Kō” [The Consideration of *Kogaku-zu*], *Nihon Ongakushi Kenkyū* vol. 6, Tokyo, Uenogakuen Nihon Ongaku Kenkyūshitsu, 2006, pp. 38–85.
- 6 Toki, Zenmaro, *Tayasū Munetake*, vol. 4, Tokyo, Nihonhyōron sha, 1946.
- 7 Kobayashi, Tadashi, “Kanō Sēsenin no Yamato-e Fukkō,” [Revival of *Yamato-e* by Kanō Sēsenin] *Yamato-Bunka* vol.83, Nara, Yamato-Bunkakan, 1990, pp. 30–39.
- 8 Aizawa, Masahiko, “Muromachi Kyūtei-Shakai ni okeru Mai-e Seisaku to sono Ichirei ni tsuite,” [Production of *Bugaku-zu* in the Muromachi Imperial Court Society and Example] *Kobijutsu* vol. 58, Tokyo, Sansai Shinsha, 1981, pp. 50–63.

# Representations of *Ama*: Images of Water and Women in Japanese Art

ARISU Chinatsu

## Keywords:

Japaneseness, *Ama*

## Introduction

First, I will introduce what motivated me to explore this topic. In the 1950s, international exhibitions were increasingly held all around the world. Munakata Shiko won some awards, including the Lugano International Print Biennale (1952), Sao Paulo Biennale (1955), and La Biennale di Venezia (1956). His works have criticized as “Japaneseness” from foreign critics. However, Munakata had been underestimated by Japanese critics at that time. In my graduate thesis, I explored the context of contemporary art, but could not reveal the decisive factor behind that gap in his reputation. In this paper, then, I focus on female nudity in Munakata’s work. I have a question: Does the “Japaneseness” as evaluation overseas include the theme of female nudity? As a point of departure, this article considers elements seen as defining “Japaneseness” and focuses on how they were represented in images of the female nudity of Japanese *ama* or traditional divers.

### 1. Female nudity in Japanese art

According to Miyashita Kikuro, nudity in Japanese art before the Edo period can be classified into four categories: 1) Nudity as Buddhist statues, 2) Nudity as Life scenery, 3) Nudity as Pornography, and 4) Nudity as Material<sup>1</sup>. Water-related motifs can be found in depictions of female nudity belonging to this typology. Among them, images of *ama* from categories 2 and 3 are representative Japanese examples that combine water and nude females. *Ama* is the traditional female diver who collects shellfish and seaweed on the seabed for her livelihood. *Ama* as traditional cultural figures drew the attention of modern Westerners, and in the 1950s, foreign photographers took pictures of *ama* for the tourist industry.

### 2. Changes in the Representations of *Ama* in Japanese art

*Ama* was represented in ukiyo-e as a genre of female workers and sexual objects, as well as in shunga. Regarding the former, there are scenes that illustrate these women fishing and scenes after fishing. *Ama* is seen swimming in the sea. In more recent years, representations of *ama* have changed. In Japanese modern art, *ama* was treated as “healthy local woman” as the woman of Tahiti drawn by Gauguin, under the influence of Western art. *Ama* represented in Japanese modern art considered from the perspective of combining images of water and nude female differ from the water women-Siren, Mermaid, femme fatale—in modern Western art. Also, less

artistic depictions of *ama* appeared on pre-World War II postcards.

In addition to being circulated as tourist souvenirs, there were postcards of *ama* depicting them as idealized female labourers who devoted everything for the sake of the country during wartime. In sum, they aimed to illustrate the strong nature of healthy women in the region<sup>2</sup>.

### 3. *Ama* from the foreign gaze

Finally, this article will introduce the foreign gaze. C.H. Stratz analyzed “living dolls” (*iki-ningyou*) made in Japan from the late Edo and Meiji period as works of art that expressed the beauty of the nude figure. According to Stratz, *Rikishi*, bathing girl, and *ama* are the most important motifs for representing the nude without the loss of personality on Japan<sup>3</sup>. Thus, we can see that *ama* was viewed by Western observers as representative of traditional Japanese female nudity at that time. In the 1950s, Italian anthropologist Fosco Maraini focused on *ama* in photography. In his book *Ama no shima* (The Island of the Fisherwomen; 1960)<sup>4</sup>, he described interviewing *ama* in *Hekura-jima* through the many photographs he took. In those pictures, unlike *ama* represented in Japanese post cards and Japanese modern art, Maraini emphasized that nude *ama* is exposed to the sea by photographing their upper bodies. In other words, we can guess that Westerners associated diving nude *ama* with Japanese tradition and notions of beauty. They also used them in exploring the “Japaneseness” of nudity.

### Concluding remarks

This paper has presented an overview of Japanese nudity by investigating representations of *ama* and considered elements of “Japaneseness”. The images of the female and water, represented the nude *ama*, have changed over time in Japanese art. And “Japaneseness” in the representation of *ama* has changed to *ama*’s very being. On the other hand, from the Western perspective, *ama* is regarded as an example of traditional images of nudity in Japan. Furthermore, perhaps his depiction of *ama* and thus that female nudity was the subject was a reason behind the appreciation of the work of Munakata Shiko’s “Japaneseness” in the 1950s. However, since definitive evidence has not yet been collected, this paper has only raised questions. In the future, I will further investigate and consider the concept of “Japaneseness” by examining the theme of *ama* in works of Japanese art. I hope to reveal the relationship of international evaluations of Munakata Shiko to views of Japanese nudity through examining primary source documents by non-Japanese.

- 
- 1 Miyashita, Kikuro, *Irezumi to Nude no Bijutsushi*, Nihon Hōsō Syuppan Kyōkai, 2008, p. 39.
  - 2 Kogure, Shuzo, “Reborn “*Ama*”: social Transition of “Gaze” on Postcards in the Pre-WWII Period”, *Journal of the Tokyo University of Marine Science and Technology*, Vol.10, 2014, pp. 6–19.
  - 3 Stratz, C.H., *Die Koerperformen in Kunst und Leben Der Japaner*, Stuttgart, Verlag von Ferdinand Enke , 1902, p. 230.
  - 4 Maraini, Fosco, *L'isola delle pescatrici*, Bari, Leonardo da Vinci editrice, 1960.

# Visualizing the Socialist State —

Collection of Woodcuts from the Lu Xun Academy of Art in the New York Public Library's Collection

MIAO Sizhuang

## Keywords:

Woodcut, Yan'an, Lu Xun, peasant art

## Introduction

In June 1944, the American journalist Harrison Forman (1904–1978) travelled to the Communist-controlled Yan'an and stayed for a month. He brought back with him two portfolios of woodcut prints from the Lu Xun Academy of Arts, the most prominent art academy in Yan'an.<sup>1</sup> This paper will only focus on the portfolio with eighteen prints because the eleven prints in the other portfolio are also included. All the works were printed on white paper and then pasted on brown paperboards. A hand-written caption in Chinese and English accompanies each work, specifying its title and author. The portfolio further includes a cover headed by a handwritten title and a red paper cutting. The majority of the works appear in raised relief and show naturalistic renderings with thin hatching lines representing volume and light. The paper cutting on the cover, on the other hand, suggests the adoption of folk art into artistic production in Yan'an.

All works included in the portfolio depict new achievements inside the socialist regime. *The Winter School*, for example, touts the regime's efforts in educating illiterate peasants. Another print, *Registration of Marriage*, highlights new progress in women's rights where women could marry according to their own wishes rather than being married off by families. Many works included in the portfolio had already been exhibited in national exhibitions or published in newspapers. The most recent one dates to June 1944, around the same time of Forman's visit. In fact, the works included seem to have already been circulating around and most are clearly later impressions that come from abraded printing blocks. The portfolio was therefore meant to convey a carefully crafted image of Yan'an. The fact that it was presented to a foreign journalist and written in two languages further confirms its function as propagandistic material intending to portray the Communist regime as populist and egalitarian. At a time when Chinese communists were viewed as rebels by the Chinese government, this portfolio would have substantiated the regime's political legitimacy to an international audience. This paper therefore examines the political and cultural context that contributed to the creation of this portfolio.

## Modern Woodcut Movement

Yan'an's woodcut art has its roots in the modern woodcut movement initiated in 1928 by the writer Lu Xun (1881–1936), who believed in art's power in bringing about social change.<sup>2</sup> Hoping to create a new art form that speaks to common

people, he promoted the practice of woodcut, publishing works from Europe and Japan as well as organizing exhibitions and workshops. The humble origins of woodcut, its expressive possibility, and its ability to reproduce certainly appealed to him as a potential new art medium. He also endorsed a realistic style, which he believed the mass could easily relate to as opposed to the more abstract landscape paintings of the literati.

The movement soon gained momentum and spread to major cities such as Guangzhou and Beijing. By the year of Lu Xun's death in 1936, there had already been two national woodcut exhibitions. The Sino-Japanese war that erupted in 1937 saw further development of the movement. Woodcut's role in the government's propaganda campaign and the unstable political climate contributed to its developments during the war.

## Lu Xun Academy of Arts and the Development of Woodcut in Yan'an

Shortly after the war broke out, a group of left-leaning artists and writers migrated to the communist controlled Yan'an. Yan'an became the heartland of the Communist regime in 1937 after they fled the Nationalist army's attack.<sup>3</sup> For young artists, many disillusioned with the Nationalist government, Yan'an offered the ideal environment for art making. They founded the Lu Xun Academy of Arts in 1938, providing courses in art, music, literature, theatre, as well as mandatory classes in communist theory. Woodcut was the most dominant art form produced in Yan'an.<sup>4</sup>

Since the early 1940s, woodcut artists increasingly moved toward positive portrayals of peasant life under the communist rule. Narrative elements also increased as a result. Many also incorporated elements of *nianhua*, New Year prints that decorated peasants' homes. *Immigrants Founding Their Happy Homes* and *Harvest* represent this new folk-inspired style. Figures appear in shallow spaces and are arranged along registers. The emphasis on contour lines and suppression of shading seem to be aimed at accommodating peasants' tastes, which supposedly placed little value in volume and perspective in a picture.<sup>5</sup>

The indiscriminate celebration of peasants' life and incorporation of folk elements in art making was not without controversy. In fact, a debate concerning a national style in art and literature took place among left-wing artists in Chongqing, the wartime capital, in 1940. Many intellectuals and art critics from Yan'an also participated in this debate.<sup>6</sup> The central problem was whether the folk art style should be incorporated into art production and left-wing artists as well as writers were sharply divided on this issue. In Yan'an, too, opponents protested against the use of folk elements on the grounds that

folk-art and peasant's culture include elements that were primitive and backward. True mass art, they argued, elevate the artistic sensibilities of the mass, rather than catering to their tastes for the purpose of propaganda. Advocates, on the other hand, believed that true mass art should celebrate and be accessible to the mass.

This problem itself was not necessarily a political one until Mao Zedong gave his famous talk at the "Conference of Literature and Art" in May 1942, arguing for an art created entirely for the working class and in service of politics, effectively endorsing folk style for propaganda use. The speech took place amidst the notorious Yan'an Rectification Campaign, in which thousands were purged for political reasons. The speech itself was not so much to better serve the people as to curb dissenting voices in art and literature.<sup>7</sup> Works praising the life of peasants and workers life fit well with Mao's populist ideology and as he consolidated his power, they became useful tools to broadcast the communist identity to artists outside of Yan'an. In fact, works produced after 1944 show even greater uniformity in both subject matters and styles. Folk influence also became more pronounced. The portfolio shows the same tendency of stylistic and thematic confluences even though the earlier works remain stylistically distinct.

### Conclusion

The year Forman visited saw the end of Yan'an's Rectification Campaign and Mao's rise as the absolute leader of the Communist party. Works in this portfolio were selected to convey this newly unified ideology. Since many works were produced in earlier years however, the group still retains a certain level of diversity unseen in later works.

---

1 Forman visited Yan'an together with a group of foreign journalists on special permission from the Chinese nationalist government. The group was referred to as

"1944 Northwest Expedition Group" and received extensive coverage in Yan'an's newspapers. See for example: "Zhongwai jizhe mangzhe canguan: ye canmouzhan zhaodai tamen," *Xinhua ribao* (Jinsui edition), July 5, 1944 and "Zhongwai jizhe canguan tuan di yan," *Xinhua ribao* (Jinsui edition), June 11, 1944.

- 2 For more information on the modern woodcut movement during the pre-war period, see: Tang, Xiaobing, *Origins of the Chinese Avant-Garde: The Modern Woodcut Movement*, Berkley, The University of California Press, 2008. See also, Andrews, Julia F., and Kuiyi Shen, "The Modern Woodcut Movement," in *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China*, ed. Julia F. Andrews and Kuiyi Shen, New York, Guggenheim Museum, 1998, pp. 213–225; Kōno, Minoru, and Itano, Masahito eds., *1930 nendai: tōjin*, Machida, Machida City Museum of Art, 1994.
- 3 For more information on the civil war between the Nationalists and Communists prior to the WWII, see Ch'en, Jerome, "The Communist Movement 1927–1937," in *The Cambridge History of China, Vol. 13: Republican China 1912–1949*, eds. John K. Fairbank and Albert Feuerwerker, Cambridge, Cambridge University Press, 1986, pp. 168–229, <https://doi.org/10.1017/CHOL9780521243384>.
- 4 Takimoto, Hiroyuki, "Enan ni okeru shinkō hanga undo (1938–1946)," in Takimoto, Hiroyuki, et al., *Chūgoku kōnichi sensō jiki shinko hanga shi no kenkyū*, Tokyo, Kenbun shuppan, 2007, pp. 280–329.
- 5 Andrews and Shen, "The Modern Woodcut Movement," pp. 213–225.
- 6 For a collection of the contemporary writings on the debate, see: Hu, Feng, ed., *Minzu xingshi taolun ji*, Chongqing, Huazhong tushu gongsi, 1946.
- 7 For an overview of the Rectification Campaign and Mao's speech, see: Gao, Hua, *Hongtaiyang shi zenyang shengqi de: yan'an zhengfeng de lailong qumai*, Hong Kong, The Chinese University Press, 2000.



# What is “Picturesque” in Segers’ Etchings?

MURAI Hiromu

## Keywords:

Hercules Segers, *unica*, *schilderachtig*, picturesque

## Introduction

Hercules Segers (1589/90–1633/40), a Dutch landscape painter and printmaker, is known for making unprecedented copper prints.<sup>1</sup> There are only a scarce number of surviving works produced by Segers including eighteen oil paintings, two oil sketches and 182 impressions of fifty-three etchings.<sup>2</sup> Many of his precious etchings are peculiar. Generally, prints were produced with the purpose of printing multiple homogeneous images from a single original plate, while Segers created works of different images from one plate. Almost all of them were *unica*; pretreatment of coloring was carried out on the support in advance, or hand coloring was done after the printing. Therefore, Segers’ etchings were picturesque. As the contemporary painter Samuel van Hoogstraten (1627–1678) once said of Segers: “*hy drukte ook Schildery*” (he also printed paintings).<sup>3</sup>

The word “*schilderachtig* (picturesque)” has often been used in literary works in the Netherlands since the seventeenth century, starting from with *Het Schilder-Boeck* (The Book of Paintings, 1604) by Karel van Mander.<sup>4</sup> The present author wonders, however, if Segers’ etchings were accepted as paintings? In this paper, the author points out argue that the clarification of the reception of Segers’ works and as well as the reconsideration of the conceptual meaning and the use of the term *schilderachtig* are important issues deserving attention.

## 1. Reception of Segers’ etchings

Currently Segers is regarded more well-known as an etcher rather than a painter, but there is little information about the reception of his etchings. Regarding the inventory of his paintings at that time we know of sixty inventories produced between 1610 and 1725, but we don’t know much about of his other prints.<sup>5</sup> Under such circumstances, the statement about Segers in *Inleyding tot de Hooge Schoole der Schilderkonst* (Introduction to the Academy of Painting, 1678) by Samuel van Hoogstraten, a disciple of Rembrandt and a painter, is important. According to van Hoogstraten, Segers’ prints hardly sold during his lifetime, but after his death, however, they were highly appraised and sold at higher prices.<sup>6</sup> Van Hoogstraten also referenced comments about Segers’ printmaking technique. He described Segers’ etchings as *schilderachtig* because his prints had already been colored before they were printed.<sup>7</sup>

In addition, the seventeenth century Dutch writer Andries Pels (1631–1681) described the collection of Rembrandt, who

owned some of Segers’ paintings and one of his original copper plates.<sup>8</sup> He wrote that Rembrandt collected what he considered to be *schilderachtig* in *Gebruik én misbruik des tooneels* (The Use and Abuse of the Stage, 1681).<sup>9</sup> Therefore, it can be said that Segers’ works were regarded by Rembrandt as *schilderachtig*.

## 2. What is *schilderachtig* ?

*Schilderachtig*, the Dutch word for “picturesque,” was used for the first time in Karel van Mander’s *Het Schilder-Boeck* (The Book of Paintings).<sup>10</sup> Thereafter, this word appeared in many literary works. The meaning is somewhat ambiguous when we look at its usage in several instances in *Het Schilder-Boeck* (The Book of Paintings). The word has apparently two principal meanings in van Mander, and no fewer than five variant meanings.<sup>11</sup> However, roughly speaking, it seems that he used the word *schilderachtig* for Realist works. On the other hand, another author of the same period used *schilderachtig* in reference to objects depicted in daily life and the surrounding environment. The German painter Joachim von Sandrart (1606–1688) related that the Dutch people were calling common matters that have no special meaning *schilderachtig* in *Teutsche Academie* (The German Academy of the Noble Arts of Architecture, Sculpture and Painting, 1675).<sup>12</sup> Looking further at other writings, it becomes clear that the term’s usage was not consistent.

In addition, while van Hoogstraten used the word *schilderachtig* to describe Segers’ etchings, he described the prints of Albrecht Dürer (1471–1528), which were produced with a hatching technique, as *tekenachtig*.<sup>13</sup> *Tekenachtig* also means picturesque, but in this case *schilderachtig* and *tekenachtig* are used separately.

Furthermore, the English translation for *schilderachtig* must also be considered. In addition to “picturesque,” the term can be translated as “painterly” or “painter-like.”<sup>14</sup> *Schilderachtig* in modern Dutch is translated as “picturesque.” Strictly speaking, however, the word “picturesque,” referring to the aesthetic, originated in England during the eighteenth century.<sup>15</sup> Therefore, it can be questioned whether the word *schilderachtig* by which van Hoogstraten has described Segers’ etchings and “picturesque” possess equivalent meanings. Accordingly, in order to examine paintings from the seventeenth century with Segers’ etchings as the point of departure, it is necessary to reconsider the meaning and usage of *schilderachtig*.

## Conclusion

Since prints are produced by a process involving an original

plate, copies can be made; duplicability is a major feature of printmaking. Therefore, prints are often produced for the purpose of making identical copies. The printmaking process existed at the beginning of the seventeenth century when Segers was active. He, however, did not make duplicates; he made works with different images from a single original plate. His was a pioneering printmaking technique and as such marked an important point in art history.

How was the etchings of Segers accepted in the Netherlands of the seventeenth century in which paintings with the theme of daily life and the surrounding environment prospered? According to historical documents at the time, his printmaking was regarded as picturesque. Also from the expression “*hy drukte ook Schildery*” (he also printed a painting) by van Hoogstraten, there is a possibility that what he printed was not a print but a painting. That, however, needs to be verified. Therefore, it can be said that it is important to consider the acceptance of Segers’ prints when studying Dutch paintings of the seventeenth century.

Moreover, we have to think about the Dutch word *schilderachtig* used to describe Segers’ works. *Schilderachtig* is a term that has been widely used in the Netherlands during the seventeenth century. It predates the concept of “picturesque”—its modern translation—and was, in fact, used variously. Therefore, in order to know why the works of Segers are picturesque, we must deeply reconsider the meaning of *schilderachtig*.

- 
- 1 Cornelis, Mireille, “Hercules Segers: An Introduction to His Life and Work,” *Under the Spell of Hercules Segers: Rembrandt and the Moderns*, Amsterdam, W Books, 2016, pp. 10–12.
  - 2 Leeflang, Huigen and Pieter Roelofs, *Hercules Segers: Painter, Etcher*, Amsterdam, Rijksmuseum, 2017, pp. 155–245.
  - 3 Van Hoogstraten, Samuel, *Inleyding tot de hooge schoole der schilderkonst: Anders de zichtbaere werelt*, Rotterdam, Francois van Hoogstraten, 1678, p. 312. [Reprint. Dacavo, 1969]
  - 4 Bakker, Boudewijn, “Schilderachtig: Discussions of a Seventeenth-Century Term and Concept,” *Simiolus: Netherlands Quarterly for the History of Art*, Vol. 23, No. 2/3, 1995, p. 149.

- 5 Van der Veen, Jaap, “Hercules Segers, Disregarded and Yet a Great Artist: A Sketch of His Life,” *Hercules Segers: Painter, Etcher*, Amsterdam, Rijksmuseum, 2017, p. 29.
- 6 Van Hoogstraten, *loc. cit.*
- 7 *Ibid.*, p. 196.
- 8 According to the inventory of Rembrandt’s property drawn up in 1656 when he went bankrupt, at that time he had no fewer than eight of Segers’ paintings hanging on the walls of his house. Cornelis, Mireille and Leonore van Sloten, “Under the Spell of Hercules Segers: Rembrandt and His Pupils,” *Under the Spell of Hercules Segers: Rembrandt and the Moderns*, Amsterdam, W Books, 2016, p. 23.
- 9 Pels, Andries, *Gebruik en misbruik des tooneels*, Amsterdam, 1681, p. 78. [Reprint. Culemborg, 1978]
- 10 Van Mander, Karel, *The Lives of the Illustrious Netherlandish and German Painters*, (ed. by Miedema, Hessel) Doornspijk, Davaco, 1994.; Van Mander, Karel, *Het Schilder-Boeck*, Haarlem, 1604. [Reprint. New York, 1980]
- 11 Bakker, *op. cit.*, pp. 148–152.
- 12 Chihaya, Toshio, “Rembrandt no *The Night Watch* ha picturesque ka: Samuel van Hoogstraten no ‘schilderachtig van gedachten’ wo megutte,” *Bigaku bijutsushi ronshu*, vol. 19, 2011, pp. 118–119.; Von Sandrart, Joachim, *Teutsche Akademie*, Nurnberg, 1675–79, 2nd Part, 12th Book, 259th Chap., p. 327.
- 13 Van Hoogstraten, *op. cit.*, p. 196.
- 14 Weststeijn, Thijs, trans. by Beverley Jackson and Lynne Richards, *The Visible World: Samuel van Hoogstraten’s Art Theory and the Legitimation of Painting in the Dutch Golden Age*. Amsterdam, Amsterdam University Press, 2008, p. 252 *seqq.*; Slive, Seymour, *Rembrandt and his Critics 1630–1730*, The Hague, Martinus Nijhoff, 1953, p. 98.
- 15 Hussey, Christopher, *The Picturesque: Studies in a Point of View; With a New Pref. by the Author*, Hamden, Archon Books, 1967.; Hipple, Walter John, Jr., *The Beautiful, the Sublime and the Picturesque in Eighteenth-century British Aesthetic Theory*, Carbondale, Southern Illinois University Press, 1957.

# Heteroglossia and Silence:

The Vernacularity in Hamaya Hiroshi's *Yukiguni* (Snow Land)

HUANG Shih-Cheng

## Keywords:

vernacularity, *Yukiguni*, *Hokuetsu Seppu*, *Ōchimura*, *Yukiguni no Minzoku*

## Abstract

This presentation will follow the interpretation of “heteroglossia” by Peter Burke, who borrows the conceptual term from Mikhail Bakhtin.<sup>1</sup> Employing this approach, I will look at Japanese photography and analyze Hamaya Hiroshi's *Yukiguni* (Snow Land). Additionally, my research explores folklore history in northern Japan to investigate its vernacularity embodied in Japanese daily life. Further, I will question how it effects in local society by examining *Hokuetsu Seppu* (Snow Country Tales, 1837), Kumagai Motoichi's *Ōchimura* (Ōchimura: A Photographic Record of One Village, 1938), Yanagita Kunio and Miki Shigeru's *Yukiguni no minzoku* (The Folk in Snow Country, 1944) and Hamaya Hiroshi's *Yukiguni* (1956).

The *Yukiguni* portfolio offers a critique of urban and nationalist Japan as Hamaya expressed aching nostalgia for Japan's rural past. Hamaya's “return to Japan” resonated with other urban intellectuals' search for what the poet Hagiwara Sakutarō (1886–1942) described as a “real homeland”.<sup>2</sup> I conclude by showing how the snow land became one refuge for Hamaya during the war.

## Introduction

As the first photographer conscious of ethnography, Hamaya began to document the “Little New Year” rituals at a snowy village in Niigata from 1940 until 1956. Contrasting with those photographs he shot earlier in Tokyo and for the propaganda magazine *FRONT*, *Yukiguni* demonstrates how Hamaya pursued a long-term personal interest, and what equivocal implications have been explained for him in the midst of war. The project also compares village life with urban life in Tokyo. It is impossible to completely realize the significance of the “Snow Land” project without taking war-related photography into consideration.<sup>3</sup>

### 1. *Hokuetsu Seppu* (Snow Country Tales)

The first scientific research about snow in Japan is Suzuki Bokushi's *Hokuetsu Seppu*, published in 1837. It described Echigo's snow in relation to the vernacular customs. Bokushi, who interacted with the literati in Edo, published *Hokuetsu Seppu* edited by Santō Kyōzan, including fifty-two illustrations by Santo Kyōsui.<sup>4</sup> Bokushi was seemingly motivated to pass down that rural culture through generations. The book was a bestseller at the time. Contrasting with extravagant lifestyles

of Edo, it reflects Bokushi's wish to inform the public about aspects of his native region where the people's destinies are intertwined with snow.

Containing ethnographic material, this portfolio probably attracted attention that led to the publication of *Index of Snow Country Tales* by Shibusawa Keizō's Attic Museum. Traditions like the bird chasing in the New Year or children staying in a snowy cave, were believed to a source of a salvation and ease for people who live in isolated snowy daily life.<sup>5</sup>

### 2. *Ōchimura* (Ōchimura: A Photographic Record of One Village)

In 1938, with the recommendation of the critic Itagaki Takaho (1894–1966), Kumagai Motoichi's *Ōchimura: A Photographic Record of One Village* was published by the Asahi Shimbun. As an unprecedented idyllic monograph, it was regarded as exemplifying prewar ethnographic photography.<sup>6</sup> Since the 1930s, Kumagai had lived in Ōchi village (now Achimura) where he worked as a substitute teacher in a primal school and contributed to the children's magazine *Kodomo no Kuni* (Children's Kingdom) with his *dōga* (naïve paintings), which were praised by Takei Takeo. That recognition let him pursue a career as a *dōga* painter (naïve artist) after resigning from his teaching post for involvement in a ‘Faculty Sovietized Incident’. In 1936, he bought a camera and photographed rural life over the course of about two years for the production of a village history.

Kumagai kept tenaciously shooting village life during and after the war, and produced an enormous number of photographic documents with his calm observation and warm gaze.<sup>7</sup> This collection elaborately detailed seasonal living and received much attention. At the same time, it also communicated the rural economic revival movement, including the Manchuria immigration plan. Though *Ōchimura* could be viewed as a quintessential example of photo-journalism, it appears to document the wartime daily life for the purpose of propaganda after the beginning of the Second Sino-Japanese War in 1937.<sup>8</sup>

### 3. *Yukiguni no Minzoku* (The Folk in Snow Country)

Beginning in 1940, the cinematographer Miki Shigeru took numerous photographs as to produce a film about the farmers of Akita Prefecture titled *Tsuchi ni Ikiru* (Living by the Land), which was released in 1941. The photographs were published in 1944 as a collection entitled *Yukiguni no Minzoku*. Miki started his ethnographic records before Hamaya's photographs of *Yukiguni* were widely circulated. Although there is no evidence that they were aware of each other's work, *Yukiguni no Minzoku* includes references to the same folk studies as

Hamaya's, due to their shared connections with an elite circle that included Yanagita Kunio (1875–1962) and Shibusawa Keizō (1896–1963).

Miki's collection is encyclopedic in its coverage, and consequently lacks the focus and intensity that Hamaya achieved. The war was visible in this portfolio, with Miki plainly situating his publication within the wartime context. As he stated, "this fall as we are fighting to land one blow in the furtherance of the annihilation of the Americans and the British; the farmers on the home front are volunteering in the fight to increase food production".<sup>9</sup> The farmers can be viewed as patriots fighting in their own way on the home front. Miki portrayed them and their way of life as the embodiment of authentic Japanese cultural values.<sup>10</sup>

#### 4. *Yukiguni* (Snow Land)

Hamaya first went to Niigata in 1939 and met the local ethnographer Ichikawa Shinji, who introduced Hamaya to Shibusawa Keizō. The next year, Hamaya planned a "Snow Land" project to document the "Little New Year" rituals that still were celebrated in Kuwatori Valley. The writings of Watsuji Tetsurō (1889–1960) had as much significant impact on Hamaya's project as the folklore movement did. Interpreted through Watsuji's *fūdo* (climate and culture) theory, Hamaya's photographs provide visual evidence of the efforts people exerted to survive in an extreme environment. They also demonstrate the people's willingness to expose themselves to the harsh climate by illustrating children marching on a cold winter night.<sup>11</sup>

From *Hokuetsu Seppu* to *Yukiguni*, it seems that the turret is no longer built, but the song about children chasing birds is similar, and the composition of "Children Singing in Honyara Cave" is also similar to "The Turret of New Year's Bird Chasing" in *Hokuetsu Seppu*. Furthermore, Miki illustrated snow country as a more battleground in Japan's total war. In Hamaya's snow land, such expression of war was absent. He focused instead on the rituals and carefully insulated his vision of the scenery.

Hamaya's narrative added credibility to his documents by relating his own experiences. His story also conveyed how different the environment in snow land was from his familiar surroundings in Tokyo. His photography was regarded as a threshold to establish connection between two worlds.<sup>12</sup>

#### Conclusion

The *Yukiguni* portfolio indicates structure and focuses at a time when Hamaya's photographic coverage of Tokyo felt

scattered and diffuse. The true subject of *Yukiguni* is about "the life of humanity far away from the modern age"<sup>13</sup>. These experiences endowed Hamaya with a new direction, and he dramatically broke from his earlier "frivolous and weak photographic life". On one of his journeys to snow land, he gathered his earlier Tokyo film negatives and burned them in bonfire ceremony.<sup>14</sup> *Yukiguni* straddles two photographic genres, fine arts and ethnography. The duality is a reflection of the inspiration for the project: to demonstrate both how people shape and have been shaped by their environment.<sup>15</sup>

- 1 Burke, Peter, "Overture: The New History, Its Past and Its Future," in *New Perspectives on Historical Writing*, ed. Peter Burke, Cambridge, UK, Polity Press, 1991, p. 6.
- 2 Reynolds, Jonathan M., *Allegories of Time and Space: Japanese Identity in Photography and Architecture*, Honolulu, University of Hawai'i Press, 2015, p. 53.
- 3 Reynolds, Jonathan M., *Allegories of Time and Space*, p. 27.
- 4 Ishii, Masami, "Hokuetsu Seppu ka ra Minzokugakusha e" in Niigata Communal Image Archives, vol.6, 2016.03, p. 2.
- 5 Takahashi, Minoru, *Hokuetsu Seppu no Shisō*, Niigata, Etsushobō, 1981, p. 60.
- 6 Kikuchi, Akira, "Nippon no Minzoku Shashin, aruiwa 'Minzokugakusha' to si te no Shashinka" in *Photography Space*, vol. 1, 2008, p. 89.
- 7 *Nihon Shashin-shi Gaisetsu*, ed. Nagano Shigeichi, Iizawa Kōtarō, Kinoshita Naoyuki, Tokyo, Iwanami, 1999, p. 62.
- 8 Kaneko, Ryūichi, "Amateur Photographer and 'Photojournalism'," in *Studies in Liberal Arts: Photography/ Propaganda/ Design*, vol. 2, 2010, pp. 46–47.
- 9 Yanagita, Kunio and Miki Shigeru, *Yukiguni no Minzoku*, Tokyo, Yōtokusha [Kōcho Shorin], 1944, p. 62.
- 10 Reynolds, Jonathan M., *Allegories of Time and Space*, p. 26.
- 11 *Ibid.*, pp. 12–16.
- 12 *Ibid.*, p. 18.
- 13 Hamaya, Hiroshi, "About Ura Nihon by Hamaya Hiroshi," introduction in *Ura Nihon (Japan's Back Coast)*, Tokyo, Shinchosha, 1957, n.p.
- 14 Hamaya, Hiroshi, *Shōwa Dansei Shokun*, Tokyo, Asahi Shinbunsha, 1989, p. 102.
- 15 *Japan's Modern Divide: The Photographs of Hiroshi Hamaya and Yamamoto Kansuke*, ed. Judith Keller and Amanda Maddox, contributions by Iizawa Kōtarō, Kaneko Ryūichi, and Jonathan M. Reynolds, Los Angeles: J. Paul Getty Museum, 2013, p. 25.