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Osaka University
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COE Program
Interface Humanities
Research Activities
2002*2003

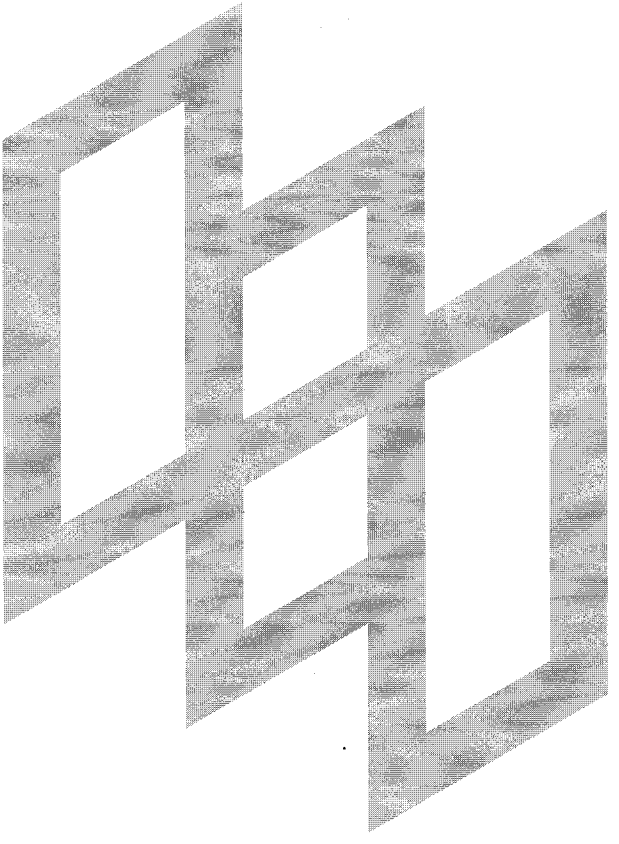
映像人文学

Osaka University The 21st Century COE Program Interface Humanities Research Activities 2002*2003

大阪大学21世紀COEプログラム
インターフェイスの人文学
文学研究科・人間科学研究科・言語文化研究科
2002・2003年度報告書

映像人文学

Visual Humanities



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TO Ngoc Thanh	musicology; president, Association of Vietnamese Folklorists

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まえがき

山口 修

本書をもって「映像人文学」なる学的知の新しい領域を提唱し、あわせていくつかの重要な問題領域を提示するだけでなく、具体的に「インターフェイス」的な活動に従事することにより人文学的な知の領域を拡大することを意図する。

「映像」はビデオなどの動画に限定すべきではなく、静止画像、そしてその重要な一端を占める「文字」にも映像人文学的な眼差しを向ける必要がある。そこで本書の場を活用して、異なる種類の文字や言語表記の問題に映像人文学的に切り込むことを試みた。ただし、紙数の制限などもあってベトナム語を本書で扱うことはわずかしかできなかったので、この問題をある程度は解決できた本報告書シリーズ第1巻をあわせて参照されたい。また、全8巻に共通する付録DVDは本書との相補的な関係にある表現媒体であるから、あわせてご覧いただきたい。

Foreword

YAMAGUTI Osamu

With this present volume, we intend to make a proposal for the visual humanities, a new disciplinary field, thereby providing an aggregate of subject matters in this field as well as showing the potentialities to enlarge the realm of human intellect by way of engaging ourselves in "Interfacial" activities.

"The visual" in human culture is here meant to cover not only moving images like videos but also "still images". The latter, as a matter of fact, includes scripts, characters or letters as a result of human cultural creativeness. Therefore, we have attempted to approach this aspect of the visual from perspectives of the visual humanities, which resulted, though to a limited extent, in a multi-lingual presentation. In the case of the Vietnamese language, however, we have made use of the first volume of this publication series rather than this present volume simply because of the paucity of available pages. In addition, a DVD, as an appendix to the entire eight volumes, can also be referred to as a complementary means for our communication with the readers/viewers.

第 1 部

国際フォーラム
「映像の力――日越両国文化の比較と交流のために」

Part 1　International Forum "Power of the Visual: Towards a Cultural Comparison and Exchange between Vietnam and Japan"

本報告書第一部では、このフォーラムの一部(次の表のなかの*印を重点的に)を抄録する。

他の部分およびフォーラム全体については報告書第1巻および報告書第8巻映像・音響記録DVDを参照されたい。

Part 1 of this present volume is an extract report of the forum shown below with emphasis upon the parts with asterisks. For other portions as well as for the entire forum, the readers are encouraged to refer to Volume 1 of the COE report series and the DVD as volume 8.

Dates: 2003 August 31(Sunday) and September 01(Monday)　　Venue: VJCC(Vietnam Japan Cooperation Center)

第1日 午前	**第1部　映像の力を人文学に活用する可能性を探求する　その1** **Session 1　Towards utilising the power of the visual in the humanities; Part 1** Chair: YAMAGUTI Osamu (Professor emeritus of musicology & senior researcher for COE, Osaka University)			
	基調報告 keynote speech	*山口 修 YAMAGUTI Osamu	「映像人文学の提唱」 "A proposal for the visual humanities"	
	映像データバンク プレゼンテーション databank presentation	*ĐẶNG Hoành Loan (Deputy Director: Vietnamese Institute for Musicology)	「ベトナム音楽データバンクの概略」 "An overview of the databank on the folk music and traditional performing arts of Vietnam"	
	映像作品上映「越日音楽の過去・現在・未来」 Roundtable report and comparative video presentation "Past, present, and future of the musics of Vietnam and Japan"			
	1　ベトナム雅楽(ニャーニャック)と日本の雅楽 Court music traditions of Vietnam and Japan: *nhã nhạc* versus *gagaku*			
	報　告 report	*徳丸吉彦 TOKUMARU Yoshihiko (Professor of musicology & cultural policy, University of the Air, Japan)	「インターフェイス的学問としての民族音楽学」 "Ethnomusicology as an interfacial discipline: two cases for Vietnam"	video of *gagaku*
	報　告 report	*Tô Ngọc Thanh (President, Association of Vietnamese Folklorists: musicology)	「ニャーニャックと雅楽 ── 共通の関心事 ──」 *Nhã nhạc* and *gagaku*: a common interest	video of *nhã nhạc*
	2　両国の少数民族の音楽 ── ゲアン省ターイ社会と北海道アイヌ社会 Life and music of the ethnic minorities in Vietnam and Japan: the Thai in Nghe An province versus the Ainu in Hokkaidô			
	報　告 report	山口 修 YAMAGUTI Osamu	「アイヌの場合」 The case of the Ainu	video of the Ainu
	報　告 report	*NGUYỄN Văn Huy (Director, Vietnam Museum of Ethnology, ethnology)	「ベトナム民族学博物館における視覚資料の役割」 The role of visual materials in the activities at the Vietnam Museum of Ethnology	video of the Thai
午後	**第2部　学術討論会1「インターフェイス人文学と映像人文学への提言」** **Session 2　Academic seminar 1: "Interface humanities and visual humanities: proposals, definitions, and possibilities"** Chair: MOMOKI Shirô (Professor of Asian history, Osaka University Graduate School of Letters)			
第2日 午前	**第3部　映像の力を人文学に活用する可能性を探求する　その2** **Session 3　Towards utilising the power of the visual in the humanities: Part 2　　Chair: YAMAGUTI Osamu**			
	スライドデータバンク プレゼンテーション slide databank presentation	*肥塚 隆 KOEZUKA Takashi (Director, Museum of Osaka University: professor of art history)	「美術史研究における画像データ援用の試み」 "Photo data and the study of art history: an experimental proposal"	
	スライドプレゼンテーション slide presentation	*藤岡 穣 FUJIOKA Yutaka (Associate professor of art history, Osaka University) & LÊ Thị Liên (Professor, Vietnam Institute of Archaeology)	「文化交流の足跡を示す美術作品への日越共同研究に向けて」 "Searching for traces of intercultural exchanges as observed in art works from Vietnam and Japan in research cooperation"	
午後	**第4部　学術討論会2「語られるものと書かれるもの ── 若手による日越の文化比較と共同研究」** **Session 4　Academic seminar 2: "The spoken and the written in culture: intercultural comparison and cooperation by young scholars of Vietnam (in Japanese) and Japan (in Vietnamese)"** Chairs: MOMOKI Shirô & LÊ Hoàng (Professor, Hanoi University of Foreign Languages)			

Organised by Osaka University 21st Century Program "Interface Humanities" (Osaka University Graduate School of Letters, Graduate School of Human Sciences, Graduate School of Language and Culture) in association with the Museum of Osaka University

映像人文学の提唱　山口 修
Proposal for the visual humanities　YAMAGUTI Osamu

過去30年ほど音楽学徒として人生を歩んできた経験から得た知見により、ここに映像人文学なる新しい学問領域を提唱する。その30年は、視聴覚機器のテクノロジーが飛躍的な進歩を遂げた時期であり、それが私の思考に大きく影響をおよぼしたことは明らかである。すでに公表した二つの新しい学問領域、すなわち未来指向性および社会との互恵関係を重視する「応用音楽学」(山口2000)と人間文化の見えにくい側面に切り込むことを目的とする「わざ学」(山口;近藤2000)と並ぶ三つ目のものである。

オングによる対概念「口頭性／書記性」を文化理解のための有効な出発点とし、思考を拡大してゆけば、人間の「知」の領域が少なくとも三つの種類に分かれることに気づく。すなわち、相互に排他的というよりもむしろ相互に重なりあう「身体知」「書記知」そして「映像知」であり、おそらく近い将来には「メディア知」が第四の知として大きな意味をもつようになるだろう。

また、静止画や動画を包括する映像には、人類文化の始原的な段階以来いまでも「移動性」という性質が備わっており、それを書記的に、あるいは録音録画の技術に依存して「固定性」へと変化させるにつれ、新たな映像の性質として「遍在性(時空自在性)」が重要な問題として浮上してきているので、それらを深く関連づけながら考察するうえで、映像人文学はその存在価値を主張することができる。

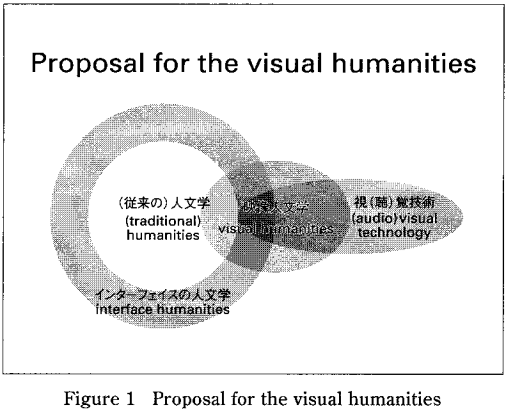

Figure 1　Proposal for the visual humanities

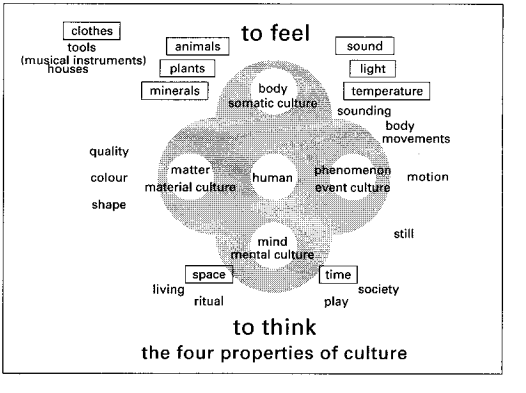

Figure 2　Four properties of culture

Stimulated by being invited, after my retirement, to continue to be an active member of the Osaka University 21st Century COE Program "Interface Humanities", I decided to propose a new disciplinary field, "visual humanities". This paper primarily aims to attempt a theoretical framework for this field mainly on the basis of what I have experienced during some thirty years of my professional career. This time period, in fact coincides precisely with the remarkable development of audiovisual technology, which has in turn affected my thinking discussed below.

First of all, another new disciplinary field "interface humanities", as proposed by the core members of the whole COE program, can be interpreted as something broader in scope than the traditional humanities since it is intended to shed light upon those aspects of culture as well as those perspectives and/or methodologies which have remained relatively untouched in the traditional humanities [Figure 1]. With a somewhat similar motivation, I myself once attempted to construct a frame of reference for my understanding of culture in general [Figure 2], by which I initially intended to relate my own musicological activities to society at large - indeed, an intention to emphasise the importance of maintaining "interfacial" connections with various aspects of culture rather than simply sticking to music itself and, at the same time, to justify my professional activities as something "interfacially" meaningful to various sectors of society both domestic and overseas.

This theoretical thinking has, in fact, led to two proposals for new disciplinary fields. One is "applicative musicology", which is meant, by definition, to be future-

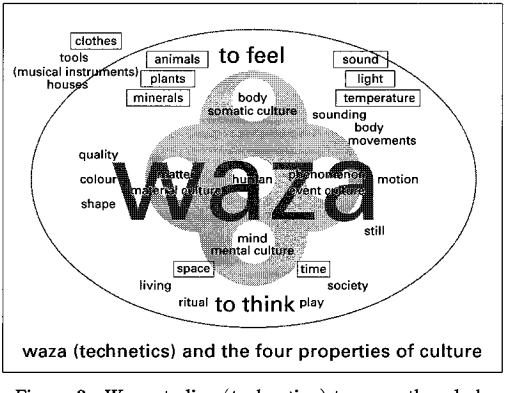

Figure 3 *Waza* studies (technetics) to cover the whole realm of culture

Figure 4 To feel

oriented by way of keeping reciprocal (and, therefore, interfacial) relations with society. This contrasts with two other subdivisions of musicology: 1) historical musicology (which deals mainly with the past); and 2) comparative musicology (which deals with the present (YAMAGUTI 2000). The other is "*waza* studies (technetics)" (YAMAGUTI; KONDÔ 2000) [Figure 3], which aims to investigate that aspect of culture and human technicalities which has not yet been fully understood, though to some extent explained as "tacit knowing" by Michael POLANYI (POLANYI 1966) or by means of "affordance theory" by James Jerome GIBSON, particularly in his *The ecological approach to visual perception* (GIBSON 1979). Therefore, this present proposal of mine, a third one, is to be understood as having much to do with each of the previous two.

Hereafter, I shall try to bring forth several points of discussion so that some, if by no means all, of the assumedly important issues of the visual humanities may become clearly outlined and, as a result, define the new disciplinary field. By doing so, it is also hoped that all the activities of Group 6 "Visual Humanities" may reasonably be justified by themselves within the whole scheme of "Interface Humanities".

We can start by reconsidering the meaning of our action "to feel" [Figure 4]. When we feel something physically, it basically means that "we hear something", "we see something", "we taste something", "we smell something", or "we touch something" [Figure 4]. The sensations in each case are felt with the sensual organs and, then (or at the same time), they become impressed in the body and memorised to varying degrees of impact [Figure 5]. What is culturally significant is that humans express something

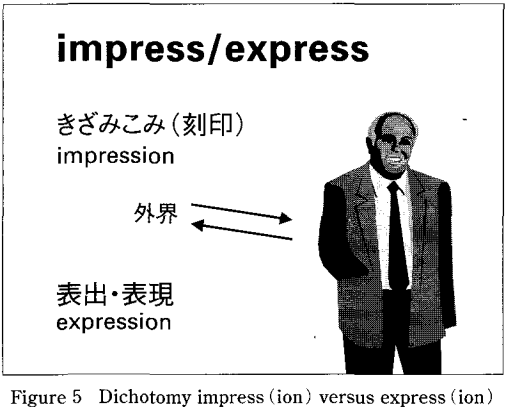

Figure 5 Dichotomy impress(ion) versus express(ion)

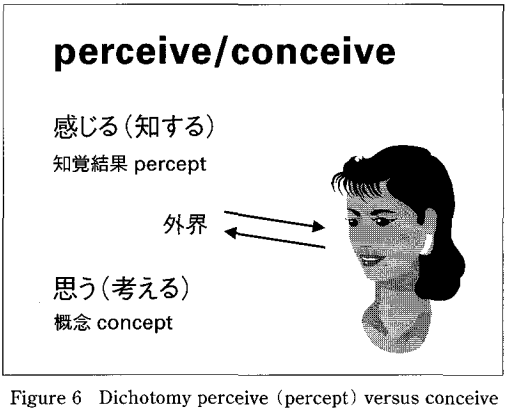

Figure 6 Dichotomy perceive (percept) versus conceive (concept)

as the basics of human behaviour in daily life as well as in non-daily life like artistic, religious and academic activities. This dichotomy itself is almost identical to another "perceive (percept) versus conceive (concept)" [Figure 6].

Next, we must pay more attention to our action of "seeing" and the results thereof for the purpose of exploring into the vast area of human intellect imperative in considering the necessity of establishing the visual humanities. Perhaps, two of the most characteristically human products deriving from seeing may be said to include drawings, sketches, pictures, paintings on the one hand and characters, letters, scripts and the like on the other [Figure 7]. Here it should be noted that a clear-cut borderline between these two human products is impossible or, rather, unnecessary. It is because these two kinds of human products are often overlapped or even integrated into one form - a good example would be what is called pictograph or hieroglyph, where picturesque linings do form characters themselves. Notwithstanding, it is equally worthwhile to note that there has been a gradual tendency to move from concrete depiction to abstract expression in the formation of various characters and letters.

Here, we must take note of an interesting product of mankind, namely language. Language is primarily something, which is not visible; instead it is something audible, a sonic phenomenon that is culturally signified by means of phonetics, phonemics, morphology, and many other linguistic mechanisms generally called grammar, which is, importantly, culturally bound to particular cultures. This acoustic human product itself, however, can be thought to be based, at least in portion, upon the hu-

Figure 7 Human products from seeing something

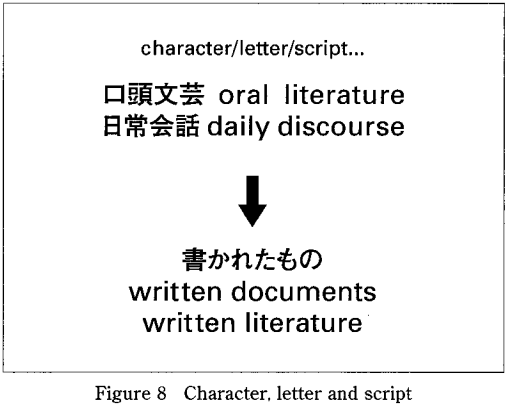

Figure 8 Character, letter and script

man conception of the visual, which exists in the environment where people live. The most typical examples of the relatedness of language with the visual are ideophones (vocabularies or speech expressions to describe states or processes of matters surrounding humans) and onomatopoeia (basically, speech imitations of sonic phenomena, but to some extent descriptions of visual sensations).

When linguistic utterances become fixed to characters on a piece of paper or on a tombstone, which is indeed a very visual and effective way of attracting people's attention in one way or another, then there arises an area of human production which may be doubly interpreted by humans of a given society, of nature and even of the cosmos. The first interpretation is that spoken words or utterances themselves are results of human perception and conception of the stimuli from outside the human body. The second is that vowels and consonants constituting the utterances are interpreted into characters. Here, we should be grateful to Walter J. ONG, who clearly proposed an important dichotomous pair of terms "orality versus literacy" as a strategy for humanists to understand human cultures at large (ONG 1982). Here, something spoken or uttered (the oral or orality) and something written down (the literal or literacy) are juxtaposed since they each have their own significance to human culture and civilisation. For instance, when we compare daily discourse with written documents or oral literature with written literature, we notice a drastic shift of our actions from hearing/listening to seeing/reading [Figure 8].

ONG's dichotomy is a good starting point in order for us to launch our new

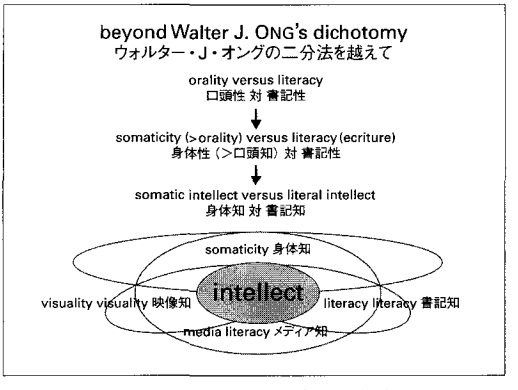

Figure 9 Beyond Walter J. ONG's dichotomy

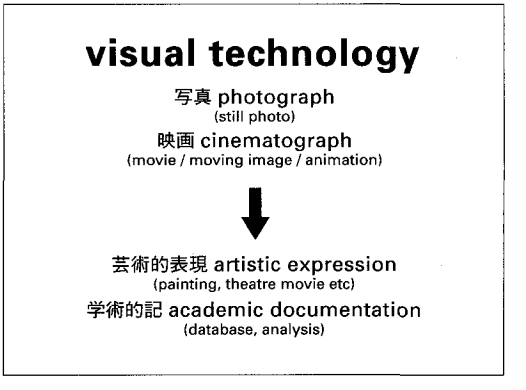

Figure 10 Visual technology

field of academic interest [Figure 9]. First, his concept of orality can legitimately be expanded to cover not only oral communication but also even all human behaviour that is executed by various parts of the body. To describe this, I propose the term "somaticity". Characteristic to this realm of human intellect is mobility since oral and somatic communication are fulfilled here and there, or now and then, each time and at each place, directed to a particular person or a particular circle of people. In contrast, literacy, which is almost identical to the French *écriture* (a loan word in Japanese), is characterised by fixity in nature and, therefore, can attain the purpose of communication any time and anywhere to an unlimited number of people as long as the result of writing down, drawing, or even constructing a physical matter is kept and shown to any people who understand the meaning embedded in it.

Here, it can be pointed out that, since the 19th century when the technology of photography and audio recording came into existence, humans have increasingly made use of what ONG calls "secondary orality", which he exemplifies with the case of recordings that fix something which was uttered and can be replayed even long after the original incident of that which was uttered. Particularly important is visual technology because it developed from still photography to cinematography [Figure 10]. It is for this reason that I am now trying to go beyond ONG's dichotomy to include more than two concepts in our understanding of human intellect. For the time being, adding the concept of "visuality" would be suffice to widen our perspective in understanding human culture. Nevertheless, we may have to consider other factors in the course of the

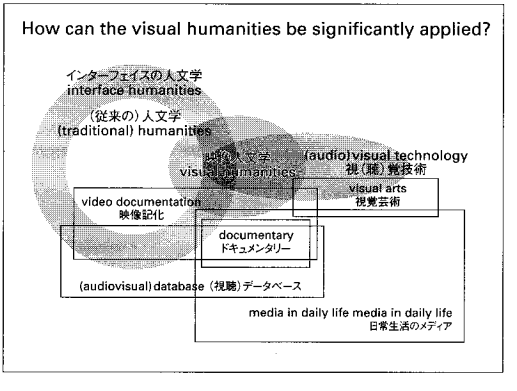

Figure 11 How can the visual humanities be significantly applied?

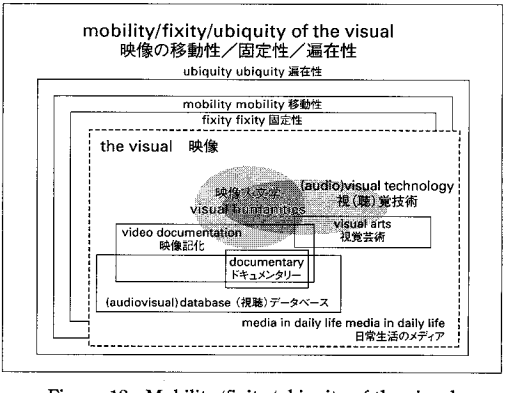

Figure 12 Mobility/fixity/ubiquity of the visual

rapid development and change in high technology, which is yet to come [Figure 11].

At this period at the beginning of the 21st century, when digital technology seems to be drastically developing, we notice a third factor attached to the mode of human communication, namely "ubiquity" in contrast to "mobility" and "fixity" mentioned above [Figure 12]. The Internet, mobile telephones and the like are becoming increasingly important in influencing our behaviour. To put it in another way, more and more information is becoming available to us to the extent that the term "ubiquitous" gains greater important, although a real form of ubiquity can never be attained.

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ベトナム音楽データバンク　　ダン・ホアイン・ロアン
An overview of the databank on the folk music and traditional performing arts in Vietnam　　ĐẶNG Hoành Loan

In the first 45 years of operation of the Vietnamese Institute for Musicology (1950-1995), whether at war or in peace, we went to rural communes to record and collect the precious cultural heritage of the nation. Our efforts have resulted in a collection of diverse musics, including traditional and folk music of 54 ethnic groups across the country.

In 1995, when the country started to rebuild, doors previously closed were opened to the world. Therefore, new demands and standards for archive work emerged. These changes worried us because to date, our music archive could only serve researchers as materials for comparison. We could not produce audio products of high quality. In addition, the quality of our picture archive was also very poor. In 1992, our institute could only rent a normal camera M1000 to record for a few hours. How should we carry out fieldwork to record music on audio-and videotapes of high quality? This remained an unanswerable question for us. Then, we were provided with an opportunity.

In 1997, under the authorisation of the Vietnamese government and Ministry of Culture and Information, our institute received equipment from the Japanese government to preserve traditional music and dances. The equipment was in the form of *non*-refundable cultural aid donated in the 1996 financial year. The equipment, including cars, was to be used in fieldwork to collect and preserve Vietnamese folk music and traditional dances.

The equipment included three professional cameras, a professional editing table, a professional sound recording network and a strong all-terrain vehicle (Video 1: equipment). With this equipment, in the past 6 years from 1998 to 2003, we have spent most of our time and resources conducting a series of fieldworks to many communes in 60 provinces and cities across the country. We have recorded 416 videotapes and more than 500 audiotapes of different folksongs, music and dances as well

as festivals. Also during that period, we have collected nearly 200 different traditional musical instruments, which are now on display in the showroom at the institute (Video 2).

During the same period, we were invited to write reports for the Databank on Traditional/folk Performing Arts in Asia and the Pacific as planned by ACCU(Asia/Pacific Cultural Centre for UNESCO). This book stipulated that we should develop a databank of ourselves in Vietnam, called Databank on Folk Music and Traditional Performing Arts of Vietnam, which will be further explained in this report (Illustration 3: some pages of the Asia Databank).

In 2001, two researchers from our Institute attended RVMV, a training workshop on fieldwork experiences organised by Professor YAMAGUTI and his colleagues. After the workshop, which included fieldwork, they returned with many useful experiences in documentation, which they learned, from the professors. These new experiences have been exchanged and discussed among the members of our Research Department. As from then, whenever we were out on fieldwork, we often said that we are going to use "Japanese methods". As a matter of fact, Japanese fieldwork documentation is fully done.

"Beginning is the difficulty". We thank the governments of Vietnam and Japan for their special support as we now have a rich collection of audio and videotapes of international standing. Thanks to our initial successes, we continued receiving support and assistance from the Ministry of Culture and Information in terms of modern equipment to help preserve our records onto CD, VCD and DVD. Therefore, stemming from this historic event, we often say the period from 1997 to 2003 is the "period of development".

With a complete set of equipment, the results of fieldwork and the diverse archives obtained were of a high quality but the problem remained as to how to make use of these materials in daily life. The publication by ACCU of the above-cited Databank on Traditional/Folk Performing Arts in Asia and the Pacific has encouraged us to submit to the State our project of the Databank on Folk Music and Traditional Performing Arts of Vietnam. The project was approved and invested by the Ministry of Culture and Information in 2002. This feasible project has contributed to the preservation and development of Vietnam's cultural identities, which will serve as the foun-

dation for cultural exchanges among different communities, regions and on a nation-wide scale as well as exchange with other countries in the world as stipulated in the resolution of the 9th National Congress of the Communist Party of Vietnam.

The project consists of two parts.

Part I is technological equipment——A complete collection of modern technological equipment will be used to manage the databank. This includes:

1. Input equipment (E.g. 4: diagram): including sound and video tape players and equipment for text editing (computer with word processing software).
2. All the input equipment will be linked to a decoding network (E.g. 5: diagram): This network consists of 4 different sections; namely a video processing station, an audio processing station, a metacord transfer machine and a databank where documents are stored in DVD RAM.
3. After the documents are coded, they will be automatically transferred to the archive network (E.g.6). From the archives, the signals will be sent to databank user stations where our end-users can explore our picture, sound and text data. The output network can also serve the clients who wish to buy our archives.

Part II is the data itself —— In order to manage the whole set of archives of pictures, sounds and texts of our folk music and traditional performing arts of Vietnam, we arrange and divide our archives of more than 10,000 hours of audio-and videotapes of Vietnamese folk music and traditional performing arts into three different categories.

CATEGORY 1:

Signals of folk music, songs and traditional performing arts with 7 items: 1) folk songs and music; 2) traditional professional music; 3) royal music; 4) opera theatre and folk performance; 5) traditional professional dances; 6) Vietnamese puppetry; and 7) professional music instruments and orchestras (E.g. 7 - demo, 1 minute).

CATEGORY 2:

Signals of audio-and videotapes of programmes of folk music and traditional performing arts with 8 items: 1) audio and video programmes of folk songs of different ethnic groups in Vietnam; 2) those of folk music of different ethnic groups in Vietnam; 3) those of traditional professional theatres in Vietnam; 4) those of traditional performing arts of different ethnic groups in Vietnam; 5) those of folk dances in Vietnam; 6) those of puppetry in Vietnam; 7) those of a mixture of different arts in Vietnam; and 8) ppublications of folk songs and music of different ethnic groups in Vietnam (E.g. 8 - demo, 1 minute).

CATEGORY 3:

Documents relating to folk music and traditional performing arts of Vietnam with 7 items: 1) documents relating to research, analysis and criticism; 2) profiles of artists, actors and actresses; 3) fieldwork reports; 4) ancient letters and documents; 5) book publications; 6) archive photographs; and 7) mmusical notations(E.g. 9 - demo, 1 minute).

All the sections and items are interfaced with one another closely within the network. It will help users get detailed information of the products and data in the Databank.

It is planned that at the end of December 2003, the Databank will be launched into the web site of our Institute under the address: http://Vn-style.com/vim/. The Databank will facilitate cultural exchanges, thus promoting mutual understanding and integration into other countries in the world.

Vietnamese Institute for Musicology

List of datasheet forms (27 forms)

#	contents of the datasheets	quantity
1	Form 1: for folksongs	2 datasheets
2	Form 2: for folk instrumental music	1 datasheet
3	Form 3: for traditional professional vocal music	1 datasheet
4	Form 4: for traditional professional instrumental music	1 datasheet
5	Form 5: for court vocal music	1 datasheet
6	Form 6: for court instrumental music	1 datasheet
7	Form 7: for traditional stages	4 datasheets
8	Form 8: for folk dances	2 datasheets
9	Form 9: for puppetry	1 datasheet
10	Form 10: for musical instruments	1 datasheet
11	Form 11: for orchestra	1 datasheet
12	Form 12: programmes of folksongs on CD, VCD and DVD	4 datasheets
13	Form 13: programmes of folk music on CD, VCD and DVD	2 datasheets
14	Form 14: programmes of professional traditional music of Vietnam on CD, VCD and DVD	1 datasheet
15	Form 15: programmes of Vietnamese court music on CD, VCD and DVD	1 datasheet
16	Form 16: programmes of traditional theatres of Vietnam on CD, VCD and DVD	1 datasheet
17	Form 17: programmes of traditional performing arts on CD, VCD and DVD	1 datasheet
18	Form 18: programmes of folk dances on CD, VCD and DVD	1 datasheet
19	Form 19: programmes of puppet shows on CD, VCD and DVD	1 datasheet
20	Form 20: programmes of variety of music on CD, VCD and DVD	2 datasheets
21	Form 21: for documents for research, analysis and criticism	1 datasheet
22	Form 22: for profiles of artists, actors and actresses	1 datasheet
23	Form 23: for fieldwork reports	1 datasheet
24	Form 24: for ancient documents	1 datasheet
25	Form 25: for publication	1 datasheet
26	Form 26: for archive photographs	1 datasheet
27	Form 27: for musical notation documents	1 datasheet

ラウンドテーブル報告とビデオ上映 ―― 越日音楽の過去・現在・未来 ――

山口 修

1994年3月に首都ハノイおよび古都フエで開かれた無形文化遺産保全・育成会議に出席していたトー・ゴク・タイン、グエン・ヴァン・フイ、徳丸吉彦、山口修の四人は、9年半後に大阪大学21世紀COEプログラム「インターフェイスの人文学」が主催する国際集会の場で共同報告する機会を与えられたことに感謝の意を表した。また、一対の具体的なプロジェクト[Figure 1]がそれぞれ「映像記録化」という映像人文学のなかの一側面を重視して展開してきたし、そのすべての段階で両国および異なる分野の専門家や文化の担い手たちがまさに「顔と顔をつき合わせるインターフェイス」的状況を大切にしてきた。したがって、「インターフェイスの人文学」および「映像人文学」いずれとの関連においても、10年間の事業的研究を体系的に回顧するだけでなく、現在をみつめ、未来への展望を得る絶好の機会が本ラウンドテーブルであることを実感した。なお、四人に共通する心理として、両プロジェクトの映像記録化という側面で主導的な考えと実践に献身的な努力を惜しまなかった映像制作者、故高橋光則氏(みつプロ)への追悼の意がラウンドテーブル時間のあいだを通して支配していたことを告白する。事実、当日上映されたビデオは大半が高橋作品であったし、彼から直接あるいは間接に指導を受けた若い世代の後継者によるものも上映された。両プロジェクトの詳細が報告され、以下にその骨子を記録するが、あわせて静止画による概念図という表現手段でここに提示する[Figure 1 to 3]。

Figure 1 The two international conferences in Vietnam in March 1994

Roundtable report and video presentation: Past, present, and future of the musics of Vietnam and Japan

Chair: YAMAGUTI Osamu

The four reporters/panelists of the present roundtable session share the same experience of attending two international conferences held in Hanoi and Hue in 1994. Here, on the occasion of our gathering at an international meeting devoted to "visual humanities" and organised by the Osaka University 21st Century Program "Interface Humanities", we all felt highly grateful that two projects, implemented by us, have been associated literally with the intentions embedded in the newly coined terms of "visual humanities" and "interface humanities". In addition, I dare confess that the four of us also shared a similar feeling that this very occasion might serve as a memorial for the late TAKAHASHI Mitsunori (Mitsu Productions) who led our activities with regard to the "visual documentation" in both projects. As a matter of fact, his works were the main body of the video presentations during the forum; in addition, a video work of RVMV shown was that by his successors of younger generation. The outline of the two projects, as reported by the four of us, are included in the articles that follow. As a complementary means of expression, I shall herewith include three still images as a form of information presentation. [Figure 1 to 3].

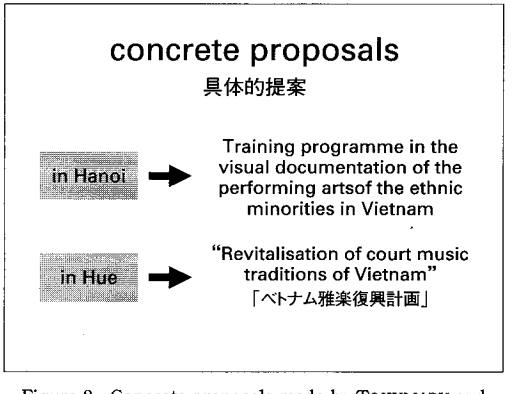


Figure 2 Concrete proposals made by TOKUMARU and YAMAGUTI

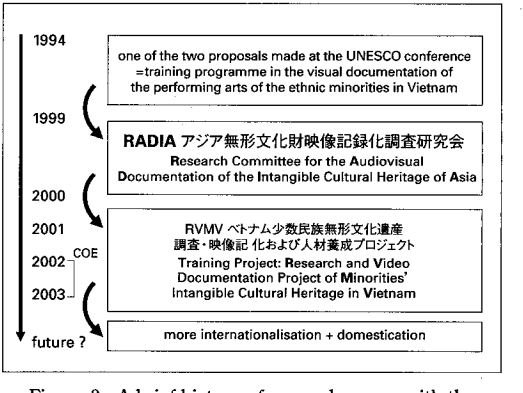


Figure 3 A brief history of our endeavours with the minorities' cultures

インターフェイス的学問としての民族音楽学　徳丸吉彦

Ethnomusicology as an interfacial discipline: a report on two cases for Vietnam　TOKUMARU Yosihiko

民族音楽学は、人間と音楽の関係を探究する学問であるという意味で、本来インターフェイス的な性質を備えている。私の場合、1970年代からベトナムの音楽や音楽家との関係を保ってきた過程で、いくつかの具体的な課題を解決するため、実践的な方策を取ることになった。その体験から私が主張するようになったのが、ベトナムの元宮廷の音楽はひとりベトナムの歴史的遺産であるだけでなく、人類が共有する貴重な無形文化遺産の一端を占めるということ、そして、さらに、そのような国家の中心にある文化にだけ目を向けるのではなく、「周辺」的なところにおかれている「マイナーな」文化をも等しく貴重なものとして考慮に入れなければならないということである。

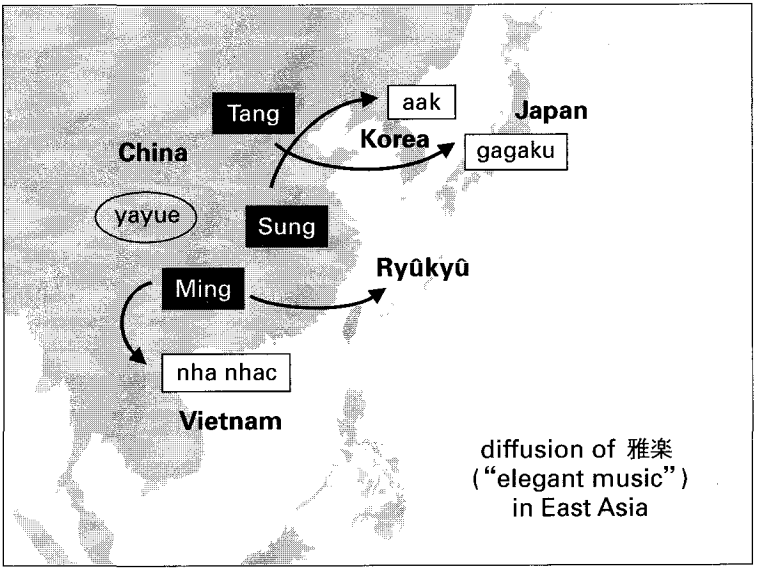


Figure 1　An East Asian network of elegant music (figure provided by YAMAGUTI Osamu)

My speciality is musicology, especially one of its branches: ethnomusicology. The aim of this discipline is to consider and explain the relationships between human beings and music. In other words, we do not separate musical sounds from people who have created, performed and enjoyed them. Consequently, the most important domain of our research lies in the interface between music and people. Therefore, we can say that ethnomusicology from its outset has been characterised by its interfacial nature.

Since the 1970s Professor YAMAGUTI and I have been endeavouring to make a dense network among researchers and musicians of Asian countries. In 1974, for example, I visited Ho Chi Minh City in the hope of inviting ex-court musicians to a symposium to be held in Tôkyô in 1976. It did not materialise due to the political situation of Vietnam. Our interest in Vietnamese court music, however, has remained very strong. There were two reasons for this: firstly the music itself, and secondly the way of making the music in a Vietnamese national style.

As you know, Japan introduced the music of China in the ancient period, around the 7th and 8th centuries. This music is now generally called *gagaku*. The two Chinese characters for this word are pronounced *nha nhac* in Vietnamese. Both *gagaku* and *nha nhac* still utilise musical instruments which were originally imported from China. Both of them, however, have successfully created Vietnamese and Japanese styles, respectively [cf. Figure 1]. As a result, the formation of these national styles have acquired a uniqueness which cannot be found in any other country. Their uniqueness, in turn, has attracted people outside Vietnam and Japan.

Japanese *gagaku*, for example, has been enjoyed outside Japan since the 1960s. It has also been performed and taught in several American universities. Such an extension of interest beyond its native country has functioned as a basis for international recognition of its musical style. In other words, in the case of Vietnamese court music, this is not only the property of the Vietnamese people. It is one of the intangible heritages of the world.

In 1994 Vietnamese specialists asked Japanese musicologists to revitalise the court music tradition in Hue. After a long discussion, both Vietnamese and Japanese specialists reached the conclusion to open an official course to teach the court music inside the faculty of arts in the state University of Hue. As soon as I

came back to Japan, I persuaded the Japan Foundation and the Ministry of Foreign Affairs to allocate a special budget for this purpose. Their officials kindly understood my intention and decided to issue the budget very quickly. This quick decision was a reflection of the idea that the Vietnamese heritage should belong, not only to Vietnam but also to the whole world. In my opinion, this idea was acknowledged by the Government of Vietnam. Therefore, Vietnam submitted an application to UNESCO asking for recognition of *nha nhac* as one of the cultural heritages of the world.

Here I should like to emphasise the following fact. When we proposed the project for revitalising *nha nhac*, we also proposed another project for revitalising and documenting the performing arts of the ethnic minorities of Vietnam. We had to postpone the second project several years. This was simply because of the shortage of human resources in the Japanese musicological society. At last in 2001, we started the second project in collaboration with the Vietnam Museum of Ethnology.

Why did we propose the two different projects in 1994? We intended to abolish the dichotomy or discrimination between the centric and the peripheral arts. In terms of the relationships between music and people, the performing arts of ordinary people are equally important as court music. We should not discriminate musical styles in terms of the size and political power of performers. In Japan, for example, we have tried to pay equal attention to both Japanese court music and the music of the Ainu people, an ethnic minority living mainly in the northern part of Japan.

Ethnomusicology in the 20th century has succeeded in describing and documenting relationships between music and people. From a scientific viewpoint, this should be sufficient. From the social viewpoint, however, this is not sufficient. It lacks the important task where it should help musical traditions to be maintained by living human beings. In this connexion, the audiovisual documentation should not be understood as a method for fixing the performing arts. It should not be the final task of ethnomusicology. The audiovisual documentation should be a starting point, from which people can maintain their performing arts as living traditions.

In conclusion, I sincerely hope that this symposium dedicated to the task of interface and visual documentation may contribute to the development of new ideas on human societies and cultures.

放送大学教授　University of the Air, Japan

ニャーニャックと雅楽 ——共通の関心事——　トー・ゴク・タイン
Nhã nhạc and *gagaku*: a common interest　Tô Ngọc Thanh

古代中国に起源をもつ雅楽は日本、朝鮮半島、ベトナムへとそれぞれ異なる時代に伝播し、それぞれの民族性により変容した。しかし、社会的な変動とともにベトナムのニャーニャックは滅亡の危機に瀕していた。幸い1994年のユネスコ会議を転機として日本を初め国際的な関心と協力の輪を呼ぶことになり、いまでは大学の課程で教授されるなどの新しい道がとられている。この新しい動きのなかで映像記録化という活動とその成果がはたした意義は大きい。

Yãyueh, a noble and elegant music of the royal families and feudal aristocracy, is thought to have appeared in ancient China and was imported into Japan during the 7th and 8th centuries where it was called *gagaku*. The music was imported into Korea under the name *aak* in the 12th century. *Yãyueh* was first imported into Vietnam under the Ho dynasty (1402) and was called *nhã nhạc*. It officially became court music from 1437 under the Le Dynasty. Since 1945, however, the ex-court music traditions of Vietnam have undergone varying degrees of crisis due to the social changes.

In March, 1994, during a UNESCO conference, Japanese Professors TOKUMARU Yosihiko and YAMAGUTI Osamu together with Filipino Professor José MACEDA and Professor Doctor TRAN Van Khe put forth a project on the restoration and training of *nhã nhạc*. This project consisted of two main parts: 1) research on *nhã nhạc* implemented by a Japanese team-they paid a great deal of attention to documenting the music activities audiovisually; and 2) organising a training course at university level of *nhã nhạc* at the Hue University of Arts. The project came to be sponsored by the Japan Foundation Asia Center over a period of six years (1995-2000). To date, Hue University continues to organise another course with funds from the Ministry of Education and Training of Vietnam.

Association of Vietnamese Folklorists

[Editor's note: A video work on *nhã nhạc* by TAKAHASHI Mitsunori followed the presentation.]

ベトナム民族学博物館における視聴覚資料の役割　グエン・ヴァン・フイ
The role of visual materials in the Vietnam Museum of Ethnology　Prof. Dr. Nguyen Van Huy

近年のテクノロジーの恩恵を受けて、世界の博物館が視聴覚資料を多角的に活用する傾向はきわめて顕著になってきており、ベトナム民族学博物館も例外ではない。当館の場合、スタッフが日本の研究者との相互訓練・相互学習というインターフェイス的活動のおかげでスタッフの質を高めるのみならず、博物館を訪れる人びととのインターフェイス的状況を拡大しつつある。

[Editor's note: A video work on the Ainu culture by TAKAHASHI Mitsunori preceded the presentation.]

In the last decades of the 20th century, museums across the world experienced many changes, especially in applying advanced technology. These changes have revitalised the operation of all museums and entertained museum visitors and researchers. Founded in the last years of the 20th century, the Vietnam Museum of Ethnology inherited the achievements of advanced science and technology, especially a body of visual materials, which helped preserve, develop and introduce the cultures, and daily lives of different ethnic groups in Vietnam.

As a research and knowledge dissemination agency, the mandate of the Vietnam Museum of Ethnology is not merely to preserve and develop tangible cultural heritage, but also to research, collect, preserve and develop intangible cultures of different ethnic groups in the country. In addition to organising arts performances, demonstrations of traditional crafts and exhibitions, our museum has studied and developed video documentation about Vietnam's intangible cultural heritage. These videotapes are effective tools to help us achieve our mission. In the early days of our operation, we fully understood the important role of visual materials in our activities. Our Museum has made ethnological documentation to support our exhibition. Museum viewers can admire the materials in order to understand how they have been used in daily life. For example: in addition to exhibited objects and videos showing objects in real life, a video shows how local people buy raw materials, prepare, make and sell their hats in an exhibition on the different stages of conical hat making at Chu-

ong village. The video makes the viewers feel as if they were at Chuong village and they can see with their own eyes how a conical hat *nón* is made. Similarly a video attached to the exhibition of a funeral ceremony of the Muong ethnic minority group helps the viewers see, with their own eyes, a real funeral ceremony. This includes many rituals, customs, costumes, the voices and crying of the deceased's relatives and his neighbours and the music and the drum, which deeply express the sadness of separation with the deceased. All these visual aids make the displayed objects lively and significant. They also make the messages of the exhibition easily comprehensible.

In addition to the introduction of vivid pictures of the daily life and culture of each ethnic group, the video-and audiotapes are precious materials for research and knowledge dissemination. Due to rapid changes in the daily life of the population resulting from modernisation and globalisation, and in particular the disappearance of cultural traditions, the Vietnam Museum of Ethnology has identified its emergency tasks of saving intangible cultural values by documentation, study and preservation of these traditional values not only for present generations but also for the future. Our goal is to develop a body of video-and audiotapes of the intangible cultural heritage of all ethnic groups. As all the staff members of the Vietnam Museum of Ethnology are solely ethnologists, and now have to be involved in a new area of study, it is necessary to familiarise themselves with the theories and practices of video shooting and audio recording of the intangible cultural heritage. To achieve this objective, the Vietnam Museum of Ethnology has collaborated with Osaka University and Osaka University of Arts Art Institute to implement a project called "Training Project: Research and Video Documentation of Minorities' Intangible Cultural Heritage in Vietnam (RVMV)". So far, the project lasted for three years (2001 -2003). It provided the museum staff, project beneficiaries from the museum and cultural sectors from other provinces and regions with theories, methodology, skills and necessary practices for the video documentation of the intangible cultural heritages of ethnic minorities in Vietnam. The project was funded primarily by the Japan Foundation Asia Center.

The project aims at "producing human resources trained in new perspectives and technicalities in undertaking research and audiovisual documentation of the intangible cultural heritage artistically and actively expressed in the performing

arts, visual arts, and so forth..." and expand the network to other museums and cultural agencies at local authorities to preserve and develop intangible cultural heritages. The project drew on the participation of 30 researchers and museologists of Vietnam and 28 experts from Japan with Professor YAMAGUTI Osamu and myself as their leaders. Representatives from both sides met and discussed project implementation. The project was divided into three phases with three basic stages in each phase. The first stage was devoted to the theory and methodology of video documentation of intangible cultural assets, first and foremost the music, traditional arts and rituals as well as traditional crafts. The second stage was concerned with fieldwork and the third stage was for data processing and editing. All training materials would be edited and published in Vietnamese and English before the next workshop started. The purpose was to make it easy for the participants to access textbooks and to promote, socialise and disseminate the new methodology nationwide. Reports of the fieldwork and the outcome of the project have been edited and published in both Vietnamese and English for reference. The videotapes and written materials will be conserved at the Vietnam Museum of Ethnology and Osaka University of Arts Art Institute. The project selected the northern mountainous province of Tuyen Quang, the northern central province of Nghe An and the southern central province of Ninh Thuan as project sites. In two years (2001-2002), project staff, including Vietnamese and Japanese who were both trainers and trainees, learned from one another and joined efforts during fieldwork. In 2001, 14 Vietnamese researchers and their 12 Japanese counterparts went to study the Kh'mu and Thai ethnic minority groups in Nghe An from October 29th to November 16th, 2001. Prior to their trip to the field, they spent 4 days listening to lectures on the theory and methodology on how to collect and document video and audio material and how to operate a camera. They also heard theories of performances, visual arts and music study presented by the Japanese scientists. They were introduced to the culture of the Kh'mu and the Thai by Vietnamese professors. During their fieldwork, the participants were divided into 4 groups, covering different topics. Three groups were assigned to collect information respectively in three communes for their written reports while the fourth group achieved video and audio documentation. Each group has Japanese experts, who took part in the fieldwork and also instructed their Vietnamese colleagues to collect

data and video documentation. At the sites, all the trainers and trainees discussed theoretical and practical issues. After collecting all the data, the participants again attended another workshop to learn how to edit and process the data. The workshop was also an opportunity for the participants to present their findings to the public at the Vietnam Museum of Ethnology.

The second phase was from September 25th to October 13th, 2002. In terms of theory, the participants were lectured on methodologies to preserve and use video and written documents, on video documentation, and on the role of academic research. They were introduced to the Dzao, Tay and Cao Lan ethnic minorities in Vietnam so that they could study their life and cultural characteristics. 28 people, including 12 Japanese researchers studied these groups in Tuyen Quang province. Training at this phase was a follow-up course, which benefited those who joined the first phase. After two phases, the participants made 63 video tapes, recorded 13 audio tapes and 2 CDs, took 376 photographs and wrote hundreds of pages of reports about the Kh'mu and the Thai in Nghe An and the Dzao, Tay and Cao Lan ethnic minorities in Tuyen Quang. The third phase was scheduled to study the Cham and Raglai in Ninh Thuan in middle of this year. Nevertheless, due to various obstacles, such as SARS, it was not possible to implement the third phase as scheduled.

The activities and outcomes of the video documentation project of intangible cultural heritage of the minorities have promoted research and video documentation in the Vietnam Museum of Ethnology, raised the Museum's awareness of the needs to preserve intangible cultural heritages, to discover a treasure of music and introduce to the world data relating to Vietnam's arts. We have obtained a better understanding of the methodology on how to approach and conduct research and video documentation of the intangible cultural heritage. Through this project, not only staff from the Vietnam Museum of Ethnology but also researchers from different localities have improved their capacity in the research and documentation of intangible cultural heritages and at the same time strengthened relations between the museum and other localities, thus contributing to the preservation and development of Vietnam's intangible cultural heritages. In addition, a young researcher from the Vietnam Museum of Ethnology was sent to Japan for three months to practice film editing at the Osaka University of Arts. Thanks to the comprehensive knowledge of the

importance of video documentation and the skills accumulated during project implementation, the Vietnam Museum of Ethnology decided to set up an audiovisual room in 2002 to document intangible cultural materials on video-and audiotapes. As it was newly inaugurated, there are many issues for improvement. Moreover, we do not have sufficient conditions to edit the collected data or to store them on CDs or disks for long-term preservation.

Again in 2003, two researchers from Vietnam were sent to be trained on film editing in Osaka in the framework of Osaka University 21st Century COE Program. They will form a core people who will continue to develop the audiovisual room at the museum. Many staff of the museum have studied and documented cultures of many ethnic groups to enrich the audiovisual materials of the museum. As a result, their skills were improved. In addition, the museum is now developing an audio and visual discovery room for museum visitors and researchers. The room will be a databank, stored in audio- and videotapes. Any one can come and carry out research. Museum visitors can watch short documentaries (10-15') or long documentations (30-40') or they can watch edited documentaries or raw films. These audio- and videotapes are an invaluable national treasure. In addition, an ethnological film festival will be held at the end of October 2003 by the Vietnam Museum of Ethnology in collaboration with other relevant agencies (the Cultural Information Institute and the Folk Culture Institute). Entries to the festival include the findings of the research and documentations developed under this project and other projects implemented by our museum. The coming first Ethnology Film Festival will be a good opportunity for a gathering of film directors, cameramen and researchers to talk about the orientation of film making in a more objective, accurate and scientific way. Therefore, the projects, with the cooperation of Japanese researchers, have diversified the museum's activities, built the capacity of the museum's staff and developed an effective network of cooperation between the staff of the Vietnam Museum of Ethnology and researchers from other agencies and localities. This project has also ushered in a new direction for visual humanities in Vietnam and new opportunities for human resource development in this new and important field for the country.

RVMV has become an important and indispensable activity of the Vietnam Museum of Ethnology. On this occasion, I would like to thank the Japan Foundation

Asia Center, the Osaka University of Arts Art Institute, and Osaka University, especially Professors YAMAGUTI Osamu, TOKUMARU Yosihiko and all Japanese experts for their whole-hearted sentiments as well as for sharing all their knowledge and experiences with their Vietnamese trainees. I also would like to wish for the success of this forum organised again in the framework of the COE program, which reflects the effective and wonderful cultural exchanges and cooperation between Vietnam and Japan. We hope that our cooperation with the Japanese scientists will be further promoted in the near future.

Vietnam Museum of Ethnology

[Editor's note: A video work on the Thai by the members of RVMV followed the presentation.]

美術史研究における画像データ援用の試み

肥塚 隆

➤ **slide 1:** 画像データを美術史の教育研究へ活用する可能性について、発表いたします。私はデータベースに関する知識をほとんどもっていません。そこで今回の発表を準備するにあたっては、堀内カラーの全面的なご協力を得ました。同社アーカイブサポートセンターの川瀬敏雄さんに感謝申し上げます。それではスライドともに、お手元の配布資料をご覧ください。

➤ **slide 2:** 私の発表は、次の3項目からなっています。

1. 最初に大阪大学総合学術博物館(The Museum of Osaka University)で整備を進めている画像データベースを紹介します。
2. 堀内カラーが開発した"iPalletnexus"は、2つの画像を比較するソフトで、このソフトの美術史への活用を考えます。
3. 最後に、刻文(inscription)のラテン文字表記を学習するツールを紹介します。

なおこの発表のスライドでは、diacritic markやaccent markを省略いたしました。

➤ **slide 3:** 大阪大学博物館は、今年中にデータベースシステムを構築し、大阪大学が所蔵する各種の学術標本を順次入力し、一般に公開する予定です。このシステムは、特定の基本ソフトウェア(OS)にもアプリケーションにも依存しない仕組みにし、ブラウザ上で誰でもがどこからでもアクセスできることを目標としています。

私は南アジア、東南アジアの古代美術史を専攻していまして、これまでの調査で撮影した彫刻や建築の写真は数万点に達します。これらを整理して、阪大博物館のデータベースで美術資料のファイルとして公開する計画です。

これが美術資料のファイルの1つのレコードに書き込む項目です。そのうち(1)から(6)までは、基本的に博物館の説明ラベル通りに記載します。(7)Descriptionの項は、調査者のメモです。(9)Referencesは、この作品に関する参考文献です。それでは、次のスライドで具体的に示します。

➤ **slide 4:** 遺跡や建築物の例です。ミソンC1の主祠堂で、(1)から(4)までは調査者である私の考えで記載したので、[ ]で囲っています。

➤ **slide 5:** よくご存知のハノイ歴史博物館の玄関脇の庭に置かれているヴォカニュ刻文です。(1)から(3)は博物館の説明ラベルの記載をそのまま記入しています。(4)と(5)は私が記入し

International Forum
Power of the Visual: Towards Cultural Comparison and Exchange between Vietnam and Japan

Photo data and the study of art history: An experimental proposal

Aug.31, 2003
Vietnam Japan Cooperation Center

Prof. Takashi Koezuka
Director, the Museum of Osaka University
with the collaboration of
Horiuchi Color Ltd.

slide 1

Contents

1 Photo database of the Museum of Osaka University
2 "iPalletnexus": A tool for comparing two images
3 Inscription and transliteration

In this presentation, diacritic and accent marks are omitted, except for the transliterations of the inscriptions.

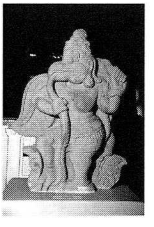
slide 2

Photo database of the Museum of Osaka University

Sample of record

The entries of items (1) to (6) are mainly based on the label of the museum. The researcher's note is bracketed[ ].

(1) Name
(2) Provenance
(3) Date, period, style
(4) Material
(5) Dimensions
(6) Museum, inventory number
(7) Description
(8) Photographer (copyright holder), date of photographing, type and size of film
(9) References
(10) Remarks
(11) Researcher, date of research



slide 3

Photo database

Sample 1 (site)

The Museum of Osaka University

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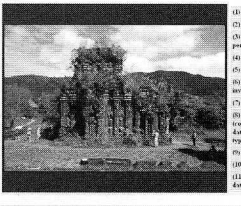

(1) Name	[Man shrine, My Son C1 (south view)]
(2) Provenance	[Duy Xuyen, Quang Nam, Vietnam]
(3) Date, period, style	[mid to later 10th century]
(4) Material	[brick and stone]
(5) Dimensions	
(6) Museum, inventory number	
(7) Description	
(8) Photographer (copyright holder), date of photographing, type and size of film	Takashi Koezuka/Dec. , 2002.
(9) References	Tran Ky Phuong, 1988
(10) Remarks	
(11) Researcher, date of research	Takashi Koezuka/Dec. , 2002.

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slide 4

Photo database

Sample 2 (museum collection)

The Museum of Osaka University

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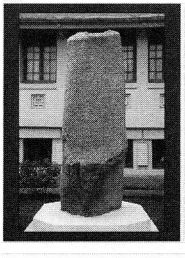

(1) Name	Vo-canh style, carved with old Sanskrit praising a king of an ancient Kingdom in the center of Vietnam
(2) Provenance	Vo Canh, Khanh Hoa Prov.
(3) Date, period, style	ca. 2nd to 3rd century
(4) Material	[light brown stone with white veins transparent grains]
(5) Dimensions	[h. 222cm, width of the base of the front face 75cm;]
(6) Museum, inventory number	Museum of Vietnamese History, Hanoi
(7) Description	Exhibited on the open court, left hand side of the entrance of the Museum. Inscription of the southern Brahmi letters are engraved on three faces of stone post The greater part of the inscription are weathered and illegible except for 5 lines from the bottom of the front face. 1/3 from the top of the back face seems to have been erased
(8) Photographer (copyright holder), date of photographing, type and size of film	Takashi Koezuka/Dec. 17, 2002.
(9) References	
(10) Remarks	
(11) Researcher, date of research	Takashi Koezuka/Dec. 17, 2002.

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slide 5

Photo database

Sample 3 (collection)

The Museum of Osaka University

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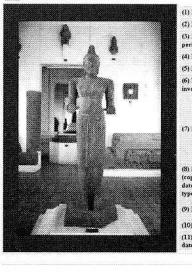

(1) Name	God Siva
(2) Provenance	[My Son C1, Duy Xuyen, Quang Nam, Vietnam]
(3) Date, period, style	7th-8th century
(4) Material	[sandstone]
(5) Dimensions	[H. of image 101cm, pedestal 101x51x50cm]
(6) Museum, inventory number	Museum of Champa Sculpture, Da Nang(see no. 3.3)
(7) Description	Two-armed statue stands frontally on a square pedestal. The neck and legs under the knees are repaired. The front of the hair knot is damaged. There is a split in front of the earlobe. The forehead is damaged, and the third eye is uncertain. The eyebrows and eyelashes are shaped with incised lines. Each earlobe has two pierced holes, which seems to have fitten detachable earrings. Both forearms are missing. The bulk and buttocks are about flat.
(8) Photographer (copyright holder), date of photographing, type and size of film	Takashi Koezuka/Dec., 2001
(9) References	Cao, pl. 22, 9th century, Guillon, pl. 17, My Son E1 style, ca. 8th century, Parmentier, pl. 63, early 9th century
(10) Remarks	
(11) Researcher, date of research	Takashi Koezuka/Dec., 2001

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slide 6

たものですので、[ ]を付けて区別します。(7)は私の調査メモです。

➤ **slide 6:** チャンパ彫刻博物館のシヴァ立像です。(9)に参考文献とともに、博物館のラベルとは異なる年代を付記しています。個々のレコードにはインデックスをつけて検索を容易にする予定です。サンスクリット語や遺跡名にいくつもの表記がある場合は、いずれの表記でも検索できるようにします。例えばSivaというサンスクリット語はSivaでも、ShivaでもSiwaでも検索できるようにいたします。

先ほどこのデータベースは一般に公開する予定であると申しましたが、ここに一つの大きな問題があります。私が各地の博物館で撮影させてもらった場合には、基本的にその写真の使用目的は私の個人的な研究に限るとして許可されたものです。従って写真入りのデータベースを不特定多数の一般の方々に公開するにあたっては、それぞれの博物館の許可をとる必要があります。これがかなり困難であろうと予想しています。もしこの会場に博物館の関係者の方がおられましたら、ご許可くださいますよう今からお願いしておきます。

➤ **slide 7:** 次に"iPalletnexus"という堀内カラーと東京大学馬場研究室とが共同で開発した画像ファイル閲覧ソフトの美術史学への活用を考えて見ます。左右の画面のそれぞれ右上の小さな画面が主画面で、主画面の写真の任意の部分を赤線で区画して拡大し、それを左右に2図並べて比較対照させることができます。Tam Kyから出土したこの2点の作品は、Da Nang博物館とHanoi歴史博物館に所蔵されていますが、こうやって並べて比較するとこの2点が同じ遺跡から出土したほぼ同時期に制作された作品であることを容易に確認することができます。

➤ **slide 8:** slide 7の、正面の写真のほかに、斜めの角度からも撮影しておくと、その類似はより明確になります。

➤ **slide 9:** 左はKien Giang省のOc Eo Cultureの遺跡から出土した仏陀頭部です。Gandhara様式の作品とされていますので、Gandharaの出土品と比較してみます。高さ4.9cmと非常に小さな作品であり、陳列ケースのガラス越しに撮影した作品ですので、そのままでは比較することは困難です。そこで大きく拡大し、左のGandhara出土の仏陀坐像の頭部と比較します。

➤ **slide 10:** 右上の全図に線を引いて部分を指定して、拡大しました。かなり磨耗しているので目や鼻や口の形ははっきりしませんが、カールする長髪を左右相称に結い上げ、頭頂で髪束を作って肉髻(仏陀の頭頂の肉の盛り上がり)としている点は、よく似ています。さらに右のGandharaの作品では髪束を紐で結んでいますが、右のOc Eoの作品にも紐の痕跡のようなものが見えます。左のブロンズの頭部がGandharaで制作された確証はないものの、メコン・デルタとガンダーラとの間に交流があったことは明らかです。

"iPalletnexus" : A tool for comparing two images Sample 1

Bust of deity. From Tam Ky, Quang Nam, Vietnam. Ca. 6th century. Sandstone.

Museum of Champa Sculpture, Da Nang.

National Museum of Vietnamese History, Hanoi.

slide 7

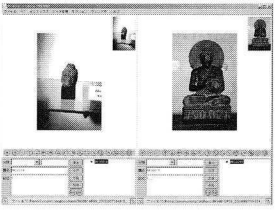
"iPalletnexus": A tool for comparing two images Sample 1

Museum of Champa Sculpture, Da Nang.

National Museum of Vietnamese History, Hanoi.

slide 8

"iPalletnexus" Sample 2

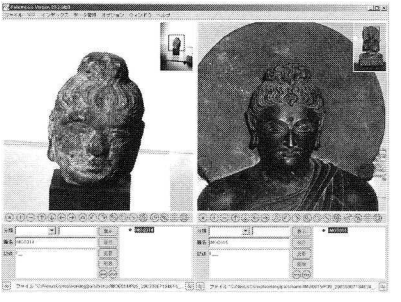


Left: Head of Buddha. From My Lam, Hon Dat, Kien Giang, Vietnam.
Ca. 2nd to 4th century. Bronze, h. 4.9cm. Vietnam Historical Museum, HCM City.

Right: Seated Buddha. From Sahri Bahlol, Gandhara, Pakistan.
Ca. 3rd century. Schist, h. 75cm. Peshawar Museum, Pakistan.

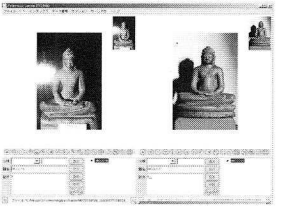
slide 9

"iPalletnexus" Sample 2



slide 10

"iPalletnexus" Sample 3

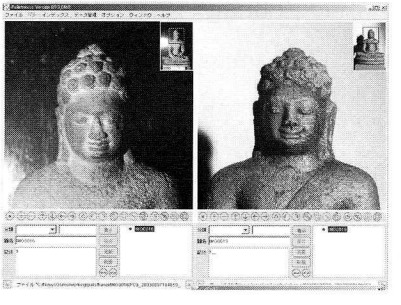


Left: Seated Buddha. From Ngai Hoa Thuong, Tra Vinh, Vietnam.
7th to 10th century. Sandstone, h. ca. 30cm. Art Museum, Ho Chi Minh City.

Right: Seated Buddha. From Ban Phang Phaem, Sating Phra, Songkhla, Thailand. Ca. 7th century. Sandstone, h. 21cm. Songkhla National Museum.

slide 11

"iPalletnexus" Sample 3



slide 12

➤ **slide 11:** 比較対照の3番目の例として、Tra Vinhから出土した仏陀坐像とマレー半島のSongkhlaから出土した仏陀坐像とを比較します。頭部を拡大してみましょう。

➤ **slide 12:** 頭部を拡大しますと、顔の形、大粒の螺髪（粒状の頭髪）、小さめの肉髻など、きわめてよく似ていて、大きな鼻や口元を吊り上げた唇の形も共通しています。

➤ **slide 13:** 細くて長い脚の組み方もよく似ています。このように部分を切り取って対照することにより、より細かく比較することが可能となります。石の種類が異なるようにも見えますが、左の作品は表面につやのある塗料がかけられているからで、材質も同じ砂岩でしょう。この2作品はベトナム南部とマレー半島中部という異なる地域から出土しましたが、同じ土地でほぼ同じ時代に制作されたに違いありません。

➤ **slide 14:** 4番目に同じ中部ベトナムのTra KieuとThap Mamの守護神を比較してみましょう。

➤ **slide 15:** この“iPalletnexus”というソフトでは、特定の部分を切り取り、それぞれに分類（type）、題名（title）、記述（description）をつけて整理することができます。

➤ **slide 16:** そうして主たる作品を左に、右に目と鼻のサムネイル（thumbnail）を左に並べて、右の画面をスクロールして比較対照する作品を探すことができます。

➤ **slide 17:** 最後にやはり堀内カラーが開発した“GlassView”を紹介します。このGlass Viewは、無償で提供されているFlash Player 6というソフトを使って、画像の上に文字を透かして見るツールです。これを刻文（inscription）のラテン文字化（transliteration）の学習に活用することを考えました。古代インドで用いられたBrahmi文字を例にします。

これはインドのBharhutから出土した浮彫で、釈迦（Gotama Siddhartha）の母が白い象のおなかに入る夢を見て、妊娠したことを知ったという場面です。このPowerPointの画面ではGlassViewを見ることができないので、インターネットの画面に移ります。

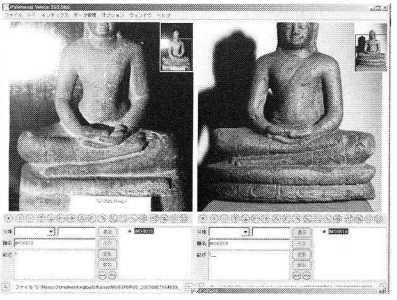
刻文の下にラテン文字音写と英訳を入れておくと、クリックするだけでGlassViewを浮かび上がらせたり消したりすることができます。

➤ **slide 18:** 同じくBharhutの仏伝図浮彫の刻文ですが、こういった形で教材を用意しておくと、学生が一人で刻文の文字を学習することができます。昨日の討論の際に話題になったベトナムの学校教育での漢字学習にも、これは有効なツールになることと思われます。

また、文字の書体を比較するには、先に紹介した“iPalletnexus”が便利でしょう。以上で私の発表を終わります。

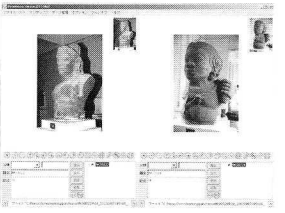
〈総合学術博物館教授・館長〉

"iPalletnexus" Sample 3



slide 13

"iPalletnexus" Sample 4

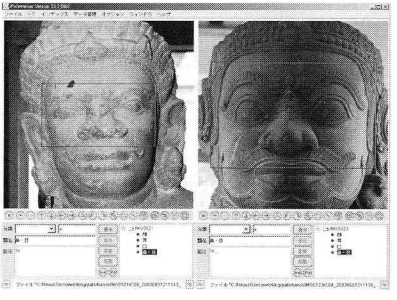


Left: Dvarapala. From Tra Kieu, Duy Xuyen, Quang Nam, Vietnam.
Later 10th century. Sandstone, h. 126cm. Museum of Champa Sculpture, Da Nang.

Right: Dvarapala. From Thap Mam, An Nhon, Binh Dinh, Vietnam.
Later 10th to 14th century. Sandstone, h.103cm. Museum of Champa Sculpture, Da Nang.

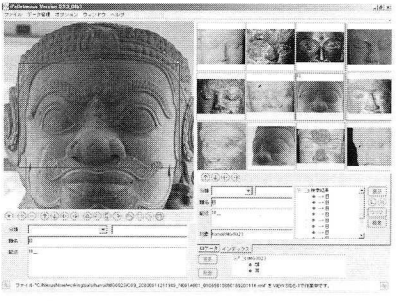
slide 14

"iPalletnexus" Sample 4



slide 15

"iPalletnexus" Sample 4



slide 16

Inscription and transliteration: "GlassView" by Macromedia Flash Player 6

Inscription on the railing pillar from Bharhut, beginning of 1st century, B.C.,
Indian Museum, Calcutta.
Language: Prakrit, non-hieratic form of Sanskrit.
Letter: Brahmi.
Transliteration and English translation by H. Lüders

Sample 1
bhagavato _kranti.
The conception
of the Holy One

slide 17

Inscription and transliteration

Sample 2
erapato nāgarājā bhagavato vadate.
The Nāga king Erapata(Erapattra) worships the Holy One.

slide 18

文化交流の足跡を示す美術作品への日越共同研究をめざして
―― オケオ出土の金銅仏を中心に ――

藤岡 穣

本日は、ベトナム南部、アンザン省のオケオで発見された金銅仏を題材に、それらが制作された時代における文化交流、そして今日の美術史研究におけるそれら金銅仏の意義について、お話させていただきます。オケオは、周知の通り、紀元前後の頃から、インド―中国間の海洋交易の中継地として栄えた古代都市です。近年、ベトナムでは、このオケオを中心にメコンデルター帯に花開いた古代文化をオケオ文化と称し、また昨年末にはここハノイの歴史博物館で特別展が開催されるなど、オケオ文化はますます注目を集めているようです。

オケオの名を世界に知らしめたのは、1942年から、フランス人考古学者ルイ・マルレが行った発掘です。オケオとバテ山の遺跡において、建物や水路の遺構が確認され、西はローマ、東は中国におよぶ遺物が発見されました。その成果は1959年から1963年にかけて出版された報告書(注1)に詳しく紹介されています。そして、1975年以降は、ベトナム自身の手で発掘が行われ、オケオ文化が空間的にも時間的にも、より広がりのあるものであることが明らかになってきました。1995年に刊行された『オケオ文化』(注2)にはその成果が集大成されています。

私は、そうした発掘や踏査のなかで発見された金銅仏に注目したいと思います。オケオで発見された金銅仏は、マルレの報告書にある4点と、1975年にバテ山で発見された、現在アンザン省博物館に展示される1点の計5点です。それでは、マルレによって報告された仏像から見ていくことにしましょう。

1:仏坐像［図1］

マルレ報告書No.431の仏坐像です。マルレによる発掘品の多くはホーチミン歴史博物館に所蔵されますが、金銅仏のうちこの1点は所在が不明です。したがって不鮮明な写真によるしかありませんが、大きな肉髻をもち、袈裟を通肩につけ禅定印を結んでいるようです。マルレは、光背、肉髻、台座にかかる衣の形式などがガンダーラ風であると指摘しています。しかしながら、全体のかたちは、むしろ中国4～5世紀頃の古式の金銅仏によく似ています。

2:仏頭［図2］

次に、マルレ報告書No.432の仏頭です。バテ山で発見された、高さ5.3センチ、全身が残って

いれば15センチほどもある本格的な金銅仏です。ホーチミン歴史博物館に常設展示されています。肉髻は半球形で、肉髻の基部を紐でくくり、頭髪には毛筋と束目を刻んでいます。両眼は小さいながらしっかりと見開いています。マルレは、パキスタン・ペシャワール博物館の舎利容器の像など、ガンダーラの2～3世紀の作例ではないかと推測しています。しかし、私の見たところでは、中国の4～5世紀頃の制作とみられるガンダーラ風の仏像、具体的には京都国立博物館像[図3]や東京国立博物館像などに一層近いと思われました。まず、優しい表情がよく似ています。しかし、より重要なのは側面観で、肉髻の頂上が平らで、鉢が角張り、頭髪の毛筋が前面にしか刻まれない点が共通しています。

3:立像[図4]

3番目は、マルレ報告書No.433の仏像です。像高29センチ、光背や台座は失われていますが、本体の完存する貴重な作例です。先の2例とは異なり、肉髻(にくけい)が低く表され、頭髪には大粒の平たい螺髪(らほつ)が刻まれています。袈裟は通肩につけますが、胸元を少しあけ、右手施無畏印、左手施与印を結ぶ、説法相の仏像です。マルレは、この像について、マレーシアのペラクで発見された仏像、あるいは東南アジアの各地、ベトナムでもドン・ズオンで発見されている南インド、アマラーヴァティー様式のブロンズ像などとの比較を試みています。しかし、細い目をした顔立ちや、衣の表現などは中国の仏像により近いとして、結局、北魏時代、おそらく4～5世紀頃の作例ではないかと言及しています。卵形の顔立ち、低い肉髻、大粒で平たい螺髪、波うちながら切れ上がる目など、頭部の特徴について総じていえば、インドや東南アジアの仏像より、中国・山東省出土の6世紀後半頃の作例や雲南省出土の仏頭に似ているように思われます。また、胸や腹部が台形状に迫り出

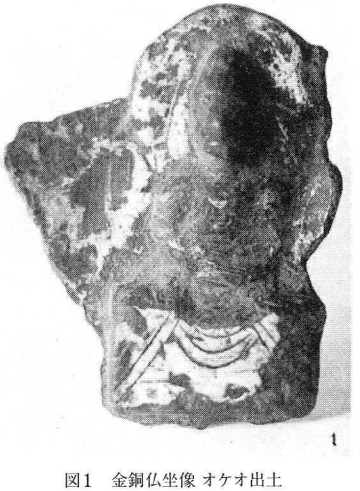


図1　金銅仏坐像 オケオ出土

図2　銅造仏頭 オケオ出土
ホーチミン歴史博物館

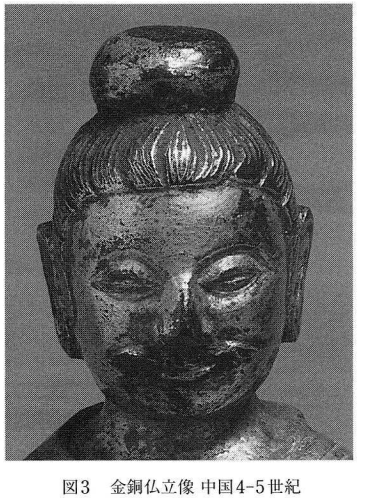


図3　金銅仏立像 中国4-5世紀
京都国立博物館

し、全体に四角張った肉付きとされる点は、梁546年の上海博物館像［図5］に共通しています。一方、袈裟の下縁が反りかえる表現は、グプタ彫刻にしばしばみられるもので、その影響を受けた東南アジアの諸作例にみられますが、現在知られている中国作例には認められません。地金の色、錆の様態などは、表面観察からは中国南部から東南アジアにかけての青銅製品に近いと思われます。以上のことを総合すると、中国の南朝6世紀後半、梁ないし陳の制作である可能性が高いでしょう。

4:菩薩立像［図6］

4番目は、小さく、薄いつくりの菩薩像です。背面に枘（ほぞ）があり、本来は脇侍像であろうと思われます。腐食のために判じがたくなっていますが、低いながらも大きな宝冠をかぶり、四角く張った顔立ちをしめし、胸飾の中央が下にとがり、左胸から斜めに上縁が横切るシャツをつけているようです。また、両肩には天衣をかけますが、その天衣は膝上あたりでX字形に交叉し、いったん腕にかかってから体側に垂れるようです。スカートの裾が左右に張りだしますが、天衣も左右に鰭（ひれ）のように張りだします。腰に結んだ帯が股間に垂れ、先端が尾鰭状となるのも特徴的です。蓮華の上に立ち、右手は胸の前にあげ、左手にはハート形の持物をとります。この像についても、マルレは中国・北魏の作例と推測しています。私も、中国の作例と見ることには賛成ですが、北魏には反対です。中国のなかでも四川省成都出土の530年の像［図7］などに近似していることから、やはり南朝梁代の6世紀前半の作であろうと考えます。

図4　銅造仏立像 オケオ出土
ホーチミン歴史博物館

図5　石造仏坐像 梁546年
上海博物館

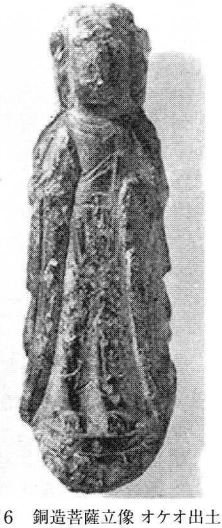


図6　銅造菩薩立像 オケオ出土
ホーチミン歴史博物館

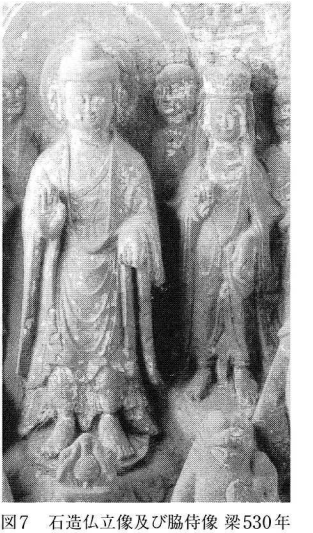


図7　石造仏立像及び脇侍像 梁530年
成都出土 四川省博物館

5:アンザン省博物館の仏立像［図8］

最後にマルレの知らなかった、1975年に発見された像です。この像は、一見して中国の仏像と思われます。近年、日本では浅井和春氏がこの像の存在に言及し、北魏末期、6世紀前半の様式と変わらないとしつつも、梁代の作例としています(注3)。この像は、なんといっても上海博物館の金銅仏［図9］とそっくりです。アンザン省博物館像は約34センチ、上海博物館像は約18センチと少し大きさは異なりますが、作風はきわめてよく似ています。肉髻は小型でわずかに前傾し、頭髪には魚子（ななこ）タガネで粒状に螺髪を表します。頬や顎がでる抑揚の強い顔立ちで、目尻は切れ上がり、眉目秀麗です。袈裟は通肩につけますが、中国式の着衣法で、末端を左腕にかけます。袈裟の下には別の衣の襟がのぞきます。その衣は、上海博物館像には紐がついていて腹前で結んでいます。それが両者の大きな相違点です。さらにその下には左胸から斜めに上縁が表されるシャツをつけ、左上から右下に流れる衣文が刻まれます。裙も二枚重ねにはいているようです。衣の裾は左右に張り出します。右手施無畏印、左手与願印、両足先を開き気味にして直立しますが、頭部を前傾させ、胸を引き、腹部を出し、側面観ではゆるくS字を描きます。全体に、アンザン省博物館像の方がより切れ味が鋭い印象でしょうか。この両像の顔立ちは、山東省出土の6世紀半ば頃の作例に近いと思われます。山東が海路で南朝に直結していたことを思い起こせば、両像と山東の作例との類似には興味深いものがありましょう。また、全体のシルエット、着衣の細部形式については先に見た四川省成都出土の梁530年の像［図7］に共通する部分が多いようです。メトロポリタン美術館の北魏524年の像［図10］と比べると、はるかに成都の像、すなわち南朝像に近いことがおわかりいただけるでしょう。なお、アンザン省博物館の像は、錆の色、点在す

図8　銅造仏立像 オケオ出土
アンザン省博物館

図9　銅造仏立像 6世紀
上海博物館

図10　金銅仏立像 北魏524年
メトロポリタン美術館

図11　木造仏立像
ロンアン出土

るクレーター状の錆痕、鬆（鋳造時に気泡が混じってできる小さな穴ぼこ）が多いことなど、やはり中国南部から東南アジアの青銅製品に共通する特色をしめしています。

オケオ出土の金銅仏の紹介でずいぶん時間を費やしてしまいましたが、今日の中国彫刻史研究の水準に照らせば、マルレの時代とは少し違った見方になることがおわかりいただけたでしょうか。オケオには、古くは4世紀頃から6世紀後半にいたるまで、中国から仏像がもたらされていたようであります。はじめにご覧いただいた所在不明の仏坐像や仏頭の制作地は、北朝か南朝か、あるいは中央アジアなのか、検討が必要です。しかし、2体の仏立像や菩薩立像は南朝作例である可能性が高く、中国南朝とインドシナの交流がこれによって証明されます。

オケオを中心にメコンデルタ地帯からは、これらブロンズ製の仏像のほかに、木製の大きな仏像［図11］も発見されています。ところが、木製の仏像は、カンボジアのアンコール・ボレイ出土の仏像やタイのドヴァーラヴァティー期の仏像などに様式が似ています。そして、それらはいずれもインドのグプタ様式の影響を受けています。グプタそのものではなく、グプタ様式を受容しながら、当地において制作したものと考えていいでしょう。また、オケオからは、ヒンドゥー教の神像も発見されていますが、これらも当然インドの影響が強いものです。

つまり、いずれも中国製とみられる金銅仏は、オケオの宗教彫刻のなかで孤立した存在ということができます。そこにオケオ文化における主体的な選択のあり方を認めることができるでしょう。

さて、オケオ出土の金銅仏は、決してオケオ文化のみの問題にとどまるものではありません。第一に、2体の仏立像や菩薩立像が中国の南朝作例だとすれば、確実な南朝作例がきわめて少ないだけに、それ自体がきわめて貴重です。中国美術史では、南朝と北朝との交流が重要な研究課題となっていますが、オケオの金銅仏はその根幹に関わる情報を提供します。たとえば、アンザン省博物館像とともに、上海博物館の金銅仏が南朝作例だと認められれば、その着衣形式が龍門石窟賓陽中洞の、すなわち北魏後期を代表する仏像のそれと共通することから、北魏後期の中国式着衣形式の成立問題に一石を投じるでしょう。また、四川や雲南の作例との類似から、南朝の都がおかれた南京だけでなく、四川や雲南も含めた広域的な南朝造像のイメージを形成することが可能になると思います。そして、南朝造像の研究が進展しますと、その影響が強いと推定されている朝鮮半島や日本の6～7世紀頃の仏像研究にも大きく関わってまいります。

一方、仏坐像や仏頭の制作地については検討が必要と申しましたが、私自身は、後漢から三国時代、紀元1世紀から3世紀頃にかけて、四川ないし江南地方において葬礼美術のなかで表現された初期仏像が、肉髻、通肩、定印、頭光、足下の獅子といった特徴をそなえ、それが古式の金銅仏やガンダーラ風の金銅仏にそのまま通じていることから、仏坐像、仏頭とも南朝での制作の可能性もあると考えています。この点が明らかになれば、中国における仏像の成立についても大き

な問題を投げかけます。

ただ、これだけ重要な問題をはらんでいるにもかかわらず、オケオ出土の金銅仏については、私自身も簡単な外見からの観察しかしておりません。本来ならば、成分分析によるブロンズの産地同定、ガンマ線撮影による制作技法の検討、さまざまな角度からの写真撮影をもとにした様式比較など、作品そのもののさらなる検証が必要です。この点、ベトナムと日本両国の共同研究が実現することを強く希望いたしております。

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2 ———— Le Xuan Diem, Oc Eo Culture; Recent Discoveries. Hanoi

3 ———— 肥塚隆編『世界美術大全集東洋編12東南アジア』小学館、2001、109頁

【出典】

図1·2·4·6はマルレ報告書、図5は『千年佛雕史』(李崇建著、台北市、1997)、図7は『世界四大文明　中国文明展』カタログ(NHK、NHKプロモーション編、2001)、図10は『特別展図録　金銅仏—中国·朝鮮·日本—』(東京国立博物館編、1988)からの複写。他は筆者撮影。