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SUMMARIES

Japan and Vincent van Gogh : An Introductory Study

Heisaku HARADA

The acceptance of Vincent van GOGH in Japan should be evaluated in the context of the westernization carried out after the late Edo period. It is interesting that van GOGH was introduced to Japan with a kind of romanticism during the late Meiji and Taisho periods, that is, the trend which follows realism to emphasize a spiritual uplift. People in those days regarded his achievements as "the sympathy toward the frank expression of life". This is the most unique feature of the Japanese acceptance of van GOGH, and it changed the viewpoint of the Japanese artists — from the aesthetic trend of 19th century to that of 20th century in Europe. It was also combined with Fauvism, giving rise to many painters of Fauvistic expression.

This paper not only relies on such fundamentals, but also deals with other issues, for instance, the role of artists called Nihongaka (traditional Japanese style painter) who assumably restrained and checked Fauvism in the Modern age.

This paper also discusses the interrelation among other papers, such as "Japan and Jean François Millet" and "Japan and Paul Cézanne" by the author, and those by other scholars, for example, "How Japan Accepted Vincent van Gogh?" by Hideo TAKUMI and *Vincent van Gogh as Ideology: Acceptance of Reproduction and Imagination* by Nagahiro KINOSHITA.

On Fujiwara no Teika's "Uta-tsukuri" and "Uta-yomi" — The Difference between the Creation and the Expression

Tatsuaki DATE

Fujiwara no Teika (Sadaie) regarded himself as an *uta-tsukuri*,

and Jien, Fujiwara no Shunzei (Toshinari), and Saigyō as *uta-yomis*. The term *uta-tsukuri* can be translated as “creative Waka-poet”, and *uta-yomi* as “expressive Waka-poet”. Having each theory of Waka in view, this essay attempts to make clear the difference between the creation and the expression, and to re-examine the possibility and the significance of the creation.

Until the later 12th century, Waka had been considered as an emotional expression. But Jien, Shunzei, and Saigyō modified this traditional view: they estimated that Waka was not only an expression of a poet’s inward thoughts, but also an expression of the Buddhistic inward doctrine or immanence. Teika didn’t suppose such internal strata: he aimed to create novel works rather than to express the inwardness which was supposed *a priori* as a potential being. For this purpose, he couldn’t help laboring to combine words, because man cannot create his works without material. And we should also notice that the creation is for the creator a self-renovation without a supposable target.

Yoshihei Miya and Oil Paintings in the Taisho Era

Masato HORIKIRI

Yoshihei Miya (1893–1971), Japanese modern painter, has not been celebrated so far. Although he is the model of a hero called “Mr. M” in the short story ‘Ten-chou’ by Ogai Mori, the foremost Japanese writer from the modern period, this fact was not well-known except by some his friends. In 1994 a retrospective exhibition was held at Museum of Modern Art, Toyoshina in Nagano Prefecture and the surviving family contributed to it a large quantity of his works and materials. Since then this painter has come into the spotlight and his career is being revealed.

Multiple touches are characteristic of Miya’s early oil paintings in the Taisho era. This technique developed from *pointillisme* and his sketches drawn with pens for post cards. These sketches

illustrate the art of printing a picture and connote reproducing a work of art. His early works bring up a point of view for reconsidering the history of Japanese Modern paintings, which developed by accepting art of Western Europe entirely through reproductive printed matters.

Oral Transmission of the Text in Iwami Kagura

Terence A. LANCASHIRE

This paper examines the oral transmission process of the text, spoken/sung by performers of Iwami *kagura* in western Shimane prefecture. Local historians claim that transmission of the text was oral and that, as a result, errors have occurred in the spoken text. From the mid 17th century on, Iwami *kagura* scripts have periodically been produced to correct errors and stabilise the tradition.

These written texts consolidated an oral tradition and may provide clues as to how the spoken text was orally transmitted or, indeed, whether the text was originally orally composed or not. In order to examine this, Albert Lord's theory of oral-formulas (1960) and features purportedly to be peculiar to oral societies, as stipulated by Walter Ong (1982), are considered.

Features indicative of orality may be discerned in Iwami *kagura* texts, though whether these were derived from earlier oral traditions is unclear. The seeming failure of the oral transmission process, as evidenced by the production of scripts, coupled with the conspicuous depiction of themes from the *Kojiki* and *Nihon Shoki* suggest the early stirrings of National Learning in the Shimane area and the original imposition of a text by a literate few on an illiterate many.