

Title	待兼山論叢 美学編 第33号 SUMMARIES
Author(s)	
Citation	待兼山論叢. 美学篇. 33 P.23-P.26
Issue Date	1999
Text Version	publisher
URL	http://hdl.handle.net/11094/48206
DOI	
rights	

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SUMMARIES

Cottage Building translated into *Seiyo-Kasaku-Hinagata*

Haruhiko FUJITA

Seiyo-Kasaku-Hinagata published by a Tokyo-based publishing company Gyokuzando in 1872 was perhaps the first architectural book in a Western meaning appeared in Japan, although it was a translation of a British book. We recently identified *Seiyo-Kasaku-Hinagata* with *Cottage Building* by C. Bruce Allen published in London in 1867 in the case of its sixth edition, one of which is kept in the British Library. Its full title is *Cottage Building; and Hints for Improved Dwellings for the Labouring Classes*.

As its title shows, *Cottage Building* was written and published for the "labouring classes" and builders of their dwellings. One reason why it was chosen as the first architectural book translated into Japanese in the *Meiji* era was, according to its translator, directly to do with the 1872 great-fire of Tokyo. Immediately after the fire, the government decided to reconstruct streets of downtown Tokyo with two-story red-brick buildings of Western style. After its completion, though only partially built, the area became known as the "Ginza Renga-gai (redbrick-street)" and considered a symbol of Westernized Tokyo.

If the "Ginza Renga-gai" was a political and fashionable outcome of the great-fire, the translation of *Cottage Building* was a serious product of the disaster. *Cottage Building* was given to one of its translators, according to himself, by a Britishman who suggested to translate it into Japanese to spread knowledges of fire-proof buildings in Japan.

Seiyo-Kasaku-Hinagata, which literally means a "Pattern-book of Western-style Houses", is also important as

a historical material for scientific research of the evolution of architectural vocabulary and language in Japan. We should be able to find not only early Japanese translation of English architectural terms but also those of old Japan in this four-volumes publication of 1872, because it was exceptionally voluminous publication, full of technical terms, for this field of the 1870's in Japan, which had just begun to introduce arts, concepts, and words of Western architecture.

Das Kunstwerk und Heideggers Welt-Begriff

Yoshiaki ISHIGURO

In Heideggers Kunst-Abhandlung *Der Ursprung des Kunstwerkes* hat die Kunst ihre Wesensbestimmung gewonnen: das Sich-ins-Werk-Setzen der Wahrheit. Das Kunstwerk ist das Seiende, in dem die Wahrheit, d.h. die Unverborgenheit des Seienden, gesetzt ist, wobei eine Welt jeweils auf der Erde sich eröffnet. Aber an einer Stelle erwähnt Heidegger auch den Weltentzug und Weltzufall. Wenn dieser geschieht, kann dann das Kunstwerk nicht vielleicht mehr als ein Kunstwerk sein?

So besteht die Aufgabe dieser Überlegungen darin, den Blick auf den Welt-Begriff Heideggers und auf die Selbstgenügsamkeit des Kunstwerkes zu richten.

Western Music as Observed by the Iwakura Mission

Yasuto OKUNAKA

The Iwakura Mission made a tour around countries in North America and Europe to research the whole of Western civilization, and their official report *Bei-O Kairan-*

Jikki was edited by Kume Kunitake. This report includes many accounts of Western music also, but it has been pointed out that these documents indicate only their unmusicality. For example, it is strange for us that the detailed report about "World's Peace Jubilee and International Musical Festival" in Boston concluded with a reference to patriotism. Did they have no taste for music?

In this paper, however, I take notice of their peculiar reception and their way of understanding of Western music. By examining their description about music carefully and paying attention to social and political context in the Meiji period, it becomes clear that they were not in complete ignorance, but they were indifferent of music, especially art music. On other hand, it was significant for them that music had a role to awake patriotism. This suggests another reception of Western music in the early Meiji period differing from today's.

The Hagiographical Icons of Saint Nicholas

— Texts and Images in the hagiographical cycle —

Mika YOSHIMATSU

St. Nicholas is one of the most popular saints in the Christian Orthodox world. There are many hagiographical icons as well as hagiographical texts of St. Nicholas in Greek and Russian. Is there any relationship between these texts and icons? I have examined 58 Byzantine and Russian hagiographical icons of St. Nicholas.

As to the disposition of the border scenes of the icons and the arrangement of the episodes in the texts, we find no correspondence between them. In fact, the border scenes have a random order. They have no intention of showing any narrative sequence.

This fact helps us to elucidate the function of the hagio-

graphical icons. We may conclude that those border scenes have some symbolical meaning and that they evoke the beholders the reality of the events in their imagination. Icons in the churches frequently caught the eyes of the adherents. On the contrary, texts were read only in rare case such as the saint's anniversary. That is the reason we find no correspondence between texts and images, that is, the dramatic detail and psychological reactions provided by the texts on the one hand, and the simple and diagrammatic representations on the other.