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# A study on the early Chinese Ceramic Kundika of the Tang Dynasty.

(Introduction of the Kundika from India and its settlement in China)

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Deduced from the relics, it was around Kushan Dynasty when the pottery of Kunji shape became popular in India. In Kushan Dynasty, the Kunji-shaped vessels, produced throughout India, are believed to be Dendai and Densudai in shape although it is not known whether they were used in Buddhism or not. The analysis of the fragments of these Dendai and Densudai shows that the Kunji-shaped vessels believed to be produced and used all over India around two to three centuries when the Buddha statues were made in full scale.

In China, although the words such as Kunji (houkenten) and Kunjika (taidouseiikiki) appear in the records written by Houken and Gensyou who had traveled India, there is no mention at all about the shapes, the detailed structures or the usages. Therefore, it is not possible to say, just from the records in houkenten or taidouseiikiki, that the Kunji or the Kunjika in India were Dendai or Densudai fuchakukata vessels. Also, there are no records or relics to prove that the Kunji were made in China after Gensyou had returned back to China in 645 AD. The period, that Dendai or Densudai fuchakukata Kunji were made and became popular in China, was after 695 AD when Guhousou Kisho came back from India and started the activity translating the sacred books on the Buddhism.

In this study, we have investigated how the Indian Kunji influenced the Chinese Kunji by studying the shape of the Kunji made during the period from the middle of the 4th century till the early 7th century, when Gensyou finished his travel to India, based upon the materials about the Kunji such as (a) the drawings of Kunji shaped vessels excavated at the Dahrmarajika remains in Taxila, (b) the Kunji appeared in

the mural paintings of the Ajanta No. 16 stone cave temple, and (c) the Kunji carried by boten and found in the Ellora No. 8 cave.

Based upon the literature recorded by guhousou kisho about the Indian Kunji, we have estimated the appearance and the period of the early Chinese Kunji, and defined the various names of the Kunji. We have also observed the characteristics of the early Chinese Kunji shape by analyzing the functions, the shapes, the detailed structure, the size, the production period and the important remains of the early Kunji in the Tang Dynasty.

# The Communications inside *Machiya* in Kyoto

## — Unwelcome Visitors —

NIWA Yuka

This paper presents new insight into the system of communications at work behind the walls of the most significant of the traditional town houses in Kyoto, the *omoteya-zukuri* -type *machiya*. This system can be clearly interpreted in terms of the mutual interactions between residents and visitors, and the place, within the *machiya*, where the interaction occurs. Residents of two *omoteya-zukuri* participated as subjects in the present study.

Development of the system of communications is intertwined with the evolution of structure in *machiya*, its related household items, and the style of communicating. Adjusting themselves according to annual events and the stature of visitors, residents accepted or excluded visitors in order to maintain a desired level of privacy. The trend intensified during World War II and the post-war years.

Since then, the circumstances of *machiya* have drastically changed. The survey revealed that residents have become more reluctant to welcome persons interested in *machiya*. Only a very limited number of people are now treated according to the traditional system. As a rule, newcomers are selected based on how likely they seem to contribute to the prosperity and esteem of the other guests and residents. In order to keep unwelcome visitors out, accepted guests may spread rumours, thereby tainting the reputations of the unwelcome. This unfair treatment is referred to as *ikezu*. The increasing number of unwelcome visitors shows that the original, humane system of communication breaks down without the spatial and social setting provided within the traditional *omoteya-zukuri machiya*.

# Celadon from the Southern Song Xiuneisi Official Kiln: A Study of the Relics from Hangzhou Laohudong Kiln

Meng Baili

## Abstract

The present study focuses on the relics unearthed from Hangzhou Laohudong Kiln-site (i.e. products from the Southern Song Xiuneisi Official Kiln) and finds that the patterns and techniques of the celadon from this kiln are obviously inherited from those of the Northern Song Ru Guan Kiln. The two types of celadon are similar in their styles, patterns, decorations, and firing techniques as well, such as the small kiln biscuit firing and the wrapping bottom stand firing.

It is therefore concluded that the styles, patterns and techniques of the celadon from the Southern Song Xiuneisi Kiln are influenced by those of the Northern Song Ru Official Kiln although the former is far to the south of the Yangtze River. Based on the techniques of the Northern Song Ru Guan Kiln, however, the celadon from the Southern Song Xiuneisi Official Kiln has developed its unique patterns and its own features.

# Study of the Kyoto Painting Circles in the Second Half of Meiji Period

## — Concerning the Art Exhibition Held by the Kyoto Kouso Association and Ministry of Education —

YAMADA Yukiyo

Kyoto Institute of Technology

After the Meiji 30s, the fine arts of Kyoto have attracted public attention by the history of a system like the positioning of fine art works and work theory, etc. Seeing the situation of Kyoto painting circles in the Meiji 30s, large exhibitions of a national scale began to be held, and painters' local consciousness like Tokyo or Kyoto became remarkable.

In this paper, I tried to examine how the Kyoto painting circles in the second half of Meiji were viewed and told by fine arts' critics then. As a clue to the solution, I took up a criticism of two exhibitions taken part in by Kyoto painting circles, and one was held by Kyoto Kouso Association and the other was by Ministry of Education.

In the criticism, the painters and the works were not only grasped from the viewpoint of Tokyo or Kyoto in common, but also clearly differentiated in the form of between the two localism. And the feature seen in Kyoto, despite its painting theme was monotonous, it excelled in the technique of painting objects.

Therefore, it can be said that this shows the situation of the Kyoto painting circles in the link of fine art criticism in the second half of Meiji.

## On Imaizumi Yûsaku's Research at Guimet Museum in Lyon (1877–1883)

HIROSE, Midori

ATER/INALCO

In 1894, Imaizumi Yûsaku (1850-1931) published an article entitled “Zuan hô josetsu” [Introduction to a theory of design] in the art review “*Kokka*”. This theory of design, which was only based on oriental philosophy, was very original for its time. Imaizumi had been sent as a student to France, which was at this time the cultural center of Europe. There, he studied european and oriental languages such as latin, sanscrit and egyptian hieroglyphs, as well as oriental philosophy. Contrary to other Japanese students who were sent to Europe at this time, he did not make attempts to transmit Western culture to Japan, but rather tried to build a theory of design purely based on extreme-oriental philosophy. This leads us to the following question: is westernization equivalent to modernization? In this article, I will present the research that Imaizumi performed about oriental philosophy at Guimet Museum, keeping in mind the theory of design that he will develop later.

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