

科学研究費助成事業 研究成果報告書

平成 29 年 5 月 31 日現在

機関番号：13901

研究種目：研究活動スタート支援

研究期間：2015～2016

課題番号：15H06256

研究課題名(和文) Nomura Shojiro's Legacy: Survey and Preliminary Research of Hinagatabon in America

研究課題名(英文) Nomura Shojiro's Legacy: Survey and Preliminary Research of Hinagatabon in America

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交付決定額(研究期間全体)：(直接経費) 1,900,000円

研究成果の概要(和文)：2年に渡る本研究で、アメリカ合衆国西海岸(ツーソンの個人蔵、サンフランシスコアジア美術館、ロサンゼルスカウンティ美術館)、およびシカゴ美術館に所蔵されるおよそ150点の小袖雛形本と和古書を調査した。その中で、嵯峨本三十六歌仙の再販、小倉百首雛形などの作品を国際学会で紹介し、これらの作品と他の和古書のつながりを検討した。本研究は国際学会で5回発表し、研究論文を3本公刊した。

研究成果の概要(英文)：Over the two years of this study, approximately one hundred and fifty early-modern Japanese print books from West-coast American collections including a private collection in Tucson, the San Francisco Asian Art Museum, Los Angeles County Museum of Art, and the Art Institute of Chicago were studied. The study identified several rare items in the collections, for instance an early version of the Saga-bon Thirty-six Poetic Immortals and a print of the Ogura Hyakushu Hinagata, introduced these texts to an international audience, and demonstrated links between these texts and other early-modern Japanese books. This research was presented at five international conferences and published in three journals.

研究分野：人文学日本文学

キーワード：kimono Pattern Books Early Japanese Books American Collections 米国所在和古書 小袖雛形本
嵯峨本 三十六歌仙絵 源氏物語絵

1. 研究開始当初の背景

(1) Current research of 17th-19th century hinagatabon (catalogues of kimono designs 小袖雛形本) suffers from the fact that many Japanese researchers are unaware of the many books held in American institutions. Surveys of and research on kimono pattern books held in these collections is needed.

(2) Both international and Japanese research have considered the relationship between the patterns in the kimono pattern books and classical Japanese literature, but the textual portions of one of these kimono pattern books, the Genji Hinagata, have never been examined.

(3) Collections of Early-modern Japanese print books in the United States of America, especially those on the East coast have been the subject of numerous surveys performed by Japanese researchers. Yet, collections on the West coast and Midwest have been overlooked. Further cataloguing and study is required.

2. 研究の目的

(1) The purpose of this research was to catalogue the hinagatabon in select institutions and introduce these items to the Japanese and worldwide academic communities. The research also intended to study the human network behind the sale and purchase of kimono pattern books in US collections.

(2) The intent of this study was to research the intertextual relationships between the Genji Hinagata and other kimono pattern books as well as contemporary editions of classical Japanese literature.

(3) A further goal was to catalogue and study other texts related to classical Japanese literary themes housed in the same West coast and Midwest collections.

3. 研究の方法

(1) Using lists and online databases of early-modern Japanese books in Midwest and West coast collections select titles that are related to kimono pattern books. Create a list of titles to survey during research trips.

(2) Upon receiving approval from the institutions below, the researcher went directly to the institutions to survey the items. Survey took place in the following institutions:

Art Institute of Chicago (60 items)

Seattle Asian Art Museum (5 items)

San Francisco Asian Art Museum (21 items)

Los Angeles County Museum of Art (10

items)

Private collection, Tucson Arizona (50 items)

(3) Perform intertextual study of the kimono pattern books as well as bibliographic study of the items listed above.

4. 研究成果

(1) The items surveyed included about seventy kimono pattern books, several scrolls, several hand painted books and about seventy printed books. Items of note included one of the early print versions of the Saga-bon Thirty Six Poetic Immortals, a rare copy of the Ogurayama Hyakushu Hinagata kimono pattern book, and several hand painted versions of classical tales in good condition in the Art Institute of Chicago (AIC) collection as well as a five scroll version of the Tale of Genji in the Seattle Asian Art Museum collection.

Nomura Shojiro's hinagatabon collection and his guest books are currently in private collection owned by his descendants. These materials were not available for study during the research period. It is notable that one of the principle donors of early-modern print books to the AIC collection, Martin Ryerson, is connected to both the AIC and the Boston Museum of Fine Art. This link must be explored in future research.

(2) Text passages from the Genji Hinagata were compared with passages from the Tale of Genji and other contemporary early-modern books and it was determined that it is unlikely that the Genji Hinagata passages came from other early-modern books. It is possible that they are unique and directly inspired by classical Japanese literature sources.

The research concluded that the textual passages in the Genji Hinagata were required to make sense of the kimono patterns. Some of the passages, including the Waka-Murasaki and Akashi passages, show intent to sell the kimono through phrases that imply the kimono would look good on the consumer, whereas other passages make no note of the mercantile intent of the Genji Hinagata.

Further, the patterns in the Genji Hinagata were compared with two other kimono pattern books, including one that is held in the AIC. Some of the patterns in the Genji Hinagata bear some resemblance to those corresponding patterns in the other books, but there is an extended word

play and allusive strategy that is unlike the other books. These results were published in the Proceedings of the Association for Japanese Literary Studies (2017).

(3) In the AIC, seven versions of the Thirty-six Poetic Immortals collection were found. One of these, as mentioned, is an early edition of the Saga-bon variant. Research on these seven items has shown that the internal records held by the AIC have minor errors. For example, the Saga-bon in question was stated to be an exact replica of the version held in the Freer Gallery of Art Arthur M. Sackler Gallery Library, Smithsonian, yet upon careful examination, the AIC version is actually a match to the Harvard University Art Museum version instead. Initial research on this Saga-bon and a color print of the Thirty-six Poetic Immortals by Katsukawa Shunshō was published in Japan Studies around the World (2017). Moreover, two items that were identified as the Hishikawa Moronobu Thirty-six Poetic Immortals are actually versions of the Kasen Yamato Sho published in 1694 and 1696. According to current research there is only one copy of the 1694 text in a Japanese collection, therefore the relevance of this text cannot be understated. It is likely that further study of the AIC collection will discover other anomalies, but it is safe to say that the collection houses numerous important and rare books which deserve further study.

5. 主な発表論文等

(研究代表者、研究分担者及び連携研究者には下線)

〔雑誌論文〕(計 3件)

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〔学会発表〕(計 5件)

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Local Culture, Japan in the World and the World in Japan: A Methodological Approach International Symposium、2016年12月3日、大手前大学

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〔図書〕(計 0件)

〔産業財産権〕

出願状況(計 0件)

名称：
発明者：
権利者：
種類：
番号：
出願年月日：
国内外の別：

取得状況(計 0件)

名称：
発明者：
権利者：
種類：
番号：
取得年月日：
国内外の別：

〔その他〕
ホームページ等

6. 研究組織

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