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研究課題名(和文) The Diaspora of Classical Japanese Literature: Early Japanese Books in America

研究課題名(英文) The Diaspora of Classical Japanese Literature: Early Japanese Books in America

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研究成果の概要(和文)：シカゴ美術館の和古書コレクションにおける中古文学の享受を表す資料に注目しながら、江戸時代の三十六歌仙の絵画化と享受についての基礎的研究をした。江戸中期に出版された三十六歌仙の「一首歌仙」版本は歌人の肖像のみならず、歌の意味を紹介する絵も描く。この歌仙絵と歌意絵の俗化・当世化した描き方により、従来の三十六歌仙絵を刷新するものとなった。三十六歌仙の描き方の傾向を検討することで、大衆文化に応じた古典文学の変容を明らかにした。三十六歌仙の一人である小野小町の歌仙絵と歌意絵の描き方の変更を考えながら、江戸中期の滑稽的な見立て絵も検討した。三十六歌仙の絵画化の技法と傾向を明らかにした。

研究成果の学術的意義や社会的意義

在米日本古典籍の研究は、米国の東海岸のコレクションに注目した調査が中心となり、米国の北部中央地域と西海岸のコレクションについて十分な調査と研究がなされているとは言い難かった。本研究は、シカゴ美術館の和古書コレクションにおける中古文学の享受を表す資料に注目した。特に、三十六歌仙の版本を調査し、江戸時代における三十六歌仙の描き方と楽しみ方について論じた点は、在米日本古典籍と三十六歌仙の研究を先進させる契機になると考える。

研究成果の概要(英文)：The research project surveyed and photographed woodblock print books in the Art Institute of Chicago. Focusing on books related to classical Japanese literature and the Thirty-Six Immortal Poets in particular, this research project considered the reception and pictorialization of the Thirty-Six Immortal Poets in the Edo period. In the mid-Edo period, "One Poem Immortal Poets" editions were published with both portraits of the poets and illustrations depicting the contents of the poems. These illustrations depicting people in contemporary clothing and settings revolutionized the typical classical depiction of the Immortal Poets. The ways that classical literature permeated popular culture of the day can be followed through the trends of illustrations of the Immortal Poets. Centering on the depiction of Ono no Komachi, the research project demonstrated that clever changes to the depiction of the poet and her poems create a "mitate," a parodic or humorous interpretation of her poems.

研究分野：日本文学

キーワード：三十六歌仙 一首歌仙 Immortal Poets Woodblock Print Books 米国所在和古書 Art Institute of Chicago シカゴ美術館 Early Japanese Books

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1. 研究開始当初の背景

(1) For many years, Japanese works of art in collections on the East coast of America have drawn considerable attention (Murase, Miyeko. 1992. 日本障屏画名品選 在米コレクション. Iwanami Shoten). Several East coast collections contain exceptional works and have been surveyed and studied; the Burke Collection (previously in Washington DC, currently in Minnesota; Association of Scientific Research on Historic and Artistic Works of Japan. *Painting and Sculpture of the Metropolitan Museum of Art, New York* 1992; Murase, Miyeko. *Bridge of Dreams: The Mary Griggs Burke Collection of Japanese Art* 2000), the Boston Museum of Fine Arts, Massachusetts (Tokyo National Museum et al. *Japanese Masterpieces from the Museum of Fine Arts, Boston* 2012), the New York Metropolitan Museum of Art (Association of Scientific Research on Historic and Artistic Works of Japan. *Painting and Sculpture of the Metropolitan Museum of Art, New York* 1991), the Spencer Collection in the New York Public Library (Park Uhnsook. "Illustrated Books of the Late Edo Japan: The Mitchell Collection in the New York Public Library's Spencer Collection." *Journal of East Asian Libraries* No 87, 1989), and the Sackler and Freer Gallery in the Smithsonian, Washington DC (Kokubunken Shiryokan. *Kasen'e of the Edo period (1600-1868): the transformation and originality of the courtly beauty in ehon (illustrated books)* 2009). However, the focus of these surveys of art objects, including hanging scrolls 掛軸, illustrated scrolls 絵巻物, and picture albums 画帖, in East Coast institutions has left out both woodblock printed books and collections in the Midwest and West coast of the United States.

(2) The Art Institute of Chicago (AIC) houses an impressive array of Japanese art objects and is comparable to the previously studied East coast collections. The AIC also houses a remarkable library of early-modern woodblock print books 和古書版本. (more than 1,700 titles), yet there is no searchable database for these books and the books have not yet been digitized. Though the National Institute of Japanese literature (NIJL) has recently combined the Union Catalogue of Early Japanese Books and the Union Catalogue of Early Japanese Books in Europe, the AIC collection is not included in either of these databases.

(3) The Ryerson library, which would go on to form the core of the AIC collection, was already known in the 1920's for its large-scale Japanese book collection that numbered more than one hundred volumes, many of which were related to kimono design (F.W.G. "Japanese Books in the Ryerson Library." *Bulletin of the Art Institute of Chicago* (1907-1951) 14, no 3, 1920). In 1931 a descriptive catalogue of the collection was printed numbering just under 1,000 titles (Art Institute of Chicago, and Kenji Toda. *Descriptive catalogue of Japanese and Chinese illustrated books in the Ryerson Library of the Art Institute of Chicago* 1931). Of the many titles in the collection, only a few surveys of early-modern kimono pattern books have been published (Boettcher, Cheryl. *The Kimono Imagined* 1987, Siffert, Betty Y. "'Hinagata Bon': The Art Institute of Chicago Collection of Kimono Pattern Books." *Art Institute of Chicago Museum Studies*, Vol. 18, No. 1, 1992).

2. 研究の目的

(1) Surveys of artworks and early-modern Japanese books in collections outside Japan must first begin by examining the catalogues or available records of the institution before visiting the collection. Many of these collections are extremely large, so a focal point must be chosen for the survey, for instance works related to classical literature like the *Tale of Genji*. Then when surveying items in person, it is invaluable to both take notes and as many photographs as possible to compare with online image databases of items in Japanese collections. Items in US collections can oftentimes revolutionize the state of the field. For instance, the earliest "saga-bon" first moveable-type print version of the Thirty-Six Immortal Poets was believed to be in the Tenri Library, however an even earlier and more elaborately decorated version was found in the Sackler and Freer Gallery in the Smithsonian, Washington DC (Kokubunken Shiryokan 2009). Therefore, the goal of all research on early-modern books outside Japan must be to make items in these collections available to

researchers in Japan. Along with photographs and detailed records of the dimensions and design of each title, introductions to these works must be published in Japanese journals as well as international journals.

(2) In the case of the AIC, kimono pattern books have been the focus of most research, but this is only a small fraction of the collection and the research has been published solely in English.

(3) The goal of the present research project was to respond to both the need for further research and survey data on early-modern Japanese print books in US collections as well as more in depth research on the wide range of books in the AIC. Therefore, this project focused on books related to classical Japanese literature, in particular the *Tale of Genji* and the Thirty-Six Immortal Poets.

3 . 研究の方法

(1) This research project began first by carefully going over the printed descriptive catalogue of the AIC (Toda 1931) and an excel file provided by the institute. After selecting titles to be surveyed, the first trip to the AIC took place in March 2019. During this trip, the primary investigator worked with both AIC staff and other researchers from Japan to both photograph and survey works in the AIC collection. A second trip planned for March, 2020 was canceled due to the novel Coronavirus (COVID-19) pandemic. At this point, because the primary investigator could no longer go to the AIC in person, the primary investigator utilized digital images taken on previous trips to continue research. After international travel was again resumed, the primary investigator performed a final survey trip to the AIC in August, 2023.

(2) As the focus of this research project is on items related to classical Japanese literature, the primary investigator began researching an illustrated book in the collection titled *Kōhaku genji* (Red and White Genji), an early Edo period contemporary translation of the *Tale of Genji* and illustrated editions of the Thirty-Six Immortal Poets. The original Thirty-Six Immortal Poets were chosen by Fujiwara no Kintō who chose a total of 150 poems for the thirty-six poets. This was followed by a second version by Fujiwara no Shunzei who chose 108 poems. Texts that only present one poem for each poet are called "One Poem Immortal Poet" texts. Given that there are 215 poems (discounting the overlap between the Kintō and Shunzei versions), it would seem that an innumerable number of "One Poem" versions could be created, however surveys of premodern manuscripts have discovered only six or seven variants (新藤協三『三十六歌仙叢考』新典社、2004年). This research project set out to discover which variants are represented in the print versions held by the AIC.

4 . 研究成果

(1) The primary investigator first discussed the *Kohaku genji* woodblock print book in the AIC collection. Prior to the publication of the *Kōhaku genji*, a contemporary Japanese translation of two chapters of the *Tale of Genji*, by Baiō, there was a flourishing tradition of criticism and instruction of the *Tale of Genji*. Previous scholarship has discussed the “accuracy” and style of Baiō’s work, but has often criticized the fact that he embellished the narrative. This research demonstrates that Baiō employed three techniques in his translation including literal translation, rewording in Edo period slang, and adding and embellishing the text. However, it is through these embellishments that Baiō’s objective for writing the work becomes clear, he is not simply translating *Genji*, he is creating a textbook for children, specifically girls like his daughter. (キューン・ミッシェル、「『紅白源氏』における俗訳の方法について」、『国語国文論集』、五〇号：1-8頁、2020年1月)

(2) The primary investigator began in depth research into the variants of Thirty-Six Immortal Poets texts held in the AIC by focusing on two texts, the *Rokuroku shishō* compiled by Kitamura Kigin and the *Kasen eshō* illustrated by Kita Busei. Considering the different poems chosen for these texts and the differing ways that the poems and poets are depicted, the primary investigator discussed the differing types of poetry chosen for each variant and demonstrated the ways that depictions of Ono no Komachi evolved over the Edo period. (平野ミッシェル、「江戸中期・後期

に現れる歌仙絵とその解釈について-北村季吟の六六私抄と喜多武清画歌仙絵抄を中心に-』、『古代文学研究(第二次)』、29巻: 29-40頁、2020年10月)

(3) Shindō Kyōzo (新藤協三、2004年) identified six or seven “variants,” of the thirty-six poems found in manuscripts and print versions of “One Poem Immortal Poet” texts produced between the 12th century and the end of the Edo period. However, Shindō does not consider two monochrome print versions of the “One Poem Immortal Poet” illustrated by the famous ukiyo-e artist Suzuki Harunobu. The first *Ehon hana-kazura* (絵本花葛蘿) was printed in Meiwa year 1, 1764. The second *Ehon sazare-ishi* (絵本さざれ石) was printed two years later in 1766. Both books were inscribed by Naniwa Tokusōshi (dates unknown) who collaborated with Harunobu on several other projects. The primary investigator demonstrated that the pictorializations of the poems, depicted using contemporary Edo fashions and settings, are connected to the comments by Tokusōshi in the margins and create a “mitate,” a parodic or humorous interpretation of the poems. (平野ミッシェル、「江戸中期の歌仙絵の見立てと言葉遊び-鈴木春信の絵本について-」、『国語国文論集』、第五一号: 1-15頁、2021年1月)

(4) The primary investigator discovered what may be the earliest version of a new variant of the “One Poem Immortal Poet” texts. Beginning in the late Momoyama period (1568-1600) to the beginning of the Edo period (1603-1868), editions of the “One Poem Immortal Poets” were printed in both moveable type and woodblock print editions, but almost all extant texts are based on either the Shūsuishō or the Kasenshō variants. A woodblock print illustrated by Suzuki Harunobu titled “Sazareishi” was published in 1766. In this text, the Thirty-Six Immortal Poets are given a new group of poems, more than half not chosen by Kintō or Shunzei. This text may either be a very early version or the base text for the Ōrai-A Type identified by Fujita Yōji (藤田洋治「近世期における『三十六歌仙』の享受の一面-『百人一首』版本に合刻された一首歌仙本-」、『人文論究』(北海道教育大学)巻68、1999年9月). The *Sazareishi* had three main sales points: First, illustrations by the famous Ukiyo-e artist Suzuki Harunobu. Second, the new and unique poem choices and third, the accompanying passages by Tokusōshi, a frequent collaborator of Harunobu's. (キューン・ミッシェル「江戸中期における『三十六歌仙』の変革-鈴木春信画『絵本さざれ石』を中心に-」、『安田文芸論叢 研究と資料』第四輯、広島市(リブウエル聖恵)37-61頁(全309頁)、2022年2月)

(5) The primary investigator traced Ono no Komachi's pictorial depiction through Edo period illustrated woodblock prints. Late 17th century print versions included an illustration of the poem's content as well as a portrait of the poet. However, since these prints were reproducing the same “One Poem Immortal Poet” variant, illustrations became typified. For instance, Komachi is typically illustrated either wearing garments decorated in flowing water and sakura cherry blossom designs or next to a cherry tree with a river. This typification offered artists a way to create immediately recognizable images while also being able to subvert key aspects, like reimagining Komachi's poems in an erotic scene. In a set of playing cards and a series of Ukiyo-e prints by Ippitsusai Bunchō (1755-1790) the people depicted are contemporary samurai, townspeople, monks, and courtesans, but through clever wordplay and complex imagery, astute readers can grasp the allusions to Komachi's poems. (oral presentations; 平野ミッシェル、江戸時代の絵入版本に見られる小野小町の姿絵-桜と流水のモチーフを中心に-、2022年11月5日; 平野ミッシェル、三十六歌仙の描写について-歌仙絵と歌意絵との相関性を視点として-、安田女子大学日本文学会、2022年2月26日; Kuhn, Michelle “Erotic Reimaginings of the Thirty-Six Immortal Poets,” Association for Asian Studies, 2023年3月16日, Boston, Massachusetts.)

(6) The primary investigator broadened her focus from considering the classical Japanese literature alluded to in kimono pattern books to discuss the dyeing methods referred to in those texts. Chayazome (茶屋染) is a dyeing technique used in pre-modern Japan that produces long, flowing lines of blue on white or ivory fabric. The literal meaning of the term is “tea-house” dyeing, but there is no connection to tea being used as a dye or tea color. The term “chayazome” is used in the earliest printed kosode pattern book, the O-hinagata (1667) however by the end of the 19th century, the original meaning of the term and the dying method were no longer known. Chayazome designs were executed on summer garments and often hint at

cooler temperatures, including streams, water plants, pines, and mountains. Other images allude to classical Japanese literature and aristocratic society. (キューン・ミッシェル, 「コラム：茶屋染」、『西川祐信『正徳ひな形』-影印・注釈・研究-』、石上阿希・加茂瑞穂編、京都市（臨川書店）256頁（全451頁）、2022年2月）

(7) The primary investigator also discussed the relation between gender and kimono designs in Nishikawa Sukenobu's kimono pattern book the *Shōtoku hinagata* and his erotic prints. Patterns in the *Shōtoku hinagata* seem to allude to the sexual availability of the Wakashu, men between the first and second adulthood coming of age ceremonies, as a passive recipient during sex with adult male partners and the fact that their status as Wakashu is for only a short period of time. However, patterns for Wakashu in Sukenobu's erotic prints seem to highlight their active role in sex with women. (KUNN, Michelle, "Marketing Masculinity: Men's Patterns in an 18th Century Kimono Pattern Book," 『国語国文論集』、第五二号：15-22頁、2022年1月）

5. 主な発表論文等

〔雑誌論文〕 計4件（うち査読付論文 3件／うち国際共著 0件／うちオープンアクセス 0件）

1. 著者名 KUN Michelle	4. 巻 52
2. 論文標題 Marketing Masculinity: Men's Patterns in an 18th Century Kimono Pattern Book	5. 発行年 2022年
3. 雑誌名 国語国文論集	6. 最初と最後の頁 15-22
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
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1. 著者名 平野ミッシェル	4. 巻 29
2. 論文標題 江戸中期・後期に現れる歌仙絵とその解釈について - - 北村季吟の『六六私抄』と喜多武清画『歌仙絵抄』を中心に - -	5. 発行年 2020年
3. 雑誌名 古代文学研究 第二次	6. 最初と最後の頁 29-40
掲載論文のDOI（デジタルオブジェクト識別子） 10.50845/kodaibungakukenkkyu.2903	査読の有無 無
オープンアクセス オープンアクセスではない、又はオープンアクセスが困難	国際共著 -

1. 著者名 平野ミッシェル	4. 巻 51
2. 論文標題 江戸中期の歌仙絵の見立てと言葉遊び - - 鈴木春信の絵本について - -	5. 発行年 2021年
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掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
オープンアクセス オープンアクセスではない、又はオープンアクセスが困難	国際共著 -

1. 著者名 キューン・ミッシェル	4. 巻 50
2. 論文標題 『紅白源氏』における俗訳の方法について	5. 発行年 2020年
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掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
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〔学会発表〕 計10件（うち招待講演 0件 / うち国際学会 6件）

1. 発表者名 KUHN Michelle
2. 発表標題 Erotic Reimaginings of the Thirty-Six Immortal Poets
3. 学会等名 Association for Asian Studies (国際学会)
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3. 学会等名 European Association for Japanese Studies (国際学会)
4. 発表年 2021年

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2. 発表標題 江戸時代の絵入版本に見られる小野小町の姿絵 桜と流水のモチーフを中心に
3. 学会等名 東アジア日本研究者協議会第6回国際学術大会 (国際学会)
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1. 発表者名 平野ミッシェル
2. 発表標題 三十六歌仙の描写について 歌仙絵と歌意絵との相関性を視点として
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2. 発表標題 『源氏ひいながた』の再考--夕顔と藤壺を中心に--
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3. 学会等名 American Association of Teachers of Japanese (国際学会)
4. 発表年 2020年

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2. 発表標題 シアトル美術館蔵『源氏絵巻物』についての諸検討 - - 初期の土佐派源氏絵巻 - -
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3. 学会等名 Association for Asian Studies Conference (国際学会)
4. 発表年 2019年

〔図書〕 計2件

1. 著者名 キューン ミッシェル (石上阿希, 加茂瑞穂編)	4. 発行年 2022年
2. 出版社 臨川書店	5. 総ページ数 451
3. 書名 西川祐信『正徳ひな形』: 影印・注釈・研究	

1. 著者名 キューン・ミッシェル (安田文芸論叢編集委員会編)	4. 発行年 2022年
2. 出版社 安田女子大学日本文学科事務局	5. 総ページ数 309
3. 書名 安田文芸論叢: 研究と資料	

〔産業財産権〕

〔その他〕

AATJ Conference 2020 Presentation
<https://youtu.be/dwxGqWihzys>

6. 研究組織

	氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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