

令和 2 年 6 月 5 日現在

機関番号：17102  
 研究種目：研究活動スタート支援  
 研究期間：2018～2019  
 課題番号：18H05566・19K20776  
 研究課題名(和文)1550～1650年の日本における外来要素

研究課題名(英文)Foreign Materials in Japan, 1550 to 1650

## 研究代表者

Schweizer Anton (SCHWEIZER, Anton)

九州大学・人文科学研究院・教授

研究者番号：10822885

交付決定額(研究期間全体)：(直接経費) 2,300,000円

研究成果の概要(和文)：建築装飾・武具の鳥毛・「外国人としての日本人」の表現の3事例の研究をしました。これは資料の調査と、データベース構築用の情報生成のためでした。データベースの内容は将来公開する予定です。主任研究者が日本とアメリカと中国で5つの論文を発表しました。2年目に実施された国際ワークショップでは東京大学、東北大学、メルボルン大学、ペンシルバニア州立大学から研究者が集まり、議論や意見交換が行われました。このうち2人は主任研究者との共同研究に加わることとなりました。このプロジェクトを継続するかたちで、より広範囲な調査研究が進行中で、2021年に国際シンポジウムを開催する予定です。

## 研究成果の学術的意義や社会的意義

A reevaluation of Japan's role in the First Global Age has considerable relevance for our understanding of the modern world. Especially, the little understood issues of cultural transfer, exchange of technologies, and the ensuing change of material culture are key areas of historical investigation.

研究成果の概要(英文)：Three case studies architectural compounds; feathers on military attire; depictions of "Japanese as foreigners" were conducted. This was for surveying the available material and generating information for the build-up of a database. The contents of the database will be made accessible to the public soon. A body of foundational literature has been built up. Five papers were presented by the principle investigator in the US and Japan. The conduction of an international workshop in the second project year brought colleagues from the universities of Tokyo, Tohoku, Melbourne, and Pennsylvania State together who provided intense discussions and feedback. Two of these colleagues entered formal research cooperations with the PI. The promise of a larger research venture that investigates the integration of imported and domestic material culture during the First Global Age as a continuation of this project is well under way with an international symposium planned for 2021.

研究分野：Art history

キーワード：Material culture Architecture First Global Age Transcultural exchange Ideas and concepts

科研費による研究は、研究者の自覚と責任において実施するものです。そのため、研究の実施や研究成果の公表等については、国の要請等に基づくものではなく、その研究成果に関する見解や責任は、研究者個人に帰属されます。

様 式 C - 1 9、F - 1 9 - 1、Z - 1 9 ( 共通 )

## 1 . 研究開始当初の背景

The century between 1550 and 1650 is of outstanding significance for Japan's political and cultural history. National reunification and reconstruction after a long civil war, rapid urbanization, high social mobility, and extensive economic development are a few key aspects of Japan's complex transition from a medieval to early modern society. A considerable portion of what is considered today as quintessentially Japanese was in fact created during this time frame and perpetuated as such during the Meiji period. In the fields of architecture and material culture there exist many typologies, styles, and social functions that were newly created or fundamentally reconfigured. This research project features foreign merchandise and manufacturing technologies as catalyzing factors in these processes.

Whereas the larger patterns of intercultural contact during the period of investigation are relatively well known, many specifics—for instance, the rapid technological development of Japanese castle architecture, or the widespread use of exotic materials and decoration principles in a diverse range of artistic production—remain little understood. It has become apparent to me that what is especially lacking in the literature in English and Japanese is reliable empirical and quantitative research that can be further built on by art historians, curatorial specialists, and conservation scientists.

## 2 . 研究の目的

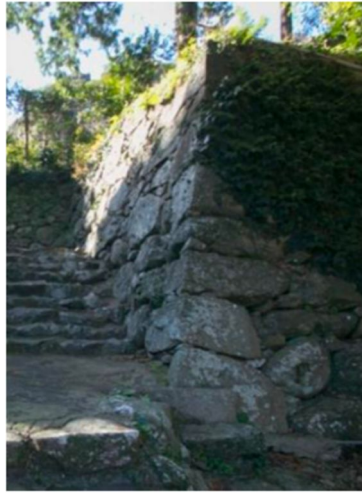
The research project enabled a first step toward a long-term, interdisciplinary, and international research venture that investigates Japan's changing array of imported and domestic visual, creative, and artistic materials (“material culture”) during the so-called “First Global Age.” The project had three main objectives: (1) to conduct three case studies of relevant problems that are limited in scope and relevant for the long-term research venture; (2) to begin building up a research database with the goal to open it for public access; and (3) to establish a network of collaborators and bring a selection of these together for a workshop at Kyushu University.

In order to prepare for the case studies a body of foundational literature was built up.

Three separate case studies were conducted:

① Architecture

The investigation of secular architecture focused on reception compounds, castles, and mausolea. The ruins of Hizen Nagoya, a large fortress that also contained areas designed for representation and recreation enabled fruitful comparisons with slightly earlier structures including



(Fig. 1) Stone foundations of a gateway at the Hizen Nagoya castle site. Despite its temporary character this castle was equipped with extensive recreational and ceremonial facilities.

Azuchi, Osaka, and Jurakutei (Kyoto). Of particular significance are the stone foundations (*ishigaki*), the iconic architectural typology of the donjon (*tenshu*), as well as the decoration technology of extensive lacquering (*so-urushinuri*).

### ② Use of birds' feathers on armor surcoats

*Jinbaori* are a type of short-sleeve or sleeveless surcoat that was worn by elite samurai over armor as a means of protection of the defensive gear and distinction of the wearer through unusual and eye-catching designs. The use of birds' feathers seems to have emerged during the last



(Fig. 2) Armour surcoat with application of peacock feathers. After initial importation of foreign feathers Japanese craftsmen soon resorted to using indigenous species.

quarter of the sixteenth century (Azuchi-Momoyama period). Whereas a wide range of materials was employed for *jinbaori* the technique of attaching feathers to a textile support as a solid layer or in striking patterns is notable for its origin in pre-Columbian Mexico and South America. Research conducted as part of this project focused on a selection of ten extant examples which were documented, described, studied for base materials and techniques and decoration patterns, crests, and emblems.

### ③ Representations of “Japanese as foreigners”

In depictions of shrine/temple festivals as well as construction projects dating from the late sixteenth to the middle of the seventeenth centuries there is a conspicuous emergence of figures



(Fig. 3) Japanese dancers dressed up as foreign gods in a depiction of a construction site.

dressed in European clothing. Previous studies focused on paintings that can be subsumed under the label of “Nanban screens” which depict merchants and missionaries from Spain and Portugal arriving in a Japanese harbor town. These previous studies largely concentrated on the depiction of foreigners and assumed that the European clothing was largely authentic in its representation. It seems, however, that the paintings of festivals and construction projects predominantly depict Japanese persons who are disguised as non-Japanese. The reasons for such an approach are diverse and range from talismanic qualities that were widely ascribed to non-Japanese others over exoticizing interest in novelty to political propaganda that interpreted the presence of foreigners from distant world regions as proof for the stability, legitimacy, and eminence of Japanese rulers. The research conducted in this project focused on two examples of such screens, the *Toyokuni Festival Screens* (Hokoku Jinja Kyoto) and the *Building of a Castle Screen* (Nagoya City Museum). The screens were documented, described, studied for the representation of historical events, and the likely purposes of the composition and iconographies.

### 3 . 研究の方法

The primary goal of this research grant for the start-up of research activities was to establish an initial body of data and experiment with systems of ordering, processing, and exchanging the thus gained material for future research ventures. Therefore, data collection through textual, visual, archival and on-site documentation constituted the focus of the methodological apparatus. Since a crucial desiderate of this research is to transcend historical and institutional confines of distinct academic disciplines and their methodological repertoire the conventional toolset of art history (describing, interpreting, systematizing of visual features and their historical and cultural context) was amended by archaeological, scientific, and IT-based methods.

### 4 . 研究成果

#### (1) Databank

A central achievement of this project is the inception of a databank, tentatively named QMC (Kyushu Material Culture) Databank. With the help of technical staff hired with grant funds the foundational steps for this databank were made. Modeled in part on other databank projects (Heidelberg University/Digital Handscrolls Project; NYU & Oxford University/Aphrodisias Excavation Project; Tulane University/Stone Center Latin America projects) QMC collects the results gained from the three case studies conducted during this project. The databank is designed as an interactive, evolving, and long-term project and thereby will become a keystone piece in building a network of collaborating

researchers. The databank will eventually be made accessible for colleagues worldwide and therefore open up possibilities for research collaborations with multiple institutions in Japan and overseas. One fundamental requirement for the databank is to subject it to a critical dialogue from its inception through evaluation and review. A first step toward this goal was a presentation during a meeting with international colleagues during the second project year.

The information provided by the databank includes base data on artifacts, buildings, and sites; links to or PDF scans of primary and secondary text sources in museums, temples, shrines, libraries, archives, and private collections; links to institutions and personal websites through which relevant research on the object in question or related objects have been conducted. The databank is intended to be based and maintained at Kyushu University. Details of how to deal with sensitive data (property and image rights, ) are still under discussion. One main achievement of this project was to establish a collaborative and interdisciplinary research network that includes leading experts in the fields of art history, architecture, and material culture both in Japan and abroad. The PI conducted a series of trips that served for presenting preliminary research results and creating and maintaining professional contacts (Kyoto, Hizen Nagoya, Dazaifu, Yamaguchi, Atami, Omi Hachiman/Azuchi, Tokyo).

## (2) International cooperation

A selection of the thus gained research partners gathered in the second project year for a workshop titled “Substance and Symbol in Japanese Architecture” (Kyushu University, 2019/11/30). The PI presented a paper titled “Shaping a Deity: Architectural Form at the Toyokuni Shrine in Kyoto.” The workshop brought colleagues from the universities of Tokyo, Tohoku, Melbourne, and Pennsylvania State together who provided intense discussions and feedback. Two of these colleagues entered formal research cooperations with the PI.

The promise of a larger research venture that investigates the integration of imported and domestic material culture during the First Global Age as a continuation of this project is well under way with an international symposium (“Beyond the Southern Barbarians: Repositioning Japan in the First Global Age”) planned for 2021. Both the beginning of Japan’s Early Modern Period and the First Global Age are events with considerable relevance for world history. It is to be expected that the preparatory steps and research achievements enabled by this Startup Grant will be the foundations for large, long-term, and widely noted research endeavors in the years to come.

5. 主な発表論文等

〔雑誌論文〕 計0件

〔学会発表〕 計5件（うち招待講演 4件 / うち国際学会 1件）

1. 発表者名 Anton Schweizer
2. 発表標題 “Dressed to Kill: Momoyama Military Equipment.”
3. 学会等名 Japan’s Global Baroque, workshop Yale University, New Haven, USA. (招待講演)
4. 発表年 2018年

1. 発表者名 Anton Schweizer
2. 発表標題 “Clad in Otherness: Imported Materials on Japanese Campaign Coats.”
3. 学会等名 Eurasian Connections, symposium at the Center for Global Asia, NYU Shanghai (Shanghai, China). (招待講演)
4. 発表年 2018年

1. 発表者名 Anton Schweizer
2. 発表標題 “Othering the Samurai: Exotic Materials on Japanese Campaign Coats.”
3. 学会等名 College Art Association, Annual Conference (New York, NY, USA). (国際学会)
4. 発表年 2019年

1. 発表者名 Anton Schweizer
2. 発表標題 慶長使節と安土城図屏風の謎
3. 学会等名 安土城図屏風安土城図屏風探索プロジェクト第四回シンポジウム (招待講演)
4. 発表年 2019年

1. 発表者名 Anton Schweizer
2. 発表標題 "Shaping a Deity: Architectural Form at the Toyokuni Shrine in Kyoto."
3. 学会等名 Workshop "Substance and Symbol in Japanese Architecture", Kyushu University (Fukuoka, Japan). (招待講演)
4. 発表年 2019年

〔図書〕 計0件

〔産業財産権〕

〔その他〕

-

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
研究協力者	アードマン マーク・カール  (ERDMANN Mark Karl)	メルボルン大学・Art Department・Lecturer	
研究協力者	野村 俊一  (NOMURA Shunichi)	東北大学・大学院 工学研究科・准教授	