

Current Status of and Challenges faced by Libraries for Japanese Study in North America: Approach to Audiovisual Materials

Kuniko Yamada McVey *

Good afternoon. I am Kuniko Yamada McVey, librarian for the Japanese collection at the Harvard-Yenching Library. I have been in this position for more than 16 years. I am also in my third-year and last term of chairperson of the North American Coordinating Council on Japanese Library Resources (NCC). NCC is a group of academic librarians scholars in the Japanese Studies in North America organized with an aim to improve the quantity and quality of access to scholarly materials. As seen in its name, NCC makes collective efforts to increase the breadth and the depth of scholarly materials across North America so that every library can share the scholarly materials in possession each other rather than building its own resources independently. If you are interested in NCC's activities, please visit the website.
<http://guides.nccjapan.org/homepage> (This site is now under renewal and will re-open with latest information early January next year.)

I believe that many of you have a background related with art museum or art history. So I would like to begin my speech with a brief explanation as to what role the university libraries in North America play and how they support Japanese studies including Japanese art studies. Those who study Japanese arts in US universities may have access to original arts, primary materials in the possession of art museum. The primary role of the libraries is to provide secondary materials resulted from

studies and reproductions of primary materials. In this context, I would like to introduce, with some examples, how audiovisual materials that cover, in a broad sense, art, craft, design, architecture, urban planning and cinematography are used and studied in Japanese studies. Based on what I have observed in universities in North America, particularly Harvard University, I would like to mention the future prospect with potential problems to be faced and a few wishes of mine. I am also very happy if the sharing of the environment surrounding art-related materials and the current situation of art studies in North America could help art museums in Japan support scholars and researchers throughout the world.

I am sorry for showing you such old data. However, according to the latest survey conducted by Japan Foundation in 2012¹, 361 out of 2,774 universities in the U.S. have Japanese studies programs and 2,786 Japan-related classes. Of the university libraries supporting such Japanese studies, 67 libraries have a collection of Japanese materials, of which 31 libraries have the collection of more than 40,000 publications.

Japanese collection at the Harvard-Yenching Library is the second largest following that at University of California, Berkeley and contains about 350,000 publications and more than 1,000-title magazines on the subjects of humanities and social sciences. Similarly, Japanese collection at the Rubel Asiatic Collection

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1. *Japanese Studies in the United States: The View from 2012*. The Japan Foundation, 2013.
<http://japandirectory.socialsciences.hawaii.edu/Assets/Volumes/2013%20monograph%20final.pdf>

that belongs to the Fine Arts Library of Harvard University, holds 4,755-title monographs, 88-title magazines and 33 reproductions of scroll paintings, as of November this year, including Japanese art-related materials comprising 2,218-title publications and 34-title magazines written in English. Thus, I do not need to build a collection that covers subject matters in depth for scholars of art history. Only a few art libraries in university libraries in the U.S. seem to house East Asian collections, and librarians responsible for Japanese materials are in charge of all disciplines including art in most cases. Many librarians specializing in Japanese studies, including Kevin McDowell of Oregon University, a trainee of this year's workshop, are in charge of collecting art-related materials, and providing Japanese-art scholars and students with various services.

University libraries in the U.S. have a consistent mission to support education and study at respective university they belong. However, the methodology and the subject of Japanese studies are constantly moving forward as in other academic disciplines. Under extremely strong impact exerted particularly by electronic media, changes are progressing at an accelerated rate in both education and study. In view of the fact that the libraries, which have had relied mainly upon paper or print media, are now required to use these new media and introduce them proactively into their service, the training to be familiar with them has become indispensable for the librarians like us. In this context, I look forward to this training workshop for Japanese art librarian from outside Japan to be held on a timely basis. Japanese representational art culture, traditionally rich in visual information, such as picture scrolls and books are studied enthusiastically also by other disciplines than art history such as

religion, literature and anthropology. The concept of arts (in plural) covers an increasingly more areas including photographic art, architecture, design, cinematography and dancing, and the subjects of studies are expanding to 2- and 3-dimensions.

One of the cases evidencing rapid changes of subjects covered by art studies is the ill-suited categorization of modern art in the classifications of Library of Congress. A large category, Fine Arts, is divided into small categories, Visual Arts, Architecture, Sculpture, Sketch, Design, Illustration, Painting, Print Media, Decorative Art and Art in general. Photography is one of the classifications in Technology. In Applied Photography of Photography, art, commercial and medical photography are classified. Cinematography and Motion Pictures are classified in photography. Miyazaki Hayao's "Storyboard Collection" seems to be classified as illustration in art, for your information.

It is also unreasonable to translate Art History as "History of Art (bijutsu in Japanese)". *Bijutsu*, meaning art in Japanese, is limited to visual expressions, whereas the word "Art" covers a broad range of creative expressions and excellent workmanship. In my presentation, I would like to use the word Art History without translation into Bijutsu-shi in Japanese.

Let me then discuss Master's and PhD dissertation and thesis on Japanese studies mainly in North America. I used the data from ProQuest Dissertation & Thesis Global (www.proquest.com/products-services/pqdtglobal.html). In the period between 1890 and 2015, 3,023 Master's and PhD dissertations have been written. Between 1990 and 2000, the number of dissertations increased tenfold than that in

the decade before, though the figure might have been confounded by changes in data acquisition method. Of them 659 dissertations are written on the subject of Arts, including 166 dissertations on art history as it is called.

The subjects of dissertations by students majoring art history in the past 3 years contain such topics as Ayne, photography, visual culture, Japan-Netherlands relations, culture of things or material culture, *kamishibai* (picture-story show), Vietnam war, avant-garde, Yokoo Tadanori, Takehisa Yumeji, Muso Soseki, zen, Namban world atlas, cartography, portrait of Emperor, Morimura Yasumasa, queer (sexual minority) criticism, international expositions, animated film, snapshot, woodblock print, photography magazine "Provoke", Manchuria, utopia, dystopia, *Shirakabaha* (shirakaba school of literature), *Nise Murasaki Inaka Genji* (A Fraudulent Murasaki's Bumpin Genji) and *Honen Emaki* (Honen Picture Scroll)". There are many dissertations on photography and animation, whose concept are far different from that of "photography" categorized as industry technology in the classification of Library of Congress.

For your information, no photography was found in the topics of dissertations written in 1990s, when main topics included Obaku sect of Buddhism, Chikubushima Island in which mausoleum of Toyotomi Hideyoshi's son is located, Rakuchu rakugai zu (Scenes in and around the Capital), traditional arts including Kawanabe Kyosai, "Mavo" (modern experimental art magazine), Murayama Tomoyoshi, Yoshiyuki Eisuke, and modernism.

Of these dissertations on art history, those on history (55) accounts for 1/3, followed by Asian literature (23), Asian studies (22),

architecture (11), women's studies (9), anthropology (8), religious history (8), art education (6), comparative literature (4), art (4), theater (4), design, animation, american history and criticism of art (3) and dance, folklore, interior design, language, modern history and philosophy (2). Even the same term "Studies on Art History" covers such diverse academic disciplines.

Similarly, the search of Bibliography of Asian Studies (<http://bmc.lib.umich.edu/bas>) has identified 155 dissertations and 12-title publications on the subject of Japanese art in 2010s. The examples shown here include studies by anthropologists on hip-hop music, and ceremony of Ise Shrine Sengu (construction of a new shrine). It may be said that many of the studies on Japanese arts are of interdisciplinary.

"Expanding Post-War Art", volume 19 of "Japanese Art Collection" (Shogakukan) published last summer highlights 200 or more works produced and published in the period between 1945 and 1995. I believe that the words mentioned by responsible editor Sawaragi Noi at the Introduction clearly exemplify the situation of art studies, which we support in universities. "In addition to the modern art and photography and design, which have spread dramatically thanks to the advance and development of printing and reproducing technology, *manga* and special-effects art, which were not categorized as pure art, are included in the publication as important expressions representing post war arts unique to Japan."

"Sea Breeze" and "Time Bokan" by Murakami Takashi, "Law of the Jungle", "Heavy Industry", "The Myth of Tomorrow" and "The Tower of the Sun" by Okamoto Taro, Narita Toru's monster pictures, "New Treasure Island" by Tezuka Osamu and Sakai Shichima, "Hakaba Kitaro" by

Mizuiki Shigeru, "The Legend of Kamui" by Shirato Sanpei, "Screw Style" by Tsuge Yoshiharu, "Doraemon" by Fujiko F. Fujio, "Tomorrow's Joe" by Chiba Tetsuya/Takamori Asao, "Genius Bakabon" by Akatsuka Fujio, "Devil Man" by Nagai Go, "AKIRA" by Otomo Katsuhiro, "Nausica of the Valley of the Wind" by Miyazaki Hayao, and girls' manga, including works by Nakahara Junichi, Naino Rune and Takahashi Makoto, and "The Rose of Versailles" by Ikeda Riyoko. Covers of magazines, such as "Kurashi no techo", "Weekly Shonen Magazine", and as "Outsider Art", Yamashita Kiyoshi (for pasted pictures), Deguchi Onisaburo (Oomoto Religious movement), Mimatsu Masao (volcanologist), Yamamoto Sakubei (coal mine paintings), and Tanaka Isson (who lived life in Amami Oshima island), and Japanese-style painters, such as Yokoyama Misao, Higashiyama Kaii, Sugiyama Yasushi, Kayama Matazo and Hirayama Ikuo. All of these creators and their works chosen by Sawaragi Noi will be reflected in the future selection by the libraries we are involved in.

This is off the subject, but at the exhibition "Yoko Ono: One Woman Show" held this summer at MOMA in New York², her works of all media, such as poem, music, conceptual art, video and installation were exhibited. These arts could not be included in any of the conventional print-media art collection. Will the galleries or libraries be able to respond to the needs of Ono Yoko scholars in future ages?

Now, let me introduce a few cases illustrating how scholars and students whom I myself have contact at Harvard University use art-related materials.

A student who studies woodblock prints of the Edo Period at doctoral course is specializing in art history. She studies woodblock prints illustrating famous places all over Japan. She needs to read *Kyōka* or comic tanka, written with characters in a cursive style, and understand the content filled with jokes and humors. She joins a Skype for Edo Literature study group at Cambridge University in UK. Her research covers literature, geography and religion. I am feeling that space and time constraints on the sharing of knowledge and information and the conduct of joint studies are rapidly shrinking.

Another graduate student is writing a master dissertation on "Benkeimonogatari (Benkei Story)", fairly tale book in the Muromachi period. The texts of Iwanami "New Japanese Classic Literature Systematic Edition" (Vol. 55), a source book, were completed by supplementing the parts missing in the Japanese illustrated manuscripts possessed in the Chester Beatty Library in Dublin with different materials possessed by Tenri Central Library and Kyoto University Library. A Japanese scholar, who studied many variant manuscripts of "Benkei Story", published in 2005 an article indicating that the manuscripts in Harvard Art Museums may supplement the manuscripts missing in the Chester Beatty Library.³ This student read this article and applied for accessing the manuscript to the Harvard Art Museums, and visited there this week on November 24. While I was waiting for the flight for Narita on 25th in Boston to attend this workshop, I received email of a preliminary report from him. It says "although I am not an expert of Japanese art, it is almost certainly the illustrated manuscripts of Benkei Story possessed in the Harvard Art Museums are

2. *Yoko Ono: One Woman Show, 1960-1971*. Museum of Modern Art, May 17-September 7, 2015.

<http://www.moma.org/calendar/exhibitions/1494?locale=en>

3. 田代圭一. 『弁慶物語』 諸本についての一考察--写本類を中心に. 書陵部紀要 / 宮内庁書陵部 編. (57) 2005. 21~41.

the part missing in those in the Chester Beatty Library. Illustrations at least coincide with the part missing in the Chester Beatty version, and the style of illustration, including very characteristic way of drawing Benkei, appears identical between the two. I need to read the text and compare it with the Chester Beatty version, but I feel more confident that these two versions were of the same work.”

What this student wants is that the illustrated manuscripts of the Harvard Art Museums version is officially authorized as the part missing in the Chester Beatty Library version, and two versions are digitized, And virtually united on the web. I would be very pleased if Ms. Mary Redfern of the Chester Beatty Library, who is one of the participants in this workshop, could examine this matter. And the student wishes that the texts of “New Japanese Classic Literature Systematic Edition” will be re-printed and reviewed based on this complete version. He plans to add English translation of the text of the manuscripts in the Harvard Art Museums to his master’s dissertation.

As indicated in this case, a primary source possessed by art museums often become a subject in the studies of Japanese literature. Hollis Plus (Harvard OnLine Library Information System) (http://hollis.harvard.edu/primo_library/libweb/action/search.do?vid=HVD) introduced a year ago helps, as a discovery tool, to connect not only the materials in 73 libraries within the university, but also materials and information in the university archives, museums and art museums through metadata. Search results obtained from Hollis Plus and the search system of Harvard Art Museums are shown here for comparison. When “Benkei monogatari” is keyed in, Hollis produces 7 search results

including 2 irrelevant results. Two of the relevant results are in the Harvard Art Museums and one is the original picture scroll without visual image. Another one result is accompanied by 5 thumbnails of emaki of the Chester Beatty Library. It is really convenient to be able to search and access the collection of visual images whose rights are owned by museums. It is necessary to input University ID number and password to seen these detailed pictures. Care is given by requiring permission from the owner of the pictures for reproduction, publication and distribution.

That student, who found the catalog information on the picture scroll without visual image possessed by the Harvard Art Museums, sent to the address linked to the record of this picture scroll an email requesting to see the scroll. About 2 weeks after sending the email, namely this week, he was given a permission to visit there and see the works at its reading room. This application system is quite similar to the one for applying for accessing Rare materials possessed in the Harvard University Library. Librarians and curators often forget that the primary interest of users is the accessibility to the materials they want to see, rather than where they are located, library or art museum. We must keep users’ viewpoint in mind.

It appears that the materials in libraries and art museums, whose catalogues were produced in a completely different knowledge system, are being connected, even if not perfectly, by using shared metadata and discovery tool. Are such metadata of the materials in the Japanese museums shared with research-purpose libraries? If not, I really wish they prepare to produce such a sharing system.

It has become quite evident that there are art materials possessed at outside Japan, and it is highly possible as in this case that such important materials are still hidden in unexpected places. By the way, there was an announcement last week that the British Library disclosed 13 digital reproductions of Nara ehon (Nara picture books) manuscripts. The Bibliothèque nationale de France also digitized 27 Nara ehon manuscripts. Many Nara ehon manuscripts are digitized also by Japanese research institutions, and I sincerely wish that these digital reproductions in overseas are known to and utilized by many scholars and researchers. For this purpose, we are waiting for the production of a global union catalogue. Europeana (<http://europeana.eu/portal/>), comprehensive catalogue of materials possessed in European institutions, is helpful to find Japan-related materials, but what percentage of the materials in the possession of art museums is contained in the Europeana?

In the Rare Book School sponsored by the University of Virginia, which is known to offer outstanding lecture programs on rare books in the West, organized the courses on ehon in Edo Japan and the history of the book in China” several years ago. Incidentally, an intensive course “The Art of the Book in Edo & Meiji Japan” will be held in the week after next for 5 days from December 7 by using the materials possessed by the Harvard-Yenching Library and the Harvard Art Museums. Ellis Tinios, lecturer of the course mentions in the preface of the introductory to the intensive lecture, “The Illustrated woodblock printed books produced in Japan in the Edo and Meiji periods represent remarkable achievements in terms of their technical perfection, broad range of styles and subject matters, and their beauty. No comparable sustained tradition of artistically significant

4. I-90. The Art of the Book in Edo & Meiji Japan, 1615–1912. (<http://rarebookschool.org/courses/illustration/i90/>)

printed illustrated books existed in China or the West.”⁴ It appears that the illustrated woodblock printed books have begun to be appreciated as an achievement of fusion of art and literature. In view of the fact that people enjoyed the story by Takizawa Bakin with woodblock prints by Katsushika Hokisai, people in the Edo period must have extremely wealthy reading experience. The Museum of Fine Arts, Boston, the New York Public Library and the Freer Gallery of Art in Washington are known for their outstanding ehon collection. Ehon in modern Japan are possessed in art museums but used to be rather disregarded so far. If the appreciation of ehon as by Tinios spreads gradually and the movement to organize, classify, catalogue and even to produce digital reproductions of ehon, it is most welcome.

The Boston area where I live is known as possessing one of the greatest collection of Japanese art in terms of both quality and quantity in the U.S. together with the Museum of Fine Arts, Boston, where Okakura Tenshin served the first curator of Japanese art and the Peabody Essex Museum in having a diverse range of Japanese art works collected by Edward Morse. Thanks to the commitments to collecting of works by graduates of Harvard University, such as Ernest Fenollosa, Tenshin’s friend, and Langdon Warner, who studied under Fenollosa, a number of outstanding works are possessed also in the Harvard Art Museums. Paintings and Buddhist arts of Medieval and feudal Japan as well as Ukiyo-e prints are in the collection of museums. It seems that the works which did not comply with the criteria of art at that time were transferred to the library.

Many of them were purchased as souvenirs by the tourists visiting Japan in the Meiji

period, so they are found in only a few collections of libraries in Japan while many of them are in the overseas collection. Major examples are Yokohama-e, illustrating Yokohama at the end of Edo through Meiji when the port of Yokohama was opened, Chirimen ehon (Japanese fairy tale series) containing Japanese folk tales translated into English, and manually colored photographs. Many works of Ogawa Kazumasa and Kusakabe Kimbei, pioneer photographers, are also highly acclaimed overseas with their high coloring technique. The Harvard Library has produced digital reproductions of albums of these photographs possessed separately in a number of libraries and developed a detailed catalogue. As you may see here, Hollis Plus finds 278 works Ogawa Kazumasa, with digitized picture thumbnails. It also shows that there are 48-title publications and 121 articles including 89 articles published in peer-reviewed journals.

Harvard-Yenching Library also has a large collection of materials, including Nishiki-e (colored woodblock prints) in the Meiji period, many of which illustrated current topics such as Japanese-Sino and Japanese-Russo wars, sample books and pattern collection of kimono, lacquerware and ceramic, design books of sword guard and armor suits. Many of them are colored woodblock prints, in which prominent designers at that time including Furuya Korin were involved. Many of these works were endowed by graduates of Harvard University who had traveled Japan in 1905. About 80 publications of Japanese design-related materials in the collection of Harvard-Yenching Library are now under digitization.

In case of Harvard Library, the use of digital reproductions of works has been made freely available, in principle, since 2014. Let me introduce the principle, though it's a bit long. "The mission of the Harvard Library is to advance scholarship and teaching by committing itself to the creation, application, preservation, and dissemination of knowledge. The use and reuse of digitized content for research, teaching, learning, and creative activities supports that mission. Digitized content enhances access for students and faculty to collections in Harvard's archives and libraries, and it provides a way for the Harvard Library to share its intellectual wealth with the rest of the world. In order to foster creative reuse of digitized content, Harvard Library allows free use of openly available digital reproductions of items from its collections that are not under copyright, except where other rights or restrictions apply."⁵ I think this reflects the policy of Peter Suber, who is the Director of the Office for Scholarly Communication at Harvard University and promotes Open Access.

The National Diet Library, a huge volume of whose collection has been digitally reproduced, holds a similar policy to that of Harvard Library regarding the use of digitized contents not under copyright. I hope ideally that academic institutions (libraries, art museums, archives, etc.) all over the world to employ the similar principle or at least share this principle and facilitate digital reproduction and disclosure of their collection.

The publication of articles and books that contained visual images of Japanese art materials required time and expenses. NCC launched "Image Use Protocol"⁶ program in 2009 and has held several workshops for the

5. *Harvard Library Lifts Restrictions on Digital Reproductions of Works in the Public Domain*

<https://osc.hul.harvard.edu/programs/advocacy/oa-week/2014/#publicdomain>

6. <http://guides.nccjapan.org/imageuse>

use of visual images. With the guideline produced based on the workshops, the use of these images is made available at NCC's website. This program has been welcomed favorably by scholars and researchers of history, art history and literature, who were faced with difficulties in using images in books and articles. In Japan it becomes easier to access visual images in the materials possessed by art museums through DNP Art Communications. Frankly speaking, however, I have a concern about commercial or profit-making aspect in this system. I hope that public institutions, in particular, should employ a similar system as that of the National Diet Library.

I have spent quite a long time in introducing and explaining the cases in North America, particularly in the Harvard University. As I mentioned at the beginning, I really wish that this presentation will help you understand how the scholars of Japanese studies, particularly art history, in overseas, do their studies, find, use and apply scholarly materials. At the same time, I am very grateful if you use your imagination to identify the needs of those scholars, researchers and students from various aspects. It can be said that their needs are universal, and are beneficial to Japanese scholars in some ways. Linkage of a catalogue of materials possessed in art museums to portals such as the National Diet Library (NDL) search for easier finding of the publications as well as references is really beneficial for all scholars. Advances in digital reproduction of collections to link them with the catalogue records may improve the productivity of studies and lead to interesting discoveries. And minimizing the cost to be borne by scholars for placing

visual images in their academic publications is the greatest contribution to deepening understanding of Japanese art.

Thank you very much for your kind listening.

視聴覚資料へのアプローチ： 北米日本研究図書館の現状と課題

ハーバード・イェンチン図書館
日本語資料担当ライブラリアン
NCC (北米日本研究資料調整協議会) 議長

マクヴェイ山田久仁子

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4. ハーバードでの研究例および資料活用環境
5. 提言：資料所蔵情報の共有と公開及びMLA (or GLAM) の連携
6. そこにある未来

3

米国の日本研究 (2012年国際交流基金)

- 全大学数: 2774
- 学部生レベルの日本研究専攻過程のある大学: 361
- 日本に関する授業の総数: 2786
- 日本語資料所蔵の大学図書館数: 67
- 日本語蔵書4万冊以上の図書館数: 31

4

ハーバード・イェンチン図書館

(As of June 2015)

- Chinese Collection: 852,729 volumes
- **Japanese Collection: 354,466 volumes**
- Korean Collection: 185,939 volumes
- Western languages Collection: 53,735 volumes
- Vietnamese Collection: 25,867 volumes
- Tibetan, Manchu, Mongolian, Naxi
- **Monograph total: 1,480,950 volumes**
- **Serials: 11,305 titles**
- **Photographs 写真: 70,000 images**
- **Rubbings 拓本: 1,000 sheets**
- **Prints 木版画: 500 sheets**
- **Scrolls 掛軸: 450 rolls**

5

ハーバード美術図書館

Rubel Asiatic Collection in Fine Arts Library

- 日本語図書: 4755タイトル
- 日本語雑誌: 88タイトル
- 英語図書: 2218タイトル
- 英語雑誌: 34タイトル
- **複製絵巻: 33軸**
- **拓本: 2602枚**
- **幻燈スライドhand-colored lantern slides: 500**
- **写真多数**

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北米大学図書館の使命

• 所属する大学の教育と研究を支援する

- コレクション構築(媒体を問わず)
- コレクションの保存
- ディスカバリーとアクセスの整備と確保
- 所蔵コレクションの電子化と公開
- レファレンス、
- 機関レポジトリの管理と運営
- オープン・アクセスの推進

7

LIBRARY OF CONGRESS CLASSIFICATION OUTLINE

CLASS N - FINE ARTS

(Click each subclass for details)

Subclass N	Visual arts
Subclass NA	Architecture
Subclass NB	Sculpture
Subclass NC	Drawing. Design. Illustration
Subclass ND	Painting
Subclass NE	Print media
Subclass NK	Decorative arts
Subclass NX	Arts in general

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CLASS T - TECHNOLOGY

(Click each subclass for details)

Subclass T	Technology (General)
Subclass TA	Engineering (General). Civil engineering
Subclass TC	Hydraulic engineering. Ocean engineering
Subclass TD	Environmental technology. Sanitary engineering
Subclass TE	Highway engineering. Roads and pavements
Subclass TF	Railroad engineering and operation
Subclass TG	Bridge engineering
Subclass TH	Building construction
Subclass TJ	Mechanical engineering and machinery
Subclass TK	Electrical engineering. Electronics. Nuclear engineering
Subclass TL	Motor vehicles. Aeronautics. Astronautics
Subclass TN	Mining engineering. Metallurgy
Subclass TP	Chemical technology
Subclass TR	Photography
Subclass TS	Manufactures
Subclass TT	Handicrafts. Arts and crafts
Subclass TX	Home economics

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Subclass TR

TR1-1050
TR250-265
TR287-500
TR504-508
TR510-545
TR550-581
TR590-620
TR624-835

TR845-899
TR925-1050

Photography

Cameras
Photographic processing. Darkroom technique
Transparencies. Diapositives
Color photography
Studio and laboratory
Lighting

Applied photography
Including artistic, commercial, medical photograp
photocopying processes
Cinematography. Motion pictures
Photomechanical processes

10

Evolving and broadening discipline

- 日本に関する博士・修士論文数: 3023 (1890-2015)
- Arts が主題に含まれる博士・修士論文: 659 (1932-2015)
- 日本美術史の博士・修士論文数: 166 (1991-2015)
- アイヌ、視覚文化、写真、日蘭関係、物の文化、
- Ainu, Photography, Visual Culture, Material Culture, Dutch-Japanese relations, *kamishibai*, Vietnam War, Avant-garde, Yokoo Tadanori, Takehisa Yumeji, Muso Soseki, Zen, Nanban World map, cartography, portrait of emperors, Morishita Yasumasa, queer critique, International Expositions, Animation film, *mokuhanga*, "Provoke," Manchuria, utopia, distopia, "Shirakaba," "Nise Murasaki Inaka Genji," Honen picture scroll.

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Full text

Source type
Dissertations & Theses (166)

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- 7 No place called home: The works of Zen Master Muso Soseki (1275-1351)
Valloir, Molly. Stanford University, 2013. ProQuest Dissertations Publishing, 2013. 3574073.
- 8 When Worlds Collide—Art, Cartography, and Japanese Nanban World Map Screens
Loh, Joseph F. Columbia University, 2013. ProQuest Dissertations Publishing, 2013. 3548112.
- 9 Political and ritual usages of portraits of Japanese emperors in eighteenth and nineteenth centuries¹²

<ul style="list-style-type: none"> Classification Art history (97) Art History (69) History (55) Asian Literature (23) Asian Studies (22) More options... Location Language School name 	<ul style="list-style-type: none"> 10 Camping the Canon: Yasumasa Morimura's Queer Performative Critique of Art History Warbelow, Anna Gallagher. Washington University in St. Louis, 2013. ProQuest Dissertations Publishing, 2013. 3559590. 11 Neoclassicism and National Identity: Japan, the United States, and International Expositions 1862-1915 Sigur, Hannah Lubman. New York University, 2013. ProQuest Dissertations Publishing, 2013. 3557030. 12 On the Move: The Trans/national Animated Film in 1940s-1970s China Du, Daisy Yan. The University of Wisconsin - Madison, 2012. ProQuest Dissertations Publishing, 2012. 3528274. 13 Sunappu: A Genre of Japanese Photography, 1930-1980 Kai, Yoshiaki. City University of New York, 2012. ProQuest Dissertations Publishing, 2012. 3499254. 14 Mokuhanga today: Tradition and innovation among woodblock printers in Kyoto, Japan Ham, Lesley. Indiana University, 2012. ProQuest Dissertations Publishing, 2012. 1510689. 15 Photography as process: A study of the Japanese photography journal "Prowoke" Fujii, Yuko. City University of New York, 2012. ProQuest Dissertations Publishing, 2012. 3499237. 16 Utopia/Dystopia: Japan's Image of the Manchurian Ideal Shepherdson-Scott, Kari Leanne. Duke University, 2012. ProQuest Dissertations Publishing, 2012. 3504083. 17 Confronting modernity: Shirakaba and the Japanese avant-garde Kelley, Erin E.. University of Pennsylvania, 2012. ProQuest Dissertations Publishing, 2012. 3542819. 18 Strategies of Spatialization in the Contemporary Art Museum: A Study of Six Japanese Institutions
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- More options...

Index term (keyword)

- The selling of Japan: Race, gender, and cultural politics in the American art world, 1876-1915
Cho, Eunyong. University of Delaware, 1998. ProQuest Dissertations Publishing, 1998. 9947914.
- Inventing Eastern art in Japan and China, ca. 1890s to ca. 1930s
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- Capitalscapes: Painting and politics in 16th-17th century Japan
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- Obaku Zen portrait painting: A revisionist analysis
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Weisenfeld, Jennifer S. Princeton University, 1997. ProQuest Dissertations Publishing, 1997. 9801204.
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- Form and content in early rakuchu rakugai-zu
Gupta, Arjun. University of Toronto (Canada), 1996. ProQuest Dissertations Publishing, 1996. MM12699.
- Strange fancies and fresh conceptions: Kyosai in an age of conflict. (Volumes I and II)

Subject-Art History: 166

- History: 55
- Asian Literature: 23
- Asian Studies: 22
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- Biographies: 8
- Cultural Anthropology: 8
- Religious History: 8
- Religion: 7
- Art Education: 6
- Comparative Literature: 4
- Fine Arts: 4**
- Theater: 4
- Design: 3
- Film Studies: 3
- Motion Pictures: 3
- American History: 3
- Art Criticism: 3
- Dance: 2
- Folklore: 2
- Interior Design: 2
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- Performing Arts: 2
- Modern History: 2
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研究成果 (Japan-Arts) 2010s 論文:155 : 図書12

- Touching Japanese popular culture: from flows to contact for ethnographic analysis [explores the idea of touch as a means to think about Japanese popular culture in a transnational perspective]**
- By: Condry, Ian
- Journal: Japanese Studies 31, no.1 (May 2011) p. 11-22
- Published in Abingdon, Oxon, England
ISSN: 1037-1397
- Keywords: **hip-hop musicians; Utamaru; anime; Naoshime 'art island'**
- Subjects: Japan -- Anthropology & Sociology
- Japan -- Arts
- Artistic reproduction and the cultivation of identities of mastery in Ise Jingu's Shikinen Sengū (rites of renewal)
- By: Bernard, Rosemarie
- Journal: Waseda Global Forum no.10 (Mar 2014) p. 337-346
- Published in Tokyo
ISSN: 1349-7766
- Keywords: **perfection and perfectionism**
- Subjects: Japan -- Arts
- Japan -- Philosophy & Religion -- Shinto
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Figure 8. Benkei and Yoshitsune fight, *Musashihō e-engi* (The Tale of Musashihō Benkei), scroll J 11172, image 80. Courtesy of the Chester Beatty Library, Dublin. Photographs © The Trustees of the Chester Beatty Library, Dublin.

マクヴェイ山田久仁子

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Resource Type

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Location

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Subject

Japanese fiction (2)

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- Benkei Monogatari**

Anonymous [5 images]

Image [Details & Gallery \(View Online\)](#)
- 弁慶物語 Benkei monogatari**

東京：三弥井書店，平成 14 [2002] Tôkyô：Miyai Shoten, Heisei 14 [2002] 初版。Shohan, (座間物語影印環 (Muromachi)

Book [Locations & Availability](#) [Details](#) [Browse Shelf](#)
- Illustrated Story of Benkei (Benkei monogatari emaki)**

Image [Details](#)
- Kana zôshishû.**

Tôkyô：Daitôkyû Kinen Bunko, 1976. (Daitôkyû kinen bunko zenpon sôkan. Kinsei hen , dai 1-pen)

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benkei monogatari

Classification Work Type Technique / Medium Period Place Century Culture Gallery On View

No image available at this time

1985.470
Illustrated Story of Benkei (Benkei monogatari emaki)
Paintings

20

Title: Benkei Monogatari

Author / Creator: Anonymous

Description: Materials/Techniques: color
Dimensions: H. 34 cm.

Form / Genre: paintings, handscroll

Culture: Japanese

Style / Period: Muromachi

Repository: Chester Beatty Library, Dublin, Ireland

HOLLIS Number: olwork262677

Permalink: <http://id.lib.harvard.edu/via/olwork262677/catalog>

Source: HVD VIA

5 images (Click on an image to enlarge and view more information)

Benkei jumping into Kamo River Saemon trying to behead Benkei Benkei crossing swords with Ushiwaka Benkei performing tonsure on himself

21

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22

Details

Title: Illustrated Story of Benkei (Benkei monogatari emaki)

Publication info: Place of production: Japan

Description: Materials/Techniques: Handscroll; ink, color, gold and silver on paper
Dimensions: Image: H. 34.0 cm x W. 643.7 cm (13 3/8 x 253 7/16 in.)

Notes: Credit Line: Harvard Art Museums/Arthur M. Sackler Museum, Bequest of the Hofer Collection of the Arts of Asia

Subject: Paintings

Form / Genre: Paintings; handscroll

Culture: Japanese

Style / Period: Edo period, Early, 1615-1704

Identifier: Object Number, 1985.470

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Repository: Harvard Art Museums

HOLLIS Number: HUAM211422

Creation Date: Early Edo period, 17th century

Permalink: <http://id.lib.harvard.edu/via/HUAM211422/catalog>

Source: HVD VIA

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23

H/

Handsroll; ink, color, gold and silver on paper

Dimensions
Image: H. 34.0 cm x W. 643.7 cm (13 3/8 x 253 7/16 in.)

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1985

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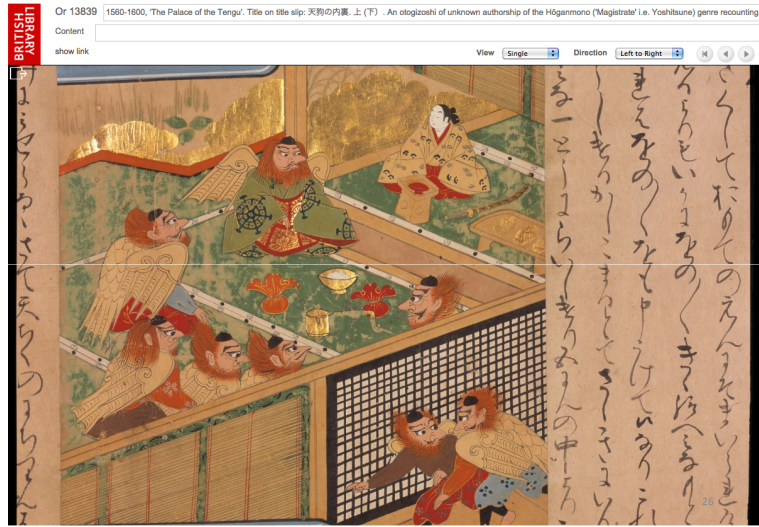
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25



Rare Book School

Ellis Tinios

I-85. Japanese Illustrated Books, 1615–1868

The success of these book illustrations depended upon the close collaboration of artists, copyists, block cutters and printers under the supervision of publishers responsive to the demands of the market.

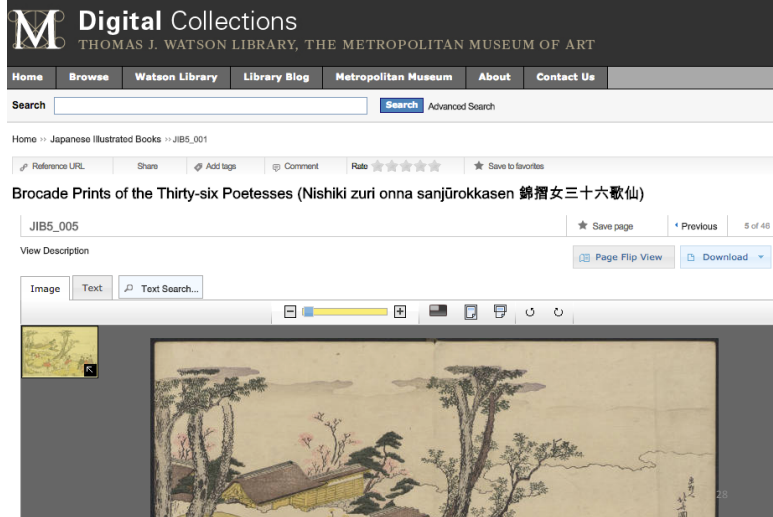
I-90. The Art of the Book in Edo and Meiji Japan, 1615–1912

The illustrated woodblock printed books produced in Japan in the Edo and Meiji periods represent a remarkable achievement in terms of their technical perfection, broad range of styles and subject matter, and their beauty. No comparable sustained tradition of artistically significant printed illustrated books existed in China or the West.

I-95. Hokusai & Book Illustration

Books figured significantly in the formation of the reputation of Katsushika Hokusai (1760–1849) among his contemporaries and subsequently in Europe and America. He provided illustrations for over 260 titles, encompassing novels, anthologies of Japanese and Chinese poetry, erotica, warrior tales, bilingual editions of Chinese classics, gazetteers, copybooks for aspiring artists, pattern books for artisans, model letter books, dance manuals and picture anthologies

27



ハーバード美術館 Harvard Art Museums

Japan



Classification Work Type Technique / Medium Period Place Century Culture Gallery On View

Selected Japanese x

Showing 8,860 Works

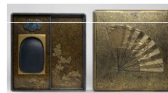
225,421 Works



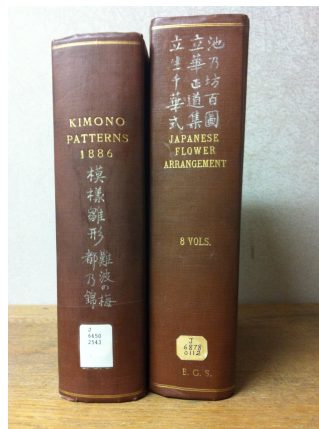
1933.4.1856
Totoya Hokkei
Chōjūn (Zhang Shun)/ Water
[Mizu], from the series Five
museums.org/collections# of the Water






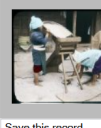


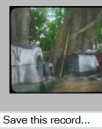
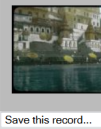
1996.242.12.A-B
Kōdōji Scroll Box (Fubako) with
Lozenge and Crest Design
Boxes



1996.242.30.A-G
Inkstone Box (Suzuribako) with
Monkey-and-Persimmon Fan
Design
Boxes



Etz-Trudell collection of hand-colored lantern slides of Japan

 <p>Save this record... Title: Woman washing kimono, Japan. Date: 1900-1940 Go to record</p>	 <p>Save this record... Title: Country road. Original label reads "T. ..." Creator: Enami, T. Date: 1900-1940 Go to record</p>	 <p>Save this record... Title: Thatched barn, Japan. Date: 1900-1940 Go to record</p>	 <p>Save this record... Title: Rice polishing, Japan. Date: 1900-1940 Go to record</p>
 <p>Save this record... Title: KIn, Japan. Date: 1900-1940 Go to record</p>	 <p>Save this record... Title: The boat pine tree at Kinikaku-ji (Golden...) Creator: Takagi, Teijiro Date: 1900-1910 Go to record</p>	 <p>Save this record... Title: Old man crouching by tree trunk, India. ... Creator: Enami, T. Date: 1900-1940 Go to record</p>	 <p>Save this record... Title: Benares, India. Original label reads "T. ..." Creator: Enami, T. Date: 1900-1940 Go to record</p>

Early Photography of Japan

INTRODUCTION

ERNEST GOODRICH STILLMAN

JAPANESE TOURIST PHOTOGRAPHY

CHRONOLOGY

PHOTOGRAPHERS

HAND COLORING PHOTOGRAPHS

JAPAN DESCRIBED AND ILLUSTRATED BY THE JAPANESE

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Introduction

Early Photography of Japan is a virtual collection of more than 40 souvenir photograph albums and illustrated publications with over 2,000 images from Widener Library, the Fine Arts Library, and Harvard-Yenching Library. These images primarily document the early history of commercial photography in Japan and are representative of what is often called Japanese tourist photography or Yokohama shashin. They reflect the Western image of traditional Japanese culture before the dramatic transformation brought about by modernization during the Meiji period (1868-1912).

Selected mostly from the E. G. Stillman Japanese Collection, *Early Photography of Japan* features many hand-colored albumen prints and collotypes by pioneering and influential photographers such as Felice Beato, Baron Raimund von Stillfried, Tamamura Kozaburo, Kusakabe Kimbei, and Ogawa Kazumasa. It also includes amateur black-and-white snapshots, probably taken by E. G. Stillman during a trip to Japan in 1905; hand-colored lantern slides produced in the late Meiji era by T. Enami and Takagi Teijiro, from the Etz-Trudell Collection of Hand-Colored Lantern Slides; and the 10-volume Imperial edition

tion. Nippon fūbutsu eishū. 1868-ca. 1897. (EGS34). Harvard-Yenching ...



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 Ogawa, Kazumasa, 1860-1929, Japanese [photographer]
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 Ogawa, Kazumasa, 1860-1929, Japanese [photographer]
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 Ogawa, Kazumasa, 1860-1929, Japanese [photographer]
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 Ogawa, Kazumasa, 1860-1929, Japanese [photographer]
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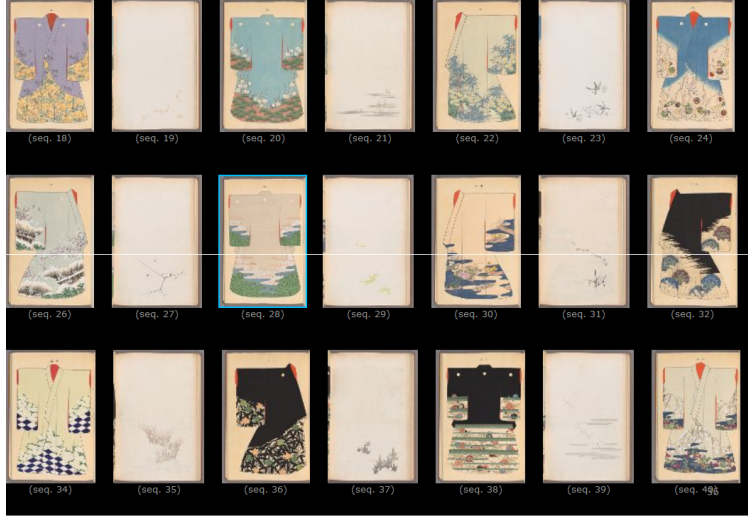
Subject

Wood-engraving (3)
 Kimonos (2)
 textile design (2)
 Design (1)

Author / Creator

Furuya, Kōrin (2)
 Nishida, Ungai (1)
 Watanabe, Shōtei, 1852-1918 (1)
 Kaigai, Tennen, 1860- (1)

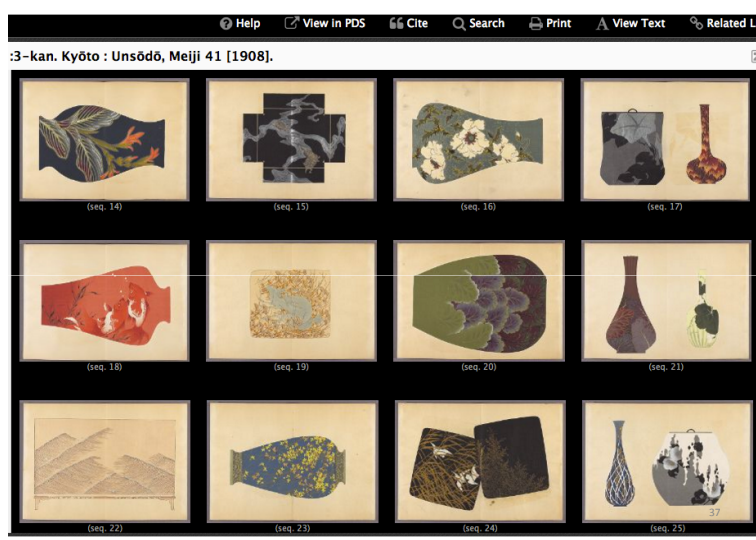
- 松雲模写稿**
 Shōun moyōshū
 小川松雲. Ogawa, Shōun.
 京都 : 山田芸井堂, 明治34-35 [1901-1902]. Kyoto : Yamada Unsōdō, Meiji 34-35 [1901-1902].
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 Furuya, Kōrin.
 Kyoto : Unsōdō, Meiji 41 [1908]
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- 天年模写雲羽織裳之部**
 Tennen moyō kagami Haori ura no bu.
 海外天年. 1860- Kaigai, Tennen, 1860-
 東京 : 山田芸井堂, 明治32 [1899] Tōkyō : Yamada Unsōdō, Meiji 32 [1899]
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 Kumo no kake
 西田雲雄 Nishida, Ungai.
 東京 : 山田芸井堂, 明治38 [1905] Tōkyō : Yamada Unsōdō, Meiji 38 [1905]
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 Bijutsu sekai
 東京 : 春陽堂, 明治23-27 [1890-1894] 巻の1 (明治23年12月 [Dec. 1890]-第25巻 [明治27年1月 [Jan. 1894]). Tōkyō : Shun'yōdō, Meiji 23-27 [1890-1894]...



(seq. 18) (seq. 19) (seq. 20) (seq. 21) (seq. 22) (seq. 23) (seq. 24)

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