

## The 11<sup>th</sup> Symposium for Japanese Studies in a Global Perspective

Date	July 4 <sup>th</sup> (Sat.) and 5 <sup>th</sup> (Sun.), 2009
Place	Ochanomizu University (2-1-1 Otsuka, Bunkyo-ku, Tokyo 112-8610, Japan) Faculty of Science, Building 3(Rm701)
Subject	4 <sup>th</sup> Social-Cultural Structure of the Ports in early modern Japan 5 <sup>th</sup> The role of the textile in the exchanges between France and Japan, from The Meiji Period until nowadays: techniques, design, collections
Host	The Center for Comparative Japanese Studies (Ochanomizu University) Support Program for Improving Graduate School Education (Ochanomizu University) Education for Women As Leaders Program (Humanities and Social sciences)

<b>Program</b>	
<b>4<sup>th</sup> July, 2009 1<sup>st</sup> Day [Session1]</b>	
<b>Social-Cultural Structure of the Ports in early modern Japan</b>	
13:00–17:00	[Presenter] KANDA, Yutsuki (Ochanomizu University) [Opening Speech] KAWAMURA, Tetsuya (Ochanomizu University)  <Presentation> “The Chief Factor’s Stay in Tomo during the Court Journey” YADA, Junko (Ochanomizu University) “The Hōmeisyu brewing at Tomo town in the Fukuyama clan in the early modern period” GOTO, Masatoshi (Chiba University) “Nakase (Longshoremen) and their organizations in Onomichi” MORISHITA, Tōru (Yamaguchi University) “Regulation of <i>Uronnin</i> and the Shikoku Pilgrimage in the Hinterland of Tokushima” MACHIDA, Tetsu (Naruto University of Education)
17:30–18:30	Tea Time
<b>5<sup>th</sup> July, 2009 2<sup>nd</sup> Day [Session2]</b>	
<b>The role of the textile in the exchanges between France and Japan, from The Meiji Period until nowadays: techniques, design, collections</b>	
10:30–12:00 [Morning Session]	[Presenter] AKIYAMA, Terufumi (Ochanomizu University) Laure SCHWARTZ-ARENALES (Ochanomizu University)  <Lecture> “Textile and Mode: In the context of Japonisme” FUKAI, Akiko (The Kyoto Costume Institute)
13:00–18:00 [Afternoon Session]	[Presenter] AKIYAMA, Terufumi (Ochanomizu University) Laure SCHWARTZ-ARENALES (Ochanomizu University)  <Presentation> “Krishnâ Ridoud’s textile collection at the Musée Guimet: study and preservation” Aurélie SAMUEL (The Guimet National Museum of Asian Arts) “Katagami and Japonisme” TAKAGI, Yoko (Bunka Women’s Univeristy) “The contemporary scarves as medium: A reflection of the 20 <sup>th</sup> Century in fation accessories—The collections of the Galliera Museum—” TSUMURAYA, Satoko (University of Paris 1) “Textile and globalization, from chintz to japonisme” HIROSE, Midori (University of Paris 7)  <Panel Discussion> [Presenter] TOKUI, Yoshiko (Ochanomizu University)

**[Session 1]**

The main characteristics the Symposium for Japanese Studies in a Global Perspective, the 11th in the series this year, are its internationality and interdisciplinarity. We hence chose a keyword “exchange,” a common theme for both of them, and use the idea to highlight port-towns in the early modern period in Japan. By shedding light on their social and cultural structures, with the aim of finding specific ideas of how the exchanges of people and goods would affect a society in general, we set up a session “Social-cultural Structure of the Ports in early modern Japan.”

Japanese ports in early modern period, as a basis for the exchange of people, goods and information, have developed as one type of city. In recent years, the urban history study has produced many substantial research results on social connections social relations inside cities through academic activities – such as the discussion of “Marginality of Social Status” in which one of the presenters in this session is involved and The Study Group in Urban History. Grant-in-aids for Scientific Research Basic Research (S) that started in 2006, “Comparative Study of the Segmental Socio-Spatial Structures of Traditional Cities, 1500-1900” is one case.

In this session, based on these results, we looked at how the exchanges between cities were developed and what social connections were made in the cities, like ports, that served as a base for the exchanges of people, goods and information. We intend to examine the characteristics of the cities in the early modern period, illuminating the social and cultural structures unique to the port cities.

Here, I take the phrase “cultural structure” in this session to refer to a totality of people’s activities in general based on the life in a port by interpreting the ways of life of various groups living in one area as a “culture” in a wide sense, though some of the reports often mention purely cultural activities such as performing art and making pottery.

On the day, there were four presentation first, and then a discussion session to verify each presentation’s point. All of the four presentations have set up their area of study or investigation in the Seto Inland Sea. That is because they think the region to be most suitable for their researches, as the region had been a very strategic point for the exchanges of people, goods and information since before the early modern period and as a result many ports were developed, whose exchanges foster the growth of the region.

I briefly summarize the presentation in what follows. The first presentation “The Chief Factor’s Stay in Tomo Town during the Court Journey,” by Ms. YADA, Junko and the second “The Hōmeisyū Brewing at Tomo Town in the Fukuyama Clan in the Early Modern Period,” by Mr. GOTO, Masatoshi, both discuss Tomo town in Higo. Tomo town has been well known for its good port, and still is an extraordinary cultural heritage in that it maintains its valuable historical landscapes. The town has attracted attention for its preservation of the town scenery and its urban design – in the field of architectural history or environmental sociology rather than in history. But this session will give us a significant occasion to attempt an analysis on a full scale of the social structure of Tomo town as a town in the early modern period. I am hoping that this time reports will contribute to the attempt.

The third presentation “Dockers and Fellows in Onomichi,” by Mr. MORISHITA, Toru, discusses a social group of *nakase* (dockers, dock laborers), choosing Onomichi, which has a close relationship with Tomo town, as its area of research. It highlights the exchanges between port towns through the activities of dockers and the development of the social groups centered on *nakase*.

The fourth presentation “Regulation of *Uronnin* and the Shikoku Pilgrimage in the Hinterland of Tokushima,” by Mr. MACHIDA, Tetsu, studies the social affairs of those who came to the castle town of Tokushima by looking at the regulation on “*Uronnin*” by the Tokushima Clan, thereby attempting to understand the issues of the Shikoku pilgrimage. It does not directly discuss port towns, but as the Shikoku pilgrims represent those who visited many areas in the Seto Inland Sea region (in particular, Shikoku region), depicting their activities in connection with the domestic regulations of clans will delineate the structural features of urban communities that integrate those “people who move around.” The presentation was quite appropriate to finish the session.

We had some local researchers from Tomo town in the discussion, one of whose major results was that we realized the necessity to perform further a community-based study on the social structures of port towns. Also it was pointed out that the itinerary of the Dutch chief trader’s group, as Mr. YADA proposed in his presentation, was quite likely considering the drift of the tide in the Seto Inland Sea.

It was also precious experience that we got comments from those who specialized in history and folklore. Through the discussions, it became clearer that there was the “logic” of status society till the end of the Edo Period and that research results in folklore could contribute greatly to the issue of pilgrimage.

I hope that through the discussions on specific activities of various people who pass through port

towns, the session provides a clear view on the social and cultural structures and people's exchanges in town in the early modern period.

(Associate Professor, Ochanomizu University, KANDA, Yutsuki)

## **【Session 2】**

The purpose of this symposium was to inquire what cultural role textiles played in the exchanges between Japan and France (or Europe). The speakers presented their latest research results on how the West and East developed their textiles and accepted each other's products in connection with their arts and customs with their specific social and economical background. The presentations gave to the researchers of the history of textile-dyeing and garments a great amount of information and new perspectives. In the panel held at the end of the session, there were many questions from the floor on a wide range of issues, and the discussions well highlighted the meaning of the textile as a social and cultural representation, as well as various issues regarding collecting textiles. It was indeed a fruitful meeting.

The lecture by Ms. FUKAI, Akiko systematically explained how Japanese garments were accepted in the Western countries and how much influence the acceptance gave on their design principles or norms, while showing their multilayered interests in Japanese economy and politics. Many questions during the panel focused on the issues of garments designing, for example, the changes of the European idea of body by the medium of Japonisme, and the relations to the designs by French couturier Paul Poiret and couturiere Madeleine Vionnet. Ms. HIROSE, Midori's presentation showed an interesting fact that patterns on fabrics, made in the latter half of the 19th century, owned by the Mulhouse Museum of Printed Textiles were authorized to be of Japanese style by some records in Japan and France, and that some of these fabrics were exported to Japan during that time (I read the presentation for her). It was a pity that we could not take questions from the floor, as she could not present in the symposium. Ms. TAKAGI, Yoko's research of pattern papers for dyeing and Ms. TSUMURAYA, Tomoko's study of scarves added new dimensions to the issues of design and decoration. Ms. TAKAGI's presentation, which pointed out that the pattern papers for dyeing were introduced chiefly for ornamental purposes in the West and then inspired decorations in craftwork and architecture, mainly discussed how the Japanese pattern papers for dyeing flew out to Europe, how its collections were established there and the way pattern papers for dyeing have been stored in Japan. Ms. TSUMURAYA illustrated scarves' designs as propaganda by comparing Japanese and French designs of those scarves housed in the Galliera Museum in Paris. Regarding her presentation, there were questions on how propaganda designs were generated, the relation between scarves' and *furoshiki's* designs and the technique of weaving Yokohama scarves. Ms. Aurélie SAMUEL from the Guimet National Museum gave us a thorough overview of 600 items of Japanese dyed textiles in their Krishnâ Riboud's collection, along with their historical backgrounds and Ms. Riboud's philosophy on textile research and the Museum's efforts of examination. Regarding the museum's wide range of collection, which includes crape wrappers, paper patterns, *kesas*, *uchikakes* (inside leg trips), linen robes for mountain worshipper, Aynu people's attus, questions were made on their research principles, including their collection guidelines and their way of identification of personal effects with their users' records.

The panel discussion made clear the two significances of this symposium. The first is on the issue of collection. It was a remarkable outcome that we could reacknowledge that there are many great collections of Japanese cultural assets, such as dyed textiles and pattern papers for dyeing, in Europe, and those textile collections in the Guimet National Museum, the Mulhouse Museum and the Galliera Museum; and we could thereby highlight the problems of collection principles in this field. The second is that we realized that Japonisme could make a good case for the issue of cross-cultural contacts. Needless to say, a new culture can emerge when different cultures interact with each other: Japonisme is a great example to verify the possibility. The beauty of pattern papers that could have been thrown away in Japan had a power for appreciation, while the Japanese mode served as an engine to create new European modes. This symposium showed clearly the possibility that a local culture can have global effects — focusing on the issue of textiles in the framework of Japan-France exchanges. Ms. SAMUEL's remark that Ms. Riboud once pointed out that there were no better way to understand a culture than exploring textiles produced in the culture is quite suggestive in that sense.

On the final note, as a researcher of textiles, I would like to express my profound gratitude to Professor Laure SCHWARTZ-ARENALES, Professor AKIYAMA, Terufumi and to the members of the Center for Comparative Japanese Studies, who organized the session with the topic. I also would like to express appreciation for those members from the Support Program for Improving Graduate School

Education who run the panel and Ms. KAJIURA, Ayako who worked as a translator during the session.  
(Professor, Ochanomizu University, TOKUI, Yoshiko)

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This session was organized by Associate Professor Laure SCHWARTZ-ARENALES to the following effect: “On the occasion of the 150<sup>th</sup> anniversary of the opening of Yokohama Port and the Anglo-Japanese Treaty of Amity and Commerce, we will look at what role silk textiles, or more generally textiles in general, played in promoting the revolutionary movement of art and mode in Japan and Europe. By reevaluating France’s pioneering contribution in diffusing the spinning technology during the Meiji Era in Japan, we want to trace back the history of the artistic exchanges between Japan and France from the period of Japonisme to the present in terms of each country’s textile designs and their mutual impacts. To highlight their diversified rich exchanges, we approach this issue by studying the techniques of textile art, designs and its collections.” Professor SCHWARTZ-ARENALES started to carry out the plan by contacting researchers in Japan and abroad who could contribute their researches on the theme.

We were lucky enough to have Ms. Aurélie SAMUEL (the Guimet National Museum of Asian Arts), Ms. HIROSE, Midori (Associate Professor, University of Paris 7), Ms. TSUMURAYA, Tomoko (Doctoral student, University of Paris 1) from France. Professor TOKUI, Yoshiko invited an alumna, Ms. TAKAGI, Yoko (Bunka Women’s University) and Professor FUKAI, Akiko (Emeritus Professor of Ochanomizu University, the Kyoto Costume Institute) as a keynote speaker to give an overview of the whole session.

To see how the sessions went, please refer to the detailed reports by Professor TOKUI and Professor SCHWARTZ-ARENALES. Though we had an unexpected accident – Professor HIROSE, Midori had to cancel the trip just before the symposium due to her illness and thus Professor TOKUI had to read her paper for her – I am delighted as a member of the organizers that we could complete the session otherwise without any problem. Further, the participants have already sent their papers to be compiled in the Report, though they have only one month before the deadline; that will lead to a smooth process of the publication. I would like to express to them my profound appreciation.

We greatly own the success of the symposium to Professor SCHWARTZ-ARENALES’s wealth of ideas, her wide network with researchers in Japan and abroad, and her great endeavors to carry out the plan. I would also like to express my gratitude to Professor TOKUI, Yoshiko who not only did the moderator of the session but willingly accepted the responsibility to read the presentation of Ms. HIROSE who had to cancel her attendance. On the last note, I would like to express my appreciation to the staff members of the Center for Comparative Japanese Studies and the members of the Support Program for Improving Graduate School Education who both worked diligently to run the meeting, and to Ms. KAJIURA, Ayako who worked as a translator during the session.

(Professor, Ochanomizu University, AKIYAMA, Terufumi)

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In the second session of the symposium for Japanese Studies in a Global Perspective, we chiefly examined the role of textiles in the exchanges between Japan and France since the Meiji Era, from the viewpoint of technology, aesthetics, textile collections and the history of museums. For the session, we invited five speakers – university researchers and supervisors of famous textile collections – who work in the fields of Japonisme, the history of dyeing technology, design, mode, the Franco-Japan relationship since the Meiji Era. Each presentation, which is based on either their direct research on textile works or their extensive research of important documents, complemented one another, encouraging us to reflect on the issue of the acceptance of Japanese textiles in France. Their presentations on the main collections of textiles or fabric arts stored today in large museums, such as the Guimet National Museum, the Museum of Decorative Arts in Paris, the Galliera Museum, the Mulhouse Museum of Printed Textiles and the Museum of Textiles and Decorative Arts in Lyon, not just illustrated the golden age of Japonisme in the exchanges between Japan and France, but also gave us an opportunity to examine the course of the exchanges – from its birth to its later development.

At the opening of the second session, Professor FUKAI, Akiko, gave us a very solid historical overview on the place of textile and mode in Japonisme. This quite insightful outline, given by this most eminent specialist in this field, took us to the very core of the session’s theme, allowed us to measure the scope of the theme, and made us realize the importance of Japonisme and the lovers of Japanese art in the discovery and diffusion of Japanese textiles in Europe.

Indeed, in the research are of Japonisme, Ms. TAKAGI, Yoko shed light on the collection of Japanese pattern papers for dyeing in Europe. Together with Mr. MABUCHI, Akiko and Mr. NAGASAKI, Iwao,

Ms. TAKAGI had directed an interesting exhibition of pattern papers for dyeing held at the Maison de la Culture du Japon in Paris in 2006; she gave us a precious report of the present situations on the research of pattern papers for dyeing in France and Europe.

Ms. Aurélie SAMUEL from the Guimet National Museum made an interesting presentation citing many pictures to show that Ms. Krishnâ Riboud had managed to establish a collection of textiles unprecedented in the world, later had donated it to the Guimet Museum, and had founded the Association pour l'Etude et la Documentation des Textiles d'Asie (AEDTA) in 1979, and to point out how much interest she had had in its technology and how she had done her researches on it. This marvelous (but almost unknown to the public) collection, for which she had been given part of the collections of Japanese works that many lovers of Japanese art had collected since the end of the 19<sup>th</sup> century, well goes beyond the category of Japonisme in terms of its geographical scale and its significance. Beyond the clearly decorative and aesthetic characteristics of the works in the collection, Ms. Krishnâ Riboud brought to light the cultural, religious, social and ethnic ideas hidden in these textiles, by analyzing the weaving techniques in all the areas in Asia and studying the various usage of them on the every-day or religious occasions.

In France as well as in Japan, just like the textile workers at the end of the 19<sup>th</sup> century were often influenced by *Ukiyo-e* painters' artistic creativity, the textile production, often detached from purely aesthetic and decorative dimension, began to send different motifs or messages to the public in the 20<sup>th</sup> century trend. Ms. TUMURAYA, Tomoko looked at the role as a medium for messages or printed materials by analyzing the decoration or motifs of the collection of scarves owned by the Galliera Museum. Ms. TUMURAYA examined the new form of production, main social events and the sources of ideas for design, which all had given direction to the French textile production in 1930's, and clearly showed us their functions behind artistic quality and their effectiveness as a medium.

Professor HIROSE, Midori presented an intriguing analysis on the history of calico, thereby explaining that this textile which had been born in India and brought to Europe by the Dutch East India Company since the 17<sup>th</sup> century — way before Japonisme — was brought to Europe and the Far East simultaneously, and that the business succeeded greatly in Europe, building large factories in many regions. In this presentation, professor HIROSE demonstrated, with the help of many precious documents, how much the distribution, which characterized the textile production at that time, was geographically spread and had a long history; that allowed us to grasp in a much wider context the exchange of textiles between Japan and France that rapidly progressed with the backdrop of Japonisme in the 19<sup>th</sup> century.

As the topic of exchange is complex and covers a wide range of issues, it was very hard for us to discuss all the issues concerning this theme, given the limit of time and the requirement of the consistency of discussion — naturally there were many issues that remained untouched or not discussed. But I truly hope that these new proposals made and the ideas shared during the session, as well as the encounters across nationalities, will lead to another fruitful meeting near in the future. On the final note, I would like to express my gratitude to Professor FURUSE, the staff members of the Support Program for Improving Graduate School Education for their enormous supports, and to Ms. KAJIURA, Ayako who translated the paper by Ms. Aurélie SAMUEL. I would like to extend my appreciation to Professor AKIYAMA and Professor TOKUI who helped and advised us in managing this session, and worked as moderators in the panel discussion which was always vibrant and fruitful thanks to them.

(Associate Professor, Ochanomizu University, Laure SCHWARTZ-ARENALES)