



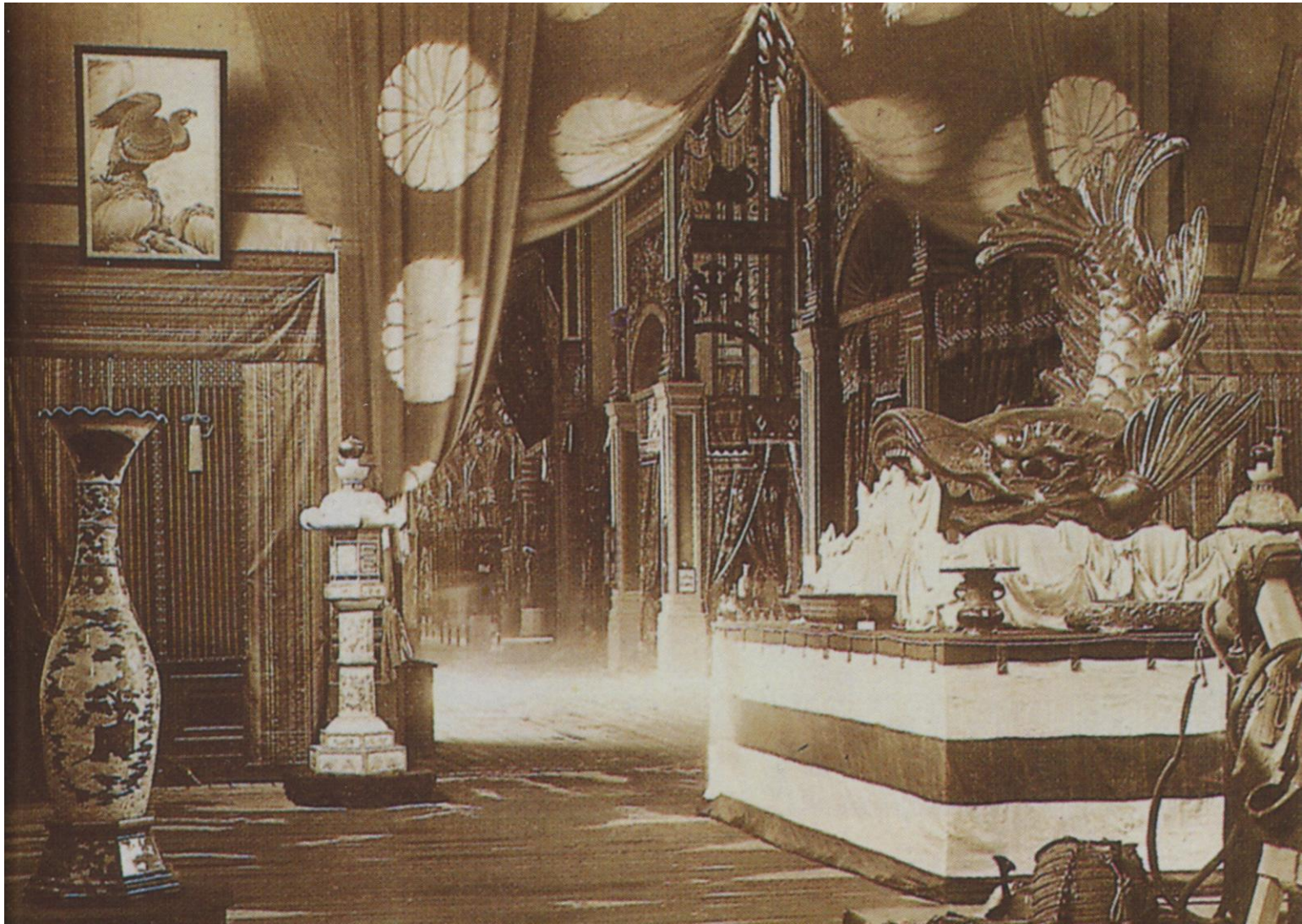
University of
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URPP Asia and Europe

On the Reception of Western Concepts of Art in Japan during Meiji-Period (1868-1912)

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Vienna World Fair 1873



奈良の薬師寺

久松潜 Hisamatsu Sen'ichi

“*The Vocabulary of Japanese Aesthetics*”

(Tokyo: Center for East Asian Culture Studies, 1963), p. 9.

時代 <i>Period</i>	滑稽 <i>Humor</i>	壮美 <i>Sublimity</i>	優美 <i>Elegance</i>
古代 Antiquity	直 <i>choku</i> (uprightness)	明 <i>mei</i> (brightness)	清 <i>sei</i> (purity)
中古代 Middle Antiquity	可笑し <i>okashi</i> (comic)	丈高し <i>taketakashi</i> (sublimity)	哀れ <i>aware</i> (sensitivity)
中世 Medieval	無心 <i>mushin</i> (witty)	幽玄 <i>yûgen</i> (profundity)	有心 <i>ushin</i> (discriminating)
前近代 Pre-modern/Early modern	滑稽 <i>kokkei</i> (comic)	寂、軽み <i>sabi, karumi</i> (tranquility, lightness)	粹、通、粋 <i>sui, tsû, iki</i> (knowing, connoisseurship, chic)
近代 Modern	-	写実 <i>shajitsu</i> (realism)	ロマン <i>roman</i> (romanticism)

西周 **Nishi Amane** (1829-1897)

百一新論 *Hyakuichi Shinron*

“The new Theory of the Hundred and One”, 1867.

百学連関 *Hyakugaku Renkan*

“Encyclopedea”, 1870.

美妙学説 *Bimyô Gakusetsu*

“Theory of Aesthetics”, 1907.



“When, in the latter half of the last century, Japan came into contact with us and took over our advances with admirable effort and speed, our culture was already in decline, even though on the surface it was advancing and conquering the entire earth. But in contrast to the Russians of the nineteenth century, at that time the Japanese did not oppose themselves critically to us; instead they first of all took over naively and without critique, everything that filled our best minds with dread.... Japan came to know us only after it was too late, after we ourselves had lost faith in our civilization and the best we had to offer was a self-critique of which Japan took no notice.”

(Löwith 1983, 533–4)

Ernest Francisco Fenollosa (1853-1908)

アーネスト・フランシスコ・フェノロサ

美術新説 *Bijutsu Shinsetsu*

“The True Conception of the Fine Arts”, 1879.

“*Epochs of Chinese and Japanese Art*”, 1912.

“*Noh or Accomplishment: A Study of the Classical Stage in Japan*”, 1917.





Shimomura Kanzan: *Diogenes*, 1903. Ink and Color on silk, 30 x 72 cm. British Museum, London

Raphael von Koeber (1848-1923)

ラファエル・フォン・ケーベル

“Schopenhauers Erlösunglehre”, 1881.

“Die Philosophie Arthur Schopenhauers”, 1888.



„I demand absolute freedom in the art world and therefore invest an infinite authority in the artist's personality. I would like to consider an artist as a unique individual in every sense (...). I would not criticise a painter for painting a green sun, for it is possible that I myself might see it that way. One must always appreciate a painting as a whole, not just a part of it, such as a green sun.“

Takamura Kôtarô, *Midori iro no taiyô*. Subaru, 1910 (2).

