

蘇文惠

東洋想像：中村不折的中國故事畫

Stephanie Su

Imagining the Orient: Nakamura Fusetsu's Chinese Subject Painting

本論文檢視二十世紀初日本文化的中國想像，以當時最具聲望的畫家之一，中村不折的中國故事畫作品為例。中村不折於 1901~1904 年間留學法國，歸國後 1907 年開始至 1934 年之間持續以中國故事為題材創作大型油畫，並展示於官方展覽會。目前學者都將這批作品稱為「中國歷史畫」，但事實上中村不折在文章中從未用過這個詞，而是使用「東洋題材」一詞稱之，並在自傳中寫道他的創作是為了發揮日本人的長處。本文所關心的問題是：如果這些畫不是「歷史畫」，那麼我們應該如何看待這些畫？此外為什麼創作中國故事畫能展現他的日本人身份認同？本文將以他在 1907 年初次在官展展示的兩件作品為中心展開討論。一件作品為「建國創業」，題材取自日本最古老的史書《古事記》，而另一件作品為「白頭翁」，以唐代詩人劉希夷的七言詩〈代悲白頭翁〉為背景。本文藉由這兩件作品討論在日本現代美術發展中，中國文化扮演什麼樣的角色，以及檢視中村不折的繪畫與「東洋」概念之間的關係。

This paper examines the politics of refashioning the past in early twentieth century Japanese art through a case study of Nakamura Fusetsu (1866-1943). During the modern period of nation-building and self-redefinition, the visual representation of “China” as an idealized cultural entity became contested terrain for Japanese painters, who gave form to their cultural assumptions and artistic ambitions. From 1901~1904, Fusetsu studied academic painting in France, and from 1907 to 1934, his submission for official exhibitions consistently included Chinese subjects based on that genre. The current scholarship categorized this body of works as “Chinese history painting;” however, Fusetsu himself in fact never used this term, instead, describing them as “Oriental subject” (*tōyō daizai*) paintings. Fusetsu’s characterization is worthy of notice. If they were not “history painting,” what were they and what should we call them? In addition, he articulated in his biography that his motivation for these works was to demonstrate the merits of the Japanese people. How could painting Chinese subjects manifest his cultural identity? This paper focuses on the first two paintings he created for official exhibitions in 1907. One is *The Founding of the Nation*, a work inspired by Japan’s most ancient historical text, *Kojiki* (712). The other one is *The Grey Haired Man*, based on the Tang dynasty poet Liu Xiyi’s poem. By closely examining these two works within larger social-political contexts, this paper asks what role Chinese culture played in the development of modern Japanese art and what was the relationship between Fusetsu’s painting and the notion of “*tōyō*.”