

narily capable staff has proved capable of fulfilling the tasks.

I took charge of the “Overseas” promotion office. This work is not of the sort that can be fulfilled by Nichibunken alone. I felt keenly the necessity to continually update the network in various parts of the world for best utilization of documents and human resources. Our collaboration with the city of Hirado, for instance, has produced a migration and cultural exchange program based on its history of 500 years. We reported on the results of the program at the 2017 meeting in Lisbon of the European Association for Japanese Studies and the XXII Congress in Macau of the International Comparative Literature Association, and saw the possibility for achieving a new breakthrough in the conventions of global Japanese studies. The experience brought into clear focus the increasing importance of interactive and cross-cultural networks of academic cooperation and systems for interdisciplinary study in order to carry out further objectives of research.

In view of the likely further tightening of the government fiscal situation, how should we achieve those objectives? First, we need to organize team research meetings on line that will utilize the advances of the Internet as well as the resources Nichibunken has accumulated over the last three decades. This will allow both cost reduction and enhanced international cooperation. Second, an active policy should be adopted to place Nichibunken-hired researchers from overseas at the core of team research. Nichibunken’s team research projects as a whole should be first and foremost international. Third, we propose that, as a springboard for team research reforms, a consortium be formed for multifaceted exchange between global Japanese studies institutes in Japan and networks of researchers of Japanese studies overseas, as well as for international organizational consolidation. The prospect for the future rests upon whether we can propose feasible plans that, combining several sources of funding (including competitive funds) and involving overseas research and educational institutes, will lead to [the next] six-year mid-term plan. Nichibunken’s future will be determined by whether we, while watching Hong Kong, Zhuhai, Macau, and Singapore and with a view to the year 2050, will be able to present a bright multinational intellectual outlook of “Maritime Asia” through Trans-Pacific academic migration networks—this we should do instead of only following in the path of government-issued administrative guidance.

の発達を活用する virtual研究会の募集と運営。経費節減と国際的な協働を一挙に実現する方策である。ふたつには海外から雇用する客員研究員を共同研究の中核に位置付ける積極策。日文研の共同研究は、おしなべて「国際」を旨とするのが当然だろう。3つめに、共同研究刷新の足場として、国内の国際日本研究諸機関と国外の日本研究者網との多角的な交流のconsortium運営基盤への脱皮と国際的統廃合。競争資金を含む複数財源を組み合わせ、海外の研究機関や教育施設をも巻き込みつつ、次期中期6年計画に先鞭をつける企画を提唱できるか否かが、将来の明暗を分かち。香港や珠海、澳門や新嘉坡にも目配せしつつ、行政指導の後追いではなく、2050年を視野に、「海洋アジア」の多国籍的知的展望を、環太平洋に広がる学術移民交易網によって実現できるか否かが、日文研の将来を決することだろう。



Panel discussion at ICLA meeting, titled “Marine Vessels and Roads as the Socializing Vehicle: Experiences Enroute, Transnational Encounters and Exchanges” (University of Macau, July 31, 2019).

ICLA (国際比較文学会) でのパネルディスカッション (マカオ大学、2019年7月31日)

Message

メッセージ

## The Donation of a Box of Japanese Kite Paintings

Cecile LALY (Lecturer, Musashi University/Former JSPS Research Fellow)

During my stay at Nichibunken as a JSPS Fellow, not only was I granted the opportunity to give talks to both academic and general audiences, I was also able to work on my research project in which I undertook a photography project in collaboration with the

## 「日本の凧絵」一箱の寄贈

セシル・ラリ (武蔵大学講師/元日本学術振興会研究員)

外来研究員として日文研に滞在中は、研究者および一般の方々に向けて自分の研究成果について話をする機会を得ると同時に、個人研究プロジェクトの一環として、パリを拠点に活躍している写

Paris-based Japanese photographer Kiyoshi Mami. The successful completion of this project led to the organization of exhibitions both in France and Japan. At one of the exhibitions held in Kyoto, at which I was giving a talk, I had the good fortune to meet with Hayashi Naoteru, a collector of Japanese kites who travelled from Shizuoka for that very exhibition. Although he was forty years old when we met, he is thought of as one of the young custodians of the knowledge held by the community of Japanese kite amateurs. He was introduced to me by Kimura Kaoru, another important collector based in Osaka, who was featured in my photography project, and whose kites and ukiyo-e collection were deposited in the Osaka History Museum a few years ago.

During our interactions, Hayashi explained that he had produced a limited edition of twenty wooden boxes, each filled with forty-five kite paintings that he had collected over two decades. Passionate about Japanese kites from a young age, he came up with this idea while he was still a high-school student, and spent the next twenty years of his life completing the project. It took him a long time to gather the paintings, and as a consequence, although the boxes have been completed, some of the artists, whose works were collected, have already passed away. Were it not for him, some of these works may have not been preserved and so, these refined boxes, created by Hayashi, are the only collections of kite paintings made during the Heisei era. They are therefore unique and important objects for the preservation of the history of Japanese kites. Indeed, when we met, Hayashi told me that the purpose of his project was to someday deposit the boxes in institutions that would protect this disappearing craft and the knowledge that was inherited with it. He asked me for advice on where to deposit them and as I knew that the Nichibunken Library collection is not limited to books but is also open to keeping scrolls and ukiyo-e, I checked with my counterpart, Professor Inaga Shigemitsu, to ask if the Nichibunken library would be a good place for such a rare collection of hand-made kite paintings.

It is and as such, I am pleased to announce that in August 2019, the wooden box “Japanese Kite Paintings” no. 3 (limited edition of twenty) entered the Nichibunken library.

真家の清真美さんとの協同による写真プロジェクトにも取り組むことができました。このプロジェクトは豊かな実を結び、フランスと日本の両方で、日本の凧絵の展覧会が開催されることにつながりました。京都での展覧会で講演した際には、静岡から展覧会を観るために来ておられた和凧の収集家、林直輝さんと出会うという幸運にも恵まれました。林さんは当時40歳でしたが、和凧の愛好家の世界で育まれてきた知識を受け継ぐ若い世代の一人と見なされています。林さんを私に紹介してくれたのは、私の写真プロジェクトで取り上げた木村薫さんでした。大阪にお住まいの木村さんも、和凧収集家としてよく知られた方で、数年前に和凧と浮世絵のコレクションを大阪歴史博物館に寄贈されています。

林さんとのやりとりの中では、林さんが20年かけて収集した和凧絵を木箱1箱に45枚ずつ収めたものを、20箱限定で製作した旨を伺いました。林さんは若い頃から和凧に魅せられ、まだ高校生のときにこのアイデアを思いついて、爾後20年をかけて夢を実現したとのこと。収集には多くの時間がかかり、プロジェクトが完成したときには、集めた凧絵の作者の何名かはすでに亡くなられていたとか。林さんがいなければ、作品のいくつかは永久に失われていたかもしれない。そう思うと、林さんが仕上げた凧絵の箱は、平成時代に制作された凧絵の唯一のコレクションであり、和凧の歴史の保存という観点から、特筆すべき重要なものであることがわかります。実際に林さんも、自分のプロジェクトの目的は、この消えかけている技と、それとともに伝えられてきた知識を保護してくれる機関にいつかこれらの箱を寄贈することだと話してくれました。そしてそれらの箱をどこへ託したらいいか、何かよい考えはないかとアドバイスを求められました。私は、日文研図書館が書籍に限らず、絵巻物や浮世絵もコレクションとして受け入れていることを思い出し、私の受入教員である稲賀繁美教授に、たぐいまれな手描きの凧絵を保存するのに適した場所かどうか相談してみました。

果たして答えは「適している」でした。かくして、木箱入り「日本の凧絵」第3号（限定20箱のうち）が、2019年8月、めでたく日文研図書館に入ったことをご報告いたします。



Box of Japanese Kite Paintings composed by Hayashi Naoteru.  
林直輝編、箱入り「日本の凧絵」