

Interpreting Beauty and Shari (Bones) by Kanzan Shimomura -With the clues from the pattern of Ko-hone* and Basho**

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This paper explores who this beautiful woman is from the pattern of the beauties' clothes in *Beauty and Shari* by Kanzan Shimomura.

It is said that the pattern of Ko-hone for kosode (kimono with short sleeves) had been born from the refrain from the family crest of the Tokugawa Shogunate during the Edo period, but it was favored by various women. Ko-hone is an aquatic plant and has been used as food, and its root have been used as a folk medicine for hemostasis and women's medicine.

The medieval ikebana (Japanese flower arrangement) book states that Ko-hone is a flower used for subduing demons or eliminating enemies and is forbidden for celebrations. It was also called "Onna-gokoro (a woman's emotion)" as another name.

On the other hand, the pattern of Basho on the obi (broad sash for kimono) is a pattern that was very popular in the early modern period. Basho came to Japan when Buddhism was introduced, and handed down as a metaphor for impermanence in Buddhism. In the Noh song, Basho, Basho's spirit appears as a woman and wishes for a Buddhahood. Basho had the meaning of impermanence, ghost, and beauty.

From the meaning of the patterns above, the author considers this beautiful woman to be *Rokujo-Miyasudokoro* (Lady Rokujo), who appears in *Genji Monogatari* (The Tale of Genji) or the Noh play, *Aoi no Ue* (Lady Aoi). *Rokujo-Miyasudokoro* who lost Genji's love felt miserable from the car dispute with the servants of *Aoi no Ue*, Genji's wife, and became *ikiryo* (a living wraith) from jealousy and cursed the pregnant *Aoi no Ue*. That caused *Aoi no Ue* to die after giving birth. Besides, *Rokujo-Miyasudokoro* became *shiryō* (spirit of a dead person) to curse even after her own death.

This painting depicts the *ikiryo* and *shiryō* of *Rokujo-Miyasudokoro*.

* Ko-hone: *Nuphar japonica*, literally means "river bone"

** Basho: leaves of Japanese banana plant

"Society and Art" - A Review of the Discourse on Decorative and Applied Arts in the 1910s-1930s -

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The decorative and applied arts in France in the 1910s - 1930s have not been clearly positioned in the discourse of modernism as a whole, with the exception of one person, Le Corbusier. This essay clarifies the reasons for this and l' Art Social (Social Art), originated with William Morris, attracted attention in France from the mid-19th century onward, especially among neo-impressionist artists amid the rise of anarchism and socialist movements. Francis Jourdain, who sympathized with these ideas from the early stages of his activities, proposed rational and economical forms of modernity for workers such as "Meubles Interchangeables" (reconfigurable furniture) through the Communist Party newspaper, *Humanité*, and explored the role of art in society. Union des artistes modernes (UAM) (The French Union of Modern Artists), founded in 1929 and Jourdain participated as well, was the first movement in France to pursue a modern form with an eye to contemporary society. Similarly, while the Bauhaus, accompanied the society of its time, was incorporated into the discourse of modernism, the UAM was excluded, probably due to the lingering French opulence and the time delay. In the 30s when the UAM was active, European modernism was already considered to be in retreat. However, from the perspective of l'Art Social, we believe that there is a continuity across history, regions and even national boundaries, and that this makes it possible to weave a new discourse of modernity.