

Bulletin of the Niigata Bandaijima Art Museum, 2(2007)

Summary

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An Empty Alteration: Comparison of Ishii Hakutei's War Record Painting "Flagship Izumo" with its Esquisse Painting

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This article focuses on the comparison of Ishii Hakutei's war record painting Flagship Izumo and its esquisse painting. Between the esquisse and the completed work, a strange alteration can be seen. In the esquisse, we can see a flagship which quietly floats on the harbor in Shanghai with no sign of war. However, in the completed work the flagship is put into a battle condition; shellfire and smoke from an artillery attack are added to it.

Ishii Hakutei went to Shanghai to gather information at the request of the Department of the Navy and made the esquisse. After returning home, he painted the war record painting based of the esquisse. Shanghai was then in a state of peace, not war. Ishii painted an imaginary battle on the canvas, in effect an empty alteration.

During the war period of the Showa era many painters were made to paint war record paintings at.the request of the Department of the Army or the Navy without ever having actually seen a battle scene. The alteration between Ishii Hakuteis war record painting and its esquisse tells this story.

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Some Problems on Khludov Psalter (State Historical Museum, Moscow, Cod. gr. 129d)

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Khludov Psalter (State Historical Museum, Moscow, Cod. gr. 129d) is one of the oldest

marginal Byzantine Psalters in existence. Its historical importance and iconographical interest have attracted many great Byzantinists from the latter half of the 19th century such as Fl. Buslaev, N.P. Kondakov, A. Grabar, and S. Dufrenne, provoking many controversies about its date and location of creation.

In the former part of the article, the author references previous studies to criticize the recent tendency of study on Byzantine manuscript illustrations (L. Brubaker, 1989; K. Corrigan, 1992), in which the illustrations are considered a mere "sign" to provoke devotion of 9th century contemporaries. From the view point of taking account of studies of artistic and stylistic characteristics, the author, reviewing Shchepkina's study (M.V. Shchepkina, 1977), points out that the creator of Khludov Psalter, through the previously mentioned method of juxtaposition, skillfully used marginal space to distribute each illustration in a gentle and complementary relationship. As for the problem of retouching, which is mentioned to have been done in the 14th century, the author reads it as logical matter and recognizes a positive meaning, for the essential characteristic of the illustrations is highly exegetic and to be added or altered if necessary.

The latter part of the article is devoted to a study on illustrations of Ode (Canticum) that is usually added as an appendix to Psalters. Reviewing antecedent studies on Ode illustrations of Byzantine Psalters (S. der Nersessian, 1970; K. Weitzmann, 1976; Ch. Walter, 1990), the author points out that the creator of Khludov Psalter altered the former iconographical tradition deliberately, and created a new representation that is appropriate for Ode illustration. But, contrary to illustrations of 10th century aristocratic Psalters or 11th century marginal Psalter's Ode illustration in which the decisive "Prayer Theme" is included, the method of alternation of Khludov Psalter is highly suggestive and symbolical. By researching how Ode is read and sung by the Byzantines as well as observing the illustrations in detail, the author demonstrates that such suggestive and symbolical representations have a contemporary theological background, and points out the illustration of Khludov Psalter represents prayers to God in a highly sophisticated method.