From Kyōdo-Shumi (Local Taste) to Minzoku-geijutsu (Folk Art): Research Note on Takeuchi Katsutarō

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This paper examines the process of how Takeuchi Katsutarō, a poet, initiated to construct the theoretical framework for the Folklore Study of Art, and so doing, it also provides a foundation for discussing the characteristics of his theory. This paper specifically focuses on how Takeuchi came to establish the Folklore Study of Art, by analyzing the process in which he contributed number of articles in two periodicals, Kyōdo-Shumi (Local Taste) and Minzoku-Geijutsu (Folk Art).

Along with the analysis of Takeuchi's interest in folk art, this paper also argues the problem of the history of Folklore study. Writing the history of Folklore Study that this paper proposes are not limited to historicizing what have been argued within the field of Folklore Study. Instead, this paper defines writing the history of Folklore Study as description of pervasive issues such as ‘folk’, ‘locality’, ‘folk art’ outside the field of Folklore study, with clarifying their historical contexts.

His hometown, Kyoto, was a ruined place for Takeuchi, as he had difficulty in his life in Kyoto. However, he began to confront with his hometown, by making poems, launching a study group for the ancient times, and contributing to Kyōdo-Shumi (Local Taste). The year of 1928 was a turning point for Takeuchi: It was 1928 that He went to France to study and began to contribute articles to Minzoku-Geijutsu (Folk Art). Takeuchi became a regular contributor of Minzoku-Geijutsu (Folk Art), since then. While studying in France, he realized the link between everyday life and art, tradition and national characteristics, and recognized his interests in those issues were in the links of disciplines. Takeuchi was then affirmed that there was a need for Dozoku-gaku, a study for Locality. Takeuchi regarded an academic study as a means of searching for methodology, and in this light, he became aware that his interests in ‘folk’ and ‘locality’ as issues of philosophy of art was increasing. As a result, Takeuchi eventually left Minzoku-Geijutsu (Folk Art). While Minzoku-Geijutsu (Folk Art) had a potential for providing a platform for wide range of participants, such as creators like Takeuchi himself, it also had its limit not to attract those who aims to establish philosophy of art, like Takeuchi.

Key words: Hometown/ Locality, Kyōdo-Shumi (Local Taste), Minzoku-Geijutsu (Folk Art), study abroad, creator