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THE CURIOUS CASE OF THE CAMEL IN MODERN JAPAN

(DE)COLONIALISM, ORIENTALISM,
AND IMAGINING ASIA

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Fig. 3.11 Souvenir postcards from Izu Ōshima showing camels with caretakers dressed in Turkish style, 1930s. © *Ōshima-machi kyōdo shiryōkan* 大島町郷土資料館 [Ōshima Folk Museum]

Fig. 3.12 Modern day tourist on a camel ride at Tottori Sand Dunes (*Tottori sakyū* 鳥取砂丘) © Wikimedia Commons

Fig. 3.13 Sakurai Ichirō 櫻井一郎 (1893–1928). From the series *Tairiku no fūzoku* 大陸の風俗 [Customs of the great lands], *Rakuda fuzoku* 駱駝風俗 [Camel manners] *Manmon*

ingahō 滿蒙印画報 [The Manchu-Mongol monthly of printed images], no. 3, October 1924 (Taishō 13)

Fig. 3.14 Sakurai Ichirō 櫻井一郎 (1893–1928). From the series *Tairiku no fūzoku* 大陸の風俗 [Customs of the great lands], *Rakudatai* 駱駝隊 [A camel military unit], “Manchurian Landscape,” *Manmon ingahō* 滿蒙印画報 [The Manchu-Mongol monthly of printed images], no. 8, March 1925 (Taishō 14)

Fig. 3.15 Anonymous photographer, n.d., *Tōshi aqaru kokugun* 闘志揚る国軍 [The national army in rising fighting spirits]. A line of military camels, pulling guns and military loads, in Xingan District, Mongolia (today: Heilongjiang province, Northeast China).

Fig. 3.16 Kawase Takahiro 川瀬尊弘, *Rakudatai* 駱駝隊 [A camel military unit], Dec. 1941. *Daiikkai tōroku manshūkuo shashinshū* 第一回登録滿洲國写真集 [First record of Manchuria photographic collection] *Manshū no kōtsū* 滿洲の交通 [Transportation of Manchuria] © National Archives of Japan

Fig. 3.17 Front page of *Manshu Graph*. The writing on the side states: *Seisen he kyokoku itchinokarada atari* 聖戦へ學国一致の體當り [“The nation is united, a hurtling body towards the holy war”]. Vol. 10, no. 12 (23 May 1942) © National Diet Library

Fig. 3.18 Kawabata Ryūshi 川端龍子 (1885–1966). *Minamoto Yoshitsune (jingisukan)* 源義経 (ジンギスカン) [Minamoto Yoshitsune (Genghis Khan)], 1938. From the series *Tairiku Saku* 大陸策 [Taking the mainland]. Mineral pigments on paper, 243 x 728 cm. © Ryūshi Memorial Hall, Ōta Ward, Tokyo

Fig. 3.19 Yasuda Yukihiko 安田靉彦 (1884–1978). *Yoshitsune sanchaku* 義経参着 [The arrival of Yoshitsune] (left panel) and *Kisegawa no jin* 黄瀬川の陣 [Camp at Kisegawa], 1941–42. Ink and color on paper, 166.8 x 370.8 cm. (each panel) © Courtesy Yasuda Yukio (安田由紀夫). Collection of the National Museum of Modern Art, Tokyo/DNPartcom

Fig. 3.20 Maruki Iri 丸木位里 (1901–1995). *Camels*, 1938 (Shōwa 13). Watercolor on paper, mounted over a two-wing screen 171 x 183 cm. © Hiroshima Prefectural Museum

Fig. 3.21 Photographer unknown. Visitors to the 10th *Seiryūsha Exhibition* with Ryūshi’s *Yoshitsune/Genghis Khan* on display in the background. *Daijūkaiseiryūshaten* 第十回青龍社展 [10th Seiryūsha Exhibition], 1–28 September 1938 © Ryūshi Memorial Hall, Ōta Ward, Tokyo

Fig. 3.22 Fukazawa Shōzō 深澤省三 (1899–1992). *Mōko gunmin kyōwa no zu* 蒙古軍民協和之図 [Harmonious collaboration of the army and the Mongolian people]. Oil on canvas, 1941. *Chokakō Taikemonni otachino Kitashirakawa Nagahisa Ōdenka* 张家口大境門にお立ちの北白川永久王殿下 [Prince Kitashirakawa Nagahisa-O standing in front of the Dajingmen Gate near Zhangjiakou] Appeared in *Seisen bijutsu daishū* 聖戦美術第二集 [The Art of the Holy War, No. 2 exhibition catalogue], Shōwa 17 (1942) © Donation of Kitashirakawa family, collection of Yūshūkan Museum, Yasukuni Shrine, Tokyo © Photograph by the author

Fig. 3.23 Photographer unknown. Prince Kitashirakawa in Mongolia during the war, 24 August 1940

Fig. 3.24 Photographer unknown. Prince Kitashirakawa practicing military equestrian skills, Nikkō Tōshōgū 日光東照宮 [Tōshōgū Shrine, Nikkō], April 1931

Fig. 3.25 Photographer unknown. Prince Kitashirakawa practicing flight, 1 August–8 October 1938

CHAPTER 4

Fig. 4.1 Yoshida Hiroshi 吉田博 (1876–1950). *Afuganisutan no kyaraban* アフガニスタンのキャラバン [Caravan from Afghanistan], 1932 (Shōwa 7). Woodblock print, ink and color on paper, 28.7 x 39.7 cm. © Museum of Fine Arts, Boston. Gift of L. Aaron Lebowich 50.3240

Fig. 4.2 Yoshida Hiroshi 吉田博 (1876–1950). *Afuganisutan no kyaraban tsukiyo* アフガニスタンのキャラバン月夜 [Caravan from Afghanistan on a Moonlit Night] 1932 (Shōwa 7). Woodblock print, ink and color on paper, 27.5 x 39.2 cm. © Museum of Fine Arts, Boston. Gift of L. Aaron Lebowich 50.2939

Fig. 4.3 Yoshida Hiroshi 吉田博 (1876–1950). *Sufinkusu* スフィンクス [Sphinx], 1925 (Taishō 14). Woodblock print, ink and color on paper, 27.5 x 40 cm. © Museum of Fine Arts, Boston. Gift of L. Aaron Lebowich 50.3249

Fig. 4.4 Yoshida Hiroshi 吉田博 (1876–1950). *Sufinkusu-yoru* スフィンクス-夜 [Sphinx-Night], 1925 (Taishō 14). Woodblock print, ink and color on paper, 28.3 x 40.8 cm. © Museum of Fine Arts, Boston. Gift of L. Aaron Lebowich 50.3250

Fig. 4.5 Hirayama Ikuo 平山都夫 (1930–2009). *Shiria sabaku no yūbe* シリア砂漠の夕 [Twilight in the Syrian Desert], 1973. Enogu color on paper, 72.5 x 100 cm. © Hirayama Ikuo Museum of Art, Onomichi-shi, Hiroshima

Fig. 4.6 Hirayama Ikuo 平山都夫 (1930–2009). *Shichū no michi tenkū* 絲綢之路天空 [Empty skies over the Silk Road], 1982. Enogu color on paper, 171 x 363 cm. © Hirayama Ikuo Museum of Art, Onomichi-shi, Hiroshima

Fig. 4.7 Hirayama Ikuo 平山郁夫 (1930–2009). Sketchbook, July 1971. Hirayama Studio, Kamakura © Photo by the author

Fig. 4.8 Hirayama Ikuo 平山郁夫 (1930–2009). *Parumira iseki wo iku* パルミラ遺跡を行く [Night walk on the Palmira Silk Road], 2006. Enogu color on paper, 183 x 362 cm. Ikuo Hirayama Silk Road Museum

Fig. 4.9 Hirayama Ikuo 平山郁夫 (1930–2009). *Heiwa no kyaraban nishi (tsuki)* 平和のキャラバン西(月) [Caravan of peace west (moon)], 1985. Ceramic tiles mural, 480 x 600 cm. Hiroshima Peace Memorial Museum, first floor of the International Conference Centre. Made according to a painting of the same title, the Hirayama Ikuo Silk Road Museum, Hokuto City, Yamanashi Prefecture

Fig. 4.10 Hirayama Ikuo 平山郁夫 (1930–2009). *Heiwa no kyaraban higashi (tayo)* 平和のキャラバン東(太陽), [Caravan of peace east (sun)], 1985. Ceramic tiles mural, 480X600cm. Hiroshima Peace Memorial Museum, first floor of East Building. Made according to a painting of the same title, Hirayama Ikuo Silk Road Museum, Hokuto City, Yamanashi Prefecture

Fig. 4.11 Four sketches from Hirayama Ikuo's notebook: Book 0102/131 (Jordan and Syria), and Book 0110/212 (India, Rajastan). © Hirayama Ikuo Studio, Kamakura. Photographs by the author

Fig. 4.12 Noguchi Rika 野口里佳 (b. 1971) *In the Desert* #2, Sharjah (UAE), 2007. C-print, 90 x 90 cm. © Noguchi Rika. Courtesy Taka Ishii Gallery, Tokyo

Fig. 4.13 Noguchi Rika 野口里佳 (b. 1971) *In the Desert* #9, Sharjah (UAE), 2007. C-print, 90 x 90 cm. © Noguchi Rika. Courtesy Taka Ishii Gallery, Tokyo

Fig. 4.14 Noguchi Rika 野口里佳 (b. 1971) *In the Desert* #6, Sharjah (UAE), 2007. C-print, 90 x 90 cm. © Noguchi Rika. Courtesy Taka Ishii Gallery, Tokyo

Fig. 4.15 Noguchi Rika 野口里佳 (b. 1971) *In the Desert* #10, Sharjah (UAE), 2007. C-print, 90 x 90 cm. © Noguchi Rika. Courtesy Taka Ishii Gallery, Tokyo

CONCLUSION

Fig. 5.1 A Dromedary camel and a Bactrian camel at a Japanese tourist site, *Tottori sakyū* 鳥取砂丘 [Tottori Dunes] © Wikimedia Commons