



## *Utsusu*—To Transfer-Mirror

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## Translator's Introduction

Nakai Masakazu's essay 「うつす」 (“*Utsusu*”) was first published in July of 1932 in volume 4 of the journal *Koga* (『光画』, Photography), which was one of the focal points of the *Shinkō Shashin* (New Photography) movement in Japan in the early 1930s that had been influenced by Germany's *Neue Sachlichkeit* (New Objectivity) and Surrealism. Its objective was to develop photography as a new and unique art form that could give aesthetic expression to the ethos of modernism by exploiting the creative potential of the mechanistic nature of the camera and its lens.

Although this essay is short, it is a dense text that provides a snapshot of Nakai's philosophy as it was developed in the early 1930s. One finds echoes of his most important works written between 1927 and 1937, during which time Nakai was developing a theory of collective thinking and action (what he would call after the war the “salon of the soul”<sup>1</sup> as a space for reflection and questioning) and, by extension, of collective resistance against the rise of Japanese fascism, on the one hand, and capitalism, on the other: “On the Preface to Kant's Third Critique” (1927), “The Contribution of the Concept of Function to Aesthetics” (1930), “The Aesthetics of *Neue Sachlichkeit*” (1932), “Katagi” (1932), “The Problem of Mediation in Art” (1947) which was originally given as a lecture at the Kyoto Philosophical Society in November 1932, and “The Logic of the Committee” (1936).

For Nakai, expression and perception are displaced from a substantial notion of the independent individual consciousness and situated, and even embodied, in a collective structure that includes the body and nature, but also the lens of the camera and other machines as extensions of the func-

1. NMZ 4: 152.

tion of the body and nature. The move from individual consciousness to an embodied collective consciousness, from the modern “culture of individualism” to the arising “culture of collectivism,”<sup>2</sup> had thrown aesthetics, which had long been founded on the creative genius of an individual author, into crisis. Whereas many bemoaned the end of art in the age of mechanical reproduction, Nakai embraced the poetic force of technology and the beauty of the machine.<sup>3</sup> Following Kant and Cassirer,<sup>4</sup> he understood technology as a dialectical mediation between the human and nature. Nakai’s philosophy thus sought to establish the framework for a new aesthetics of modernism, an aesthetics that embodied “the collective... will to see” in the lens of the camera, in the originary phenomena of the creative activity (働き) of art as *poiesis* and *techné*, that is at work (働く) in the artwork.

Nakai Masakazu (1900–1952) was a philosopher associated with the Kyoto School, a critic and public intellectual, a social activist, and a librarian. At the age of 18, he left the monastery where he had been studying Pure Land Buddhism to study philosophy at Kyoto Imperial University. He graduated in 1925 and continued his graduate studies in aesthetics with Yasukazu Fukada (1878–1928), who at that time was translating Kant’s *Critique of Judgement*. Nakai would be the editor of four important journals in the early 1930s. As a graduate student at Kyoto University, he was the associate editor of *Tetsugaku kenkyū* (Journal of Philosophical Studies) in which the principal members of the Kyoto School published many of their seminal works. With his fellow graduate students (Miki Kiyoshi, Tosaka Jun, Watsuji Tetsurō, Nishitani Keiji, and Kōsaka Masaaki), Nakai attended the lectures of Nishida Kitarō, Tanabe Hajime, and Kuki Shūzō. In 1930, Nakai

2. 「現代美学の危機と映画理論」 [The Crisis of Modern Aesthetics and Film Theory], NMZ 3: 193.

3. Cf. 「機械美の構造」 [The Structure of Mechanical Beauty], NMZ 3: 239–55.

4. In his 1927 article 「カント第三批序文前稿について」 [On the Preface to Kant’s Third Critique] (NMZ 1: 277–304), Nakai compares the two versions of the Preface to Kant’s *Critique of Judgement*. In the first version, Kant situates “technology” as the intermediary between theory (the first critique, knowledge) and practice (the second critique, action). Technology is a dialectical moment, a reflective relation in the production of historical forms by the productive imagination that mediates between theory and practice. Cassirer writes, “there is a technic of nature (*eine Technik der Natur*)” that is the “expression of a creative formative will” (CASSIRER 1981, 296). Nakai develops his understanding of “technology” as a philosophy of the mechanism that dialectically mediates the rationality of nature and the rationality of the human.

participated in launching *Bi hihyō* (Beauty and Criticism), which ended in 1933 and was later reestablished as *Sekai bunka* (World Culture) in 1935. *Sekai bunka*, whose focus was anti-war and anti-fascist, published articles on philosophy, aesthetics, literature, and the arts, as well as short translations of works by Horkheimer, Marcuse, and Benjamin. In 1936, Nakai co-founded the anti-fascist newspaper, *Doyōbi* (Saturday).

Whereas *Bi hihyō* and its more politically orientated successor *Sekai bunka* were attempts by intellectuals to establish a *medium* that could function as the *means* for interdisciplinary research at the intersection of politics and aesthetics, the *Doyōbi* sought to create a *medium* that could function as the *means* of moving beyond the hierarchical dichotomies between intellectuals and everyday people, abstract theory and concrete everyday socio-political concerns, the intelligentsia and the masses. The articles in the *Doyōbi* were mostly anonymous and addressed a wide range of issues of interest to everyday people: culture, fashion, women's issues, entertainment, and so on. The only commonality of the articles was the clear anti-fascist message of the *medium* itself: that is, a *media* that provided the *means* for the masses to voice their own views, resist the encroachments of fascism and its technocratic control, and the growing commodification of every aspect of daily life. In all three journals, we find a "bi-directionality" of communication that forms an "equality" and "dialectical interactivity" between the "sender" and the "receiver." This bi-directionality and equality between diametrically opposing positions of a dichotomy forms the core of Nakai's philosophy. In 1933, Nakai was active in the student protests against the dismissal of Takigawa Yukitoki from the Faculty of Law for his alleged sympathy with Marxist scholarship. And in November of 1937, Nakai and other members of *Doyōbi* were arrested for anti-fascist political activity under the Peace Preservation Law and sentenced to two years in prison. Having lost his position at Kyoto University, Nakai returned home and became the director of the Onomichi City Library. After the war, Nakai was involved in the Hiroshima Culture Movement for Peace and Democracy from 1945 to 1947 and was elected president of the Hiroshima Prefecture Workers Culture Association in 1946. In 1948, he moved to Tokyo to become the first vice director of the National Diet Library and, the next year, its second director and the president of the Japan Library Association. As director of

the National Diet Library, he was instrumental in forming the framework of the library according to his functionalist philosophy. Nakai died in 1952.

Nakai's essay 「うつす」 (“*Utsusu*”) is an experimental work of philosophy that not only sought to contribute to the New Photography movement and the development of a new aesthetic that was expressive of modernism but also attempted to emulate the mechanisms that make the medium of photography and film unique from other art forms such as the modern novel or painting: that is, the lens and montage. In the montage, the film is cut and spliced together so that each image or scene is given a distinct place and momentary presence in the flowing series of images. One schematic space is separated and differentiated from another through the “cut”<sup>5</sup> (カット). The creative power of the montage, for Nakai, stems from the movement from one distinct image to another distinct image forming a flowing “connection without connection,” a connection without a “copula,”<sup>6</sup> that is to say, a movement without the logical synthetic judgment that connects differentiated schematic spaces into a logically coherent continuity, sublating them into the whole of a metanarrative. History, for Nakai, has no grand narrative working itself out in the course of events, no final end that determines once and for all the meaning of history. History is a movement from creative moment to creative moment, and it is not the product of a single actor (God, Reason, author) but of a collective. In language and modern literature, the connection is made through the “is” or “is not” of the copula by which the author links one representation with another. In modern literary works, the author determines the relational connections that form the continuity of the meaning of the text. And in modern art, the “painter threw a personality into the completion of a frame.”<sup>7</sup> In the montage's movement from cut to cut, however, the work of establishing the continuity in the discontinuity is left to the viewers.

We encounter the mechanism of the cut and montage on two levels in “*Utsusu*.” First, the text itself is composed of a series of distinct sections: the *Monogatari* about the King of India who is awakened through *seeing* his

5. 「映画のもつ文法」 [The Grammar of Film], NMZ 3: 207. Cf. also 「カットの文法」 [The Grammar of the Cut], NMZ 3: 67–8.

6. Ibid.

7. 「物理的集团的性格」 [The Character of Physical Collectivity], NMZ 3: 163.

reflection in a mirror; the account of the experience of *hearing* the *sound* of echoes in the mountains; a study of the dictionary meanings of *kata* (かた) as it is expressed in various kanji used for this term; the statement about Heinrich Bessler’s use of the term “*in Stimmung sein*” (being in tune) in his account of music; and the reflection of the bi-directionality of light through the eye and the lens of a camera. The appearance of continuity is just that, an appearance. If one reads carefully, the discontinuity of the text becomes clear. We find a clear example of this in the scene in which Nakai’s consideration of Bessler’s use of the term *in Stimmung sein* appears. It appears as if from nowhere. It is interesting to note that according to the kanji specialist Shirakawa Shizuka, the original meaning of *utsusu* suggested the appearance of some aspect of reality that momentarily surfaces from out of the shadows. While the importance of Nakai’s reference to Bessler and the concept of “*in Stimmung sein*” for other parts of the text can be argued for, Nakai himself has not provided the connection. Like any film editor, he has selected the angles, the shot lengths, and the movement of the camera; spliced the frames together in a moving image of the function of *utsusu*, but he has left it to the reader to determine the continuity of the discontinuity and thus contribute to the defining of *utsusu*.

The essay, therefore, is a type of “montage” of *utsusu* whose “mobile meaning” can never be present because *utsusu* itself is the mechanism of immediate presencing.<sup>8</sup> It can never be seen because it is the movement of immediate seeing itself.<sup>9</sup> This is why Nakai speaks in other texts of a “mediated immediacy.” This brings us to the second way in which the cut and montage function in this text. Nakai exploits the peculiarities of the Japanese language and plays on the differences between the phonetic sound of *utsusu* written in hiragana and a series of written ideograms (kanji) through which the “mobile meaning” of *utsusu* is manifested by the simple fact that each of the kanji 移す, 写す, 映す, 覆す has the same phonetic pronunciation, *utsusu*. The echoing of the phonetic sound *utsusu* throughout the text allows Nakai to connect a series of different distinct ideas: 移す (“to transfer” or “to change”), 写す (“to copy,” “to transcribe,” “to duplicate,” or “to photo-

8. For the importance of うつつ, the problem of mediation and the nature of betweenness in Japanese phenomenology, see TANI 1979 and 2016.

9. 「見ることの意味」 [The Meaning of “Seeing”], NMZ 3: 305.

graph”), 映す (“to reflect” or “to project”), 覆す (“to reverse” or “to overturn”). To preserve this play between the phonetic sound of *utsusu* and the written kanji (移す, 写す, 映す, 覆す), the romaji has been included in the translation.

There is thus a difference between what can be read but not heard, heard but not read, a difference that produces the difference and movement between the phonetic sounds of hiragana and the meanings of kanji that are read, the embodied encounter of speech and the general meanings of words. There are many homophones in Japanese, and it is not uncommon to stop the speaker and write a kanji in the air or on one’s hand to clarify the intended meaning. If one pronounces the concepts through which *utsusu* functions (移す, 写す, 映す, 覆す), one would only hear the echoes of *utsusu*, *utsusu*, *utsusu*, *utsusu* and the precise, distinct meaning or intent of each of these could only be determined by reference to the written kanji—itsself a graph whose meaning can change depending on its location in the text. What these terms have in common, other than their phonetic pronunciation, is that each involves a form of *utsusu*:

As *utsusu* (to transfer-mirror) indicates, the structure of reflection (映す: projection) signifies an “equivalent projection” [等値的射影] such as “transferring” (移す), “reflecting” (映す), and “reversing” (覆す). When something is moved (移動: transferred) from one place to another, and it has a “relational equivalence,” then people say it has been うつした (*utsushita*: transfered-mirrored).

*Utsusu* itself, Nakai says, is not “something that exists”: what exists, what is present, is an A or a B, and they exist only in a dynamic relation to each other, in the endless movement from the one to the other, reflecting and echoing each other, and in this reflecting and echoing transforming each other into what “they” (collectively) “are.” What can be present and given is only an A here or a B there, but not the cut that forms the 間 (*aida*: interval or between) that brings them into being as the two poles of a single relational reality. *Utsusu* can thus only ever be present in the movement of this transferring-mirroring. What is more, *utsusu* leads to the idea of equality or equivalence and thus to the bi-directional projection between A (a receiver) and B (a sender), between B (a receiver) and A (a sender). Strictly speaking, then, *utsusu* cannot be a word or concept that “exists,” or that can be

“expressed” in any language. And as such, therefore, it cannot be translated and thus has been left in the original. Each “moment” or “image” of the “montage” exists according to the “cut” that separates and unites them. The “cut-space” is the distance or space as well as the interval of time “between” (*aida* 間) one distinct element/moment and another distinct element/moment in the montage. “At the heart of *utsusu* lies the problem of continuity and discontinuity. It is continuous in the sense that it has an equivocal relation, but discontinuous in the sense that it is separated into two places.”<sup>10</sup> Seeing itself must be a continuity of discontinuities. Nakai would seem to root this idea of a continuity of discontinuities of *utsusu* in Cassirer and Cohen, in the “dynamic ‘meaning of continuous disconnection’”<sup>11</sup> (切斷を連続する意味) that operates in the symbolic function. The symbolic function is the “medium” for the “mechanical continuity, that is, the disconnection of space-time, as an equivalent relation of time.”<sup>12</sup>

*Utsusu* is neither simply active nor passive, but both at once: as a middle voice, it moves in both directions, actively projecting and passively mirroring; as the movement from A to B, from B to A, from one cut to another, the movement of *utsusu* stands beyond the dichotomy of the polarity it mediates, beyond the metaphysical duality of a subject that acts and an object that is acted upon. “The meaning of this shift between the two directions is, in essence, the meaning of montage. This convertibility in the direction from having been thrown (投げられる: *geworfen*) to throwing (投げると: *entwerfen*) is the secret of the mechanism (機構) of montage.” The bi-directionality of *utsusu* assures the equivalent projection or movement between the receiver and the sender.

Having considered the various meanings of the word *kata* in Japanese, Nakai concludes:

Each of these meanings designates an equivalent projection (等値的射影) between the model (*kata* 型: type, style, pattern) and the “original existence” (原存在) that is copied (*utsusareru* 写される), transferred (*utsusareru* 移され

10. Ibid.

11. 「芸術における媒介の問題」 [The Problem of Mediation in the Art], NMZ 2: 118.

12. 「立場では感情は、力学的な連続の原理、すなわち時間空間の切斷を充たす媒介としてあると共に、また範時間の等値的関連として、その意味の《象徴》として現われてくるのである」(Ibid., NMZ 2: 119).



る), and reversed (*utsusareru* 覆される). It must be noted that within everything that is called form (形式) or style (様式), there exists such a *kata* (かた) as well as the phenomenon of *utsusu* as the mechanism (機構) of their construction (築き上げる).

Thus, every visual phenomenon, what is called the *katachi* (形), is formed in and through an equivalent projection (等値的射影), that is, a mathematical mapping between a relational pattern of the *kata* (型) and an original existence (原存在); and the mechanism of this equivalent projection is *utsusu*.

The reader familiar with the work of Ernst Cassirer and Martin Heidegger will no doubt recognize their presence in Nakai's text here. In "The Structure of Mechanical Beauty" (1930) and "The Contribution of the Concept of Function to Aesthetics" (1930), Nakai takes up Cassirer's critique of metaphysics as well as his concept of "function" as the mechanism of a perpetual transformation that differentiates and relates elements of a relational equivalence. Nakai's term "equivalent projection" (等値的射影) refers to a mapping or transformation of points from one place to another: or as Nakai says, "When something is moved (移動: transferred) from one place to another, and it has a relational equivalence, then people say it has been うつした (*utsushita*: transfered-mirrored)." Even the I, for Nakai, is no longer a substantial entity possessing a self-identical nature that stretches or extends (*Erstreckung*) over time: "From the perspective of the function-concept, the ego is nothing more than an infinite projection of relations that unfold into an infinitely deeper organization and related bodies moment by moment."<sup>13</sup> The I in the montage is the movement from the I of yesterday to the I of today: the two Is are separated by a cut, making them unique and distinct, existing only in the movement from one to the other, each reflecting or mirroring the other.

Nakai, however, embeds the function in the facticity of the world, in the body as a machine in the technological mechanism of the lenses, films, telephones, vacuum tubes, printing, windows, walls, and so on by *means* of which we see the world as well as the historical facticity of our existence.

13. 「レンズとフィルム」 [Lenses and Film]: 「機能概念的考え方をもつてすれば、いわばすでに自我は一瞬一瞬無限により深い組織と関連体に展開していくところの関係の、無限なる射影面にしかすぎない」, NMZ 3: 157.

For Cassirer, as for Nakai, all seeing (*Sehen*) is mediated by the sight (*Sicht*) of objective spirit (*Geist*) that forms the means (*Mittel*) of world-forming, that is to say, by its historical forms (*kata*). For Nakai, we are “embodied subjects”<sup>14</sup> (*shutai* 主体) that are constantly being transformed in and through the mediation of technology and not disembodied “contemplative subjects”<sup>15</sup> (*shuken* 主観). Technology does not mediate by means of “epistemological categories,” which separate the human as a contemplative subject (主観) from the world as the objective (客観) and thereby enables the former to consciously observe the latter; but rather, technology mediates the human and nature by *means* of “existential (存在) categories.” Thus, the relational function of form (*kata* 型) and the “original existence” (原存在) form a unitary whole in the immediate lived “encounter” with visual phenomena (*katachi* 形). “Projection” (射影) for Nakai has the sense of “a singular encounter (一つの邂逅).”<sup>16</sup>

In “The Aesthetics of *Neue Sachlichkeit*” (1932), Nakai explicitly situates his entire philosophical project between Cassirer’s transcendental critique of symbolic forms and Heidegger’s existential analytic of *Dasein*. Once substance concepts have been replaced with the function concepts, two paths open to resolving the “opposition” (対立) between subjectivity and objectivity: the one taken by Cassirer “in the direction of mathematization”; the other, taken by Heidegger “in the direction of a vital concrete hermeneutic phenomenon.” Although Nakai recognizes the diametrical opposition between these two directions, he nevertheless not only argues that a “continuous curvature seems to flow between them” but also suggests that Cassirer and Heidegger were aware of this and sought to move closer to the “extreme opposite” of their own position. Thus, Cassirer, “beginning from numerical rigor, descends to concrete life” (数的厳密性より出発して具体的生命へと彼は降りて来たのである); whereas Heidegger, “beginning from the self-illumination of concrete life itself, tried to ascend to the essential structure” (具体的生命そのものの自照より出発して、本質構造にまで昇り行かんとするのである). Nakai’s entire philosophical project can be understood, as he says, in finding the “Ariadne’s thread” that connects the functionality of

14. 「Subject の問題」 [The Problem of the Subject], NMZ 1: 21.

15. Ibid.

16. 「ノイエ・ザツハリツヒカイトの美学」 [Aesthetics of *Neue Sachlichkeit*], NMZ 2: 22.

the transcendental form (*kata*) with the facticity of existence, between “the model (*kata* 型: type, style, pattern) and the original existence (原存在)”: this, I would argue, is the ultimate significance of *utsusu* in that it provides the “deep correspondence (深い連絡)”<sup>17</sup> between “functionality and actual existence.”<sup>18</sup> “Functionality” must constantly “recharge itself in life, in actual existence.”<sup>19</sup> “Once the equivalence projection of functionality has moved into life constructing the *gestalt* (as a visual phenomenon and thus as a *katachi* 形), then the banks have already been set. The current of life is surging forth, overflowing into the empty, orderly channel.”<sup>20</sup> The dynamic movement of life and form, for Cassirer, is a dynamic, open-ended, and dialectical process of formation *and* its product; the becoming of culture is a dialectical process of moving from the *forma formata* (form formed) to the *forma formans* (form forming) in which the creative energy of form is born again and again, moving from creative moment to creative moment.<sup>21</sup>

And with this, we find ourselves once again before the montage. The bi-directionality between Cassirer and Heidegger finds new expression in the bi-directionality of *utsusu*, the two directions of light, between its “active direction” and its “locative direction.” And “By turning from the direction from which *utsusu* is projected (投影され) to the direction toward which it projects (投影する), *utsusu* is transformed from a mere mirror into a photograph (光画: literally, light painting). Here, the meaning of this shift between the two directions is, in essence, the meaning of montage. This convertibility in the direction from having been thrown (投げられる: *geworfen*) to throwing (投げると: *entwerfen*) is the secret of the mechanism (機構) of montage.” In the art (that is, in *poiesis* and *techné*) of light, in the photograph (光画: literally, light painting), the two directions of *geworfen* and *entwerfen* of “equivalent projection” unfold in the two directions of *utsusu* through the cut-space, the interval between (間) that brings them into being as the two poles of a single relational reality that as a lived presencing is always to

17. Ibid., 21.

18. Ibid.

19. Ibid.

20. 「一度函数性が生命に等值的射影をエグジステンチェルに移動したとするならば、堤はずでに決せられたのである。滔々たる生命の奔流が、乾いてあつた整然たる掘割に、満ち漲りあふれほとばしるのである」(ibid., 22).

21. CASSIRER 2013, 276. Cf. also 1995, 17f.

be in becoming and never to be. “The in-between is technology.”<sup>22</sup> (その中間者が、すなわち技術である。)

Seeing, then, is both active and passive at once, an active projection and a passive intuition, a projective-intuition mediated by a medium that transforms and configures the seer and the seen. Seeing is an active-intuition without a seer because it is originary of the seer and seen. In the case of the first painting of the artist’s depiction of paradise, the artist “threw a personality into the completion of a frame,” as in modern painting, which resulted in an epistemological dualism between the objectivity depicted in the picture and the subjectivity of the King. In polishing the wall to function as a mirror that *utsusu* but depicts nothing, the artist has negated his personality and provided a *medium* by *means* of which the King can see the “true reflect (漾映して真) of the true moving (真の動ける) land of 100,000 billion Buddha” in which the dualism between subject and object has been overcome. In the story of the mountains, the physical qualities of sound and the physical conditions of nature found in the mountains form the medium that mediates the voice producing echoes as the voice returns to itself. And all speaking and thinking are mediated by the *medium* of language that forms the *means* of communication. For Nakai, we are thus not just in language; we use language to speak and to speak about language, to bring language to language within language. Finally, the mechanistic nature of the camera and its lens mediates the collective will to see.

In the move from the cosmology of Buddhism to the physical nature of sound functioning in a physical medium, to speaking and language, to the mechanism of the camera and lens, we encounter the sense of *utsusu* as the originary phenomenon of the creative activity (働き) of art as *poiesis* and *techné* that is at work (働く) in the artwork.

To translate and to interpret (訳す) too is a form of *utsusu*: a moving from one linguistic place to another, from one cultural-historical context to another. Given the importance of language in this essay of Nakai, an effort has been made to provide the non-Japanese reader with a sense of the Japanese text, especially the difference between the signification of a term and its phonetic pronunciation. Where the phonetic sound is important for an understanding of the text, the romaji has been included. Where there are

22. 「芸術の人間学的考察」[Anthropological Considerations of Art], NMZ 2: 7.

nuances or multiple meanings to the kanji that cannot be rendered by any single English term, the kanji and a second translation have been added in parentheses. In the end, as Nakai would say, it is for the reader to look carefully and make sense of the montage.

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Nakai Masakazu

*Utsusu—To Transfer-Mirror*

*Translated by Steve Loftis*

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[299]<sup>1</sup> There was once a King of India—as most *Monogatari*<sup>2</sup> begin—who had two artists paint (描く: depict) murals on two rock walls that faced each other. As the deadline approached, one of the artists had painted a beautiful and colorful depiction of the splendor of the paradise of Sukhavati.<sup>3</sup> However, the other artist had not taken up his brush at all. Instead, he had only polished the rock wall to make the surface (下地: foundation) for a picture (絵). Finally, the day arrived. The King visited the rock walls with great expectations. On one wall was painted the grove of the Seven Treasures and the water of the eight virtues<sup>4</sup> of the Pure Land enchased with gold, silver, lapis lazuli, and glass. The King felt (思) as if he had escaped from the sufferings of the three worlds<sup>5</sup> and entered the quiet tranquility (寂: nirvana) of the land of White Dew (白露地<sup>6</sup>). Spellbound, the King gazed at it. Finally, he turned his gaze to the other wall. However, an air of uncertainty suddenly enveloped everyone. There was nothing painted on it. The King's face showed clear signs of displeasure. “Why has nothing been painted?!” But the painter's response surprised them more than the question.

“Please look carefully.” The same question was asked three times, and the same answer was repeated three times. Then a long [300] silence held sway

1. [References to the original Japanese pagination are included in square brackets.]

2. [Monogatari (物語) means “tale” and is a literary form in traditional Japanese literature that is a written transmission of an oral tradition and thus emblematic of the concept of うつす (to transfer-mirror). Well-known examples of Monogatari are *The Tale of Genji*, *The Tale of Heiki*, and *The Legend of Momotaro*.]

3. [Sukhāvati (極楽) is the pure land in Mahayana Buddhism that is associated with the Buddha Amitābha (Amida). One of its distinctive features is the ease with which believers enter into it.]

4. [According to the *Praising the Pure Land Sūtra* these are: (1) purity and clarity; (2) coolness; (3) sweetness; (4) lightness and softness; (5) soothing; (6) peace and harmony; (7) quenching of thirst; and (8) nourishing and vitalizing.]

5. [In the three worlds of samsara, the main sufferings are the four rivers of birth, old age, sickness, and death.]

6. [“From the white dewdrops, Learn the way to the pure land” (ISSA Kobayashi 1763–1828).]

over the rock wall. From nowhere, from no one, a murmur began to trickle through until it finally became a song of praise (讚歎<sup>7</sup>) and captured everyone. It is said that after a long time, the King also expressed deep admiration and left. For, the Land of Tranquil Light<sup>8</sup> (寂光の土) painted on the face of the other wall was うつした (*utsushita*: transfered-mirrored) onto the wall that was polished like a mirror; what is more, it was said that in this manifestation, even the figure of the King's coming and going was reflected in the mirror, revealing as it were the true reflect of the true moving land of 100,000 billion Buddhas.<sup>9</sup>

In addition to the painter's wit, I think this myth reveals the essential structure of artistic phenomena in a very profound sense.

There is an indication of the nature of art hidden within *painting* (描く: depicting) and *reflecting* (映す: projecting). As うつす (*utsusu*: to transfer-mirror) indicates, the structure of reflection (映す: to project) signifies an "equivalent projection" (等値的射影) such as "to transfer" (移す), "to reflect" (映す), and "to reverse" (覆す). When something is moved (移動: transferred) from one place to another, and it has a "relational equivalence," then people say it has been うつした (*utsushita*: transfered-mirrored).

As people who have climbed high mountains have experienced,<sup>10</sup> when they reach the summit of the mountain and look out over the continuous ridge, they want to shout out something. And then they call out to nowhere in a tone peculiar to the mountains, yohololo (ヨーホロロ)!.... No, they call out toward the serene air and infinite still tranquility of the whole mountain. And then, when they listen for a while, the voice of their own voice returns from the mountain peaks, undergoing various transformations (変形), spreading out, and ultimately disappearing into the endless empty

7. [讚歎 is the style of a Buddhistic song of praise, usually praising Buddha, the Bodhisattva, and the Buddhistic teachings.]

8. [Also known as the Land of Eternally Tranquil Light. This is the land where a Buddha lives.]

9. [Nāgārjuna: "Precious Garland of Advice for a King": "Just as it is said/That an image of one's face is seen/Depending on a mirror/But does not really exist as a face/So the conception of I exists/Dependent on the mind and body/But like the image of one's face/The I does not at all really exist."]

10. [Dōgen wrote this poem on the *Lotus Sūtra*: 「峯の色/谷の響も/皆ながら/吾が釈迦牟尼の/声と姿と」; "The echoes of the empty valley of the mountain peak are nothing other than the voice and form of my Śākyamuni."]

space (かぎりない空間); and sometimes a voice in human form calls back to them from an invisible valley, yohololo!.... One voice calls into infinite empty space (無限の空間), [301] the deep emotion that echoes (*hankyō*, 反響: responds to) the Kodama's<sup>11</sup> (*kodama* 木霊) echo (*kodama* こだま) is like that sound that resonantly echoes (響き) through all the mountains and rivers in our heart (胸: breast).

Such echoes (反響) and projections must be the symbols of the originary phenomenon (原現象: *Urphänomene*) of art. All phenomena that “transfer” (移す), “reflect” (映す), and “reverse” (覆す) must also be projective phenomena that immediately *utsusu* each other's voice. The prosody of letters is the domain of reflection between the vowels and consonants of words. The meaning of musical composition is the projective phenomenon resulting from the various transformations of sounds.

The profound originary phenomenon (*Urphänomene*) of art is found there in the phenomenon of *utsusu*.

In Japanese, the fundamental visual phenomenon that is called *katachi* (かたち: form, shape, figure) is related to the phenomenon of *utsusu*.

If we look in the dictionary, the word *kata* (かた: form) is not *something* that exists; as seen in the various kanji used for this term, such as image (象), form (*katachi* 形), content (容), appearance (態), model (型), formula (式), trace (跡), quality (質); it indicates either a homogeneously abstracted outline, or an isometric projection left upon something else by that outline, or a heterogeneous something that can be exchanged for it on the basis of isometry. When, in the *Tales of Ise*, it is written: “Drawing the *kata* (かた) of a cuckoo...”; or when, in *Records of the Age of the Gods from the Sumiyoshi-taisha Shrine*, one reads: “Let us make an image *mikata* (みかた, 象: form, shape) of the creation of the land...,” the meaning of this word corresponds to *shape* (*katachi* 形: form), *image* (象: form), *content* (容: form), and *appearance* (体: form). A kimono-*kata* (かた) is a design pattern for a kimono, while a *sasara-kata* (かた) is a delicate pattern for an ornamental band. In the martial arts or theatre, “to follow the *kata* (かた)” is to follow a model or rule. Rennyō's “building a temple like a *kata* (かた)...” is also of this nature.

11. [A mountain echo is called a *kodama*. In Japanese folklore, *kodama* (木霊, 木魂 or 木魅) are “tree spirits” that dwell in the hidden deepest of the mountain forests. The *kodama* are said to be able to take on other forms, including animals and human forms.]



*Kata* (かた) is also sometimes used to designate a mortgage: “Take this ancient gem for a three hundred *kata* (かた)...” A peculiarly transformed [302] usage that is thought to have come from *urakata* (うらかた) (old form, (古形)) means “the *kata* (かた) of good things,” that is, a lucky (happy) person. For example, “poor Mr. Umekawa, his heart (心) succumbed to a strange urge, for he was a man of bad *kata* (かた)...” belongs to this category. “To disperse without a *kata* (かた)” means to disperse without a trace. In addition, there is the *kata* used for casting metal, and the dyer’s *kata* comes from dye patterns (かたがみ), but the dyer has taken the double well-frame pattern as its family crest, “the pattern passed down from generation to generation, together with a tendency to baldness...”

Each of these meanings designates an “equivalent projection” (等値的射影) between the *model* (*kata* 型: type, style, pattern) and the “original existence” that is copied (*utusareru* 写される), transferred (*utusareru* 移される), and reversed (*utusareru* 覆される).

It must be noted that within everything that is called form (形式) or style (様式), there exists such a *kata* (かた) as well as the phenomenon of *utsusu* as the mechanism of their construction.

Thus, in retrospect, we have a great deal to learn from the profound implications of the Indian myth.

The term *Stimmung*, which should be translated (訳す<sup>12</sup>) as mood (気分) in the phenomenological sense, etymologically designated the equivalent projective of acoustic (音響: reverberation, echo) or linguistic meaning. In the world of music, [Heinrich] Bessler employs this term calling it “*in Stimmung sein*” [being in tune].<sup>13</sup> Linguistically, it means “voting for.” But we do not need to start thinking in German here. We can do it in Japanese as well.

As in the case of “to transfer” (移す), “to copy” (写す), and “to reverse” (覆す), the phenomenon of *utsusu* can be divided into an active direction or locative direction. There are cases where something is planned and *transfers* itself (移す<sup>14</sup>), and there are cases where it is passively *reversed* (覆す) in

12. [訳す can also sometimes be read as *utsusu*.]

13. [Heinrich Bessler was a German musicologist who examined the musical relevance of Heidegger’s philosophy. See BESSELER 1917.]

14. [自動的 is usually translated as “automatic.” It can, however, also mean “moves of itself.” In

the sense of it simply having been thrown there. When this is manifested in the field of *light*, it appears in the two directions of light. For example, the phenomenon taking place in the lens of a movie camera is a merely passive recording structure. By contrast, [303] in a projector, the light is directed from the inside to the outside. In photography, shooting and printing have this structure: that is, the two directions of *utsusu* and the originary phenomenon (*Urphänomene*) of art are already constituted here. In the eyeball, it is complicated by both movements taking place within the crystalline lens, and the point of seeing (視点: viewpoint) is easily confused. The machine is always an extension of function (機能), which brings before us the essential separation and simplification of the internal mechanism of its structure. This is, I think, a very interesting fact for us.

In the Indian myth, the fact that instead of painting, the painter polished the rock wall captures the essential phenomenon of *utsusu* hidden inside the painting. The beauty of Narcissus is also brought to self-awareness (自覚) by being *utsusu* into water. Whether *utsusu* takes place in water, gold or silver, steel, a lens, or a crystalline lens, the original prototype of art is inherent in the act of *utsusu*. In the same way that *utsusu* in Japanese constitutes a mobile meaning, I would like to think that it signifies the transitive equivalent projective nature of art. The archetype of the work of consciousness may also be considered as related to the “equivalent projection” (等値の射影) relation of all the phenomena of life. It can be concluded that the originary phenomenon of the figure (形態: morph) of *utsusu* extends to writing, music, etc., and is deeply related to the *Urphänomene* of art. And now, in the case of the lens, the phenomenon of light reflected through a quartz according to the correct laws of refraction can be considered as a profound embodiment of the collective will, that is, of *the will to see*.

By turning from the direction from which *utsusu* is projected (投影され) to the direction toward which it projects (投影する), *utsusu* [304] is transformed from a mere mirror into a photograph (光画: light painting). Here, the meaning of this shift between the two directions is, in essence, the meaning of montage. This convertibility in the direction from having been *thrown* (投げられる: *geworfen*) to *throwing* (投げる: *entwerfen*) is the secret of the mechanism of montage.

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the next sentence, Nakai uses the passive tense to indicate something that is moved.]

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