

# Japan Research Centre

## ANNUAL REVIEW

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## Letter from Chair



JRCの所長になってから、ちょうど一年になりました。非常に刺激的な経験でした。10月の明治神宮セミナーでは、パリ第七大学のCecile Sakai教授が現代日本の女流作家についてご講演くださいました。11月の津田セミナーではカリフォルニア州のアーバイン大学のAnne Walthall教授が徳川時代後期の銃砲の文化的、歴史的な意義についてご講演くださいました。おかげさまで、この二つのセミナーは両方とも大好評でした。また、JRC定例セミナーでは毎週、日本の文学を始め、政治、芸術など、幅広い、興味深いテーマに触れることができました。そのほかにも、JRCのメンバーは、色々なイベントに参加する機会も得ました。例えば、昨年7月に、Chris Gerteis准教授のオーガナイズによってSOASで行われた翻訳ワークショップなどがその好例です。昨年度のvisiting scholarsの皆様はもう日本に帰国されたと思いますが、これからもロンドンで培った絆を大切にしていきたいと思います。今年、来られたvisiting scholarsの皆様、ロンドンでいい友人ができ、素晴らしい経験ができるように祈っております。

**"As ever, our regular seminar series provided rich pickings for anyone with an interest in Japan, and we learnt about things as varied as the role of the Japanese Prime Minister to book sellers' catalogues during the Tokugawa period"**

I have now come to the end of my first year as chair of the JRC. After settling in to the post thanks to the kind and extremely competent help and advice of Jane and Rahima in the Centers and Programmes Office, I really came to enjoy being part of this highly stimulating and eventful part of SOAS life.

I have found it particularly interesting to be involved in the many lectures and seminars that we put on during the year. Prof. Cecile Sakai gave a fascinating talk on contemporary Japanese women's literature at the Meiji Jingu lecture in October. And we were particularly delighted to welcome Rev. Amitani, Mr. Moriyasu Itô and Dr. Yoshiko Imaizumi from Meiji Jingu to the event.

Their presence at the award ceremony in the Director's Office, when certificates were given to the recipients of the Meiji Jingu scholarships, helped make it a particularly happy and festive occasion. In November on a visit to Tokyo, I was delighted to take part in an unforgettable ceremony at Meiji Jingu and receive the kind hospitality of all there. The speaker at the Tsuda Annual lecture was Prof. Anne Walthall, who

spoke about the role of guns during the Tokugawa period. It was a great pity that Kayoko Tsuda was unable to attend the event this year, but we were delighted to welcome Stan. Both lectures drew large crowds and offered real insights into various aspects of Japanese culture and society. As ever, our regular seminar series provided rich pickings for anyone with an interest in Japan, and we learnt about things as varied as the role of the Japanese Prime Minister to booksellers' catalogues during the Tokugawa period. I have been booking seminar speakers for the coming year, and there is much of interest to look forward to.

Some of you may be aware that we are entering the 400th year anniversary of Anglo-Japanese relations. As I write, we are considering plans for the best way to celebrate this date, so please watch out for details as they become available.

Under the continuing auspices of Chris Gerteis, the SOAS Translation Workshop in Japanese Studies took place at SOAS in July 2011. Three of the Workshop faculty were JRC members. We have now set up a webpage to contain

occasional translations in Japanese Studies, edited by Chris, and it is available to scholars world wide. This development will allow the JRC to reach out to an increasingly wide community of people with an interest in things Japanese.

Let me take the opportunity to offer a fond farewell to last year's visiting scholars who have now returned to Japan, and also to welcome the new visitors for the coming year. On behalf of all academics involved with Japan studies at SOAS, we look forward to getting to know you and sharing ideas in the coming months.

Finally, it was very sad indeed to hear that Kayoko Tsuda passed away in April this year. An obituary appears on P.6, but let me just note that although I did not have the opportunity to come to know Kayoko well during this year, I did have the honour of attending a memorial service. At that service, I came to realize that Kayoko was a woman with so many interests and a real zeal for life. We are deeply grateful for the support Kayoko has given to the JRC.

Steve Dodd

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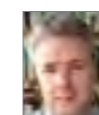
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# Members News



**Alan Cummings**  
Teaching Fellow in Japanese

In August, Alan Cummings gave a paper entitled "Japanese Folk and the Authenticity Blues" as part of a highly enjoyable panel that examined artistic interventions in Japan's high-growth era of the 1960s at the 13th European Association of Japanese Studies conference in Tallinn, Estonia.

October saw a flying (three day) visit to Japan to give a paper on the practical use of digital video and virtual reality in arts education at the Dejitaru eizō jidai no shūkyō bunka kyōiku (デジタル映像時代の宗教文化教育) international conference at Kokugakuin University in Tokyo.

In March he gave a series of lectures on premodern Japanese literature at the University of Iceland in Reykjavik.

The summer will be taken up with working on a small volume of translation of haiku for The British Museum Press, English subtitles for several bunraku puppet theatre DVDs, and a translation of a chapter on bunraku for A History of Japanese Theatre, due to be published by Cambridge University Press.



**Stephen Dodd**  
Senior Lecturer in Japanese

During this academic year Steve Dodd has been very busy with teaching, and also getting the hang of being the Chair of the JRC. However, he has managed to squeeze some things in. In November 2011, Steve was invited to attend a symposium on modern Japanese literature at Waseda University, Tokyo. The symposium transcript is now being turned into a publication.

In March 2012, Steve followed the usual practice of presenting a paper at a JRC seminar related to the research he undertook during his sabbatical the previous year. The talk was entitled "The Youth of Things: Life and Death in the Age of Kajii Motojirō."

He was fortunate to receive JRC funding that allowed him to visit Kyoto for three weeks during the Easter break. This allowed Steve to work on a paper on Itō Sei in preparation for a book project he is working on in conjunction with colleagues in Japan. While there, he also managed to complete a substantial part of the final chapter of his book manuscript on Kajii, and finished the whole project after returning to London. The manuscript is now in the hands of the publisher awaiting reader reports.

Steve has also completed an article entitled "History in the Making: The Negotiation of History and Fiction in Tanizaki Jun'ichirō's Shunkinshō" (Japan Review, July, 2012). In March, he took part in a panel discussion on literature and disaster at the Japan Foundation in London together with two visiting JRC scholars from Japan. In early June, he took part as a supervisor in an EAJS-sponsored PHD student workshop in Newcastle. In late June, he gave a talk at the Institute of Japanology at Goethe University, Frankfurt, on the topic of Kajii's aesthetics.



**Christopher Gerteis**  
Lecturer in History of Contemporary Japan

After two years of hard work, Christopher Gerteis is pleased to report that Bloomsbury will publish *Japan since 1945: from Postwar to Post-Bubble* in November 2012. The book, which he co-edited with Timothy S. George (author of *Minamata: Pollution and the Struggle for Democracy in Postwar Japan*), grew from the JRC sponsored workshop 'Mirror of an Uncertain Age' hosted by SOAS in November 2010. 'Japan since 1945' features chapters by fourteen scholars that illustrate how there is yet much to be learned from the mistakes and successes of a society that, despite everything, still features the highest standard of living in East Asia.

Chris and Tim approached the topic from the perspective that popular concerns as to whether or not Japan matters are motivated by fear that the standard of living enjoyed by most Japanese since the 1960s was only sustainable by ever-expanding production built on the premise that Japan was the world's industrial base. With decreasing birth rates and a general shift of industrial production overseas many Japanese have come to believe that the inevitable result is the end of affluence and the start of a long decline into irrelevance. We conclude that the postwar and post-bubble trajectories suggest that it is much too soon to call it quits on post-disaster Japan.

## PUBLICATIONS

2012 Co-edited (with Timothy S. George). *Japan since 1945: from Postwar to Post-Bubble*. London and New York: Bloomsbury. (In Press)

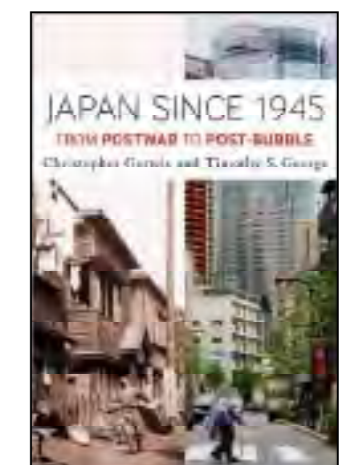
2012 *Critical Readings on the History of Industrialization in Modern Japan*. 3 vols. Leiden, the Netherlands: Brill. (In Press)  
2012 "Manufacturing History

as Social Responsibility. In: Gerteis and George (eds.). *Japan since 1945: from Postwar to Post-Bubble*. London and New York: Bloomsbury. (In Press)

2012 Co-authored (with Timothy S. George). "Revisiting the History of Postwar Japan." In: Gerteis and George (eds.). *Japan since 1945: from Postwar to Post-Bubble*. London and New York: Bloomsbury. (In Press)

2012 "The Nexus of Economic and Social Change in Modern Japan." In: Gerteis (ed.). *Critical Readings on the History of Industrialization in Modern Japan*. Leiden, the Netherlands: Brill. (Forthcoming)

2011 "Losing the Union Man: Class and Gender in the Postwar Japanese Labor Movement." In: Sabine Frühstück and Anne Walthall. (eds.). *Recreating Japanese Men*. University of California Press, 135-153.





**Andrew Gerstle**  
Professor of Japanese Studies

Andrew Gerstle has continued to work on shunga. Japanese traditional erotic art, with Timothy Clark of the British Museum and others within the Leverhulme sponsored three year international project. The British Museum 'Shunga' exhibition is now scheduled to open on 3 October 2013 and end on 5 January 2014. He visited Japan in March 2012 to discuss the plans for a Tokyo gallery to host the shunga exhibition, which hopefully will take place from April 2014. On 5 April 2012 Drew was invited to the University of Michigan to give a talk on 'Parody and Satire in Shunga: Takehara Shunchōsai's Pillow Book for the Young 1776'. He also made surveys of public and private collections of shunga in Tokyo, Paris, Amsterdam and Leiden during the past year. He gave a presentation at the European Association of Japanese Studies (Talinn) August 2011 on 'Parody in Shunga'.

#### PUBLICATIONS

Gerstle, C. Andrew. 'Cult of the Actor' in 'Stars of the Tokyo Stage: Natori Shunshen's kabuki actor prints' (National Gallery of Australia, July 2012)



**Griseldis Kirsch**  
Lecturer in Contemporary Japanese Culture

In August 2011, Griseldis Kirsch convened the Anthropology section at the conference of the European Association for Japanese Studies (EAJS), together with Anemone Platz (Arhus, Denmark). She also presented a paper entitled 'Recreating memory? Looking at the politics of memory in the TV drama *Watashi wa kai ni naritai* and its remakes' in the panel 'Politics of cultural production. Memory and representation' organised by Dolores Martinez, Artur Lozano Mendez and Blai Guarné.



**Mika Kizu**  
Lecturer in Japanese

#### TALKS

2012 'L2 acquisition of subject omission in Japanese: implications for pedagogical practice,' British Association for Teaching Japanese Annual Conference, University of Manchester.

2011 'Review of previous research on modality acquisition in Japanese at SOAS,' Acquisition of Modality Workshop, SOAS, University of London

#### ARTICLES

(forthcoming) 'L2 acquisition of null subjects in Japanese: A new generative perspective and its pedagogical implications,' in *Universal Grammar and the Second Language Classroom*. Melinda Whong, Kook-hee Gil and Heather Marsden (eds.), Springer.

2012 'Chapter 10: Modern Japanese' (with N. Tranter, U of Sheffield) in *The Languages of Japan and Korea*. Nicolas Tranter (ed.), Routledge.

2012 'Syntax of Quantifiers in Japanese,' (with H. Tanaka, U of York) in the Proceedings of the 7th Conference of the Nordic Association of Japanese and Korean Studies.



**Angus Lockyer**  
Lecturer in the History of Japan

Angus Lockyer spent the year finishing up his term as Undergraduate Tutor in the History Department, before heading off on sabbatical in 2012-13. He continued to work on exhibitions, giving an invited paper at a conference at Gakushuin University in January. He also gave a couple of talks on golf, in Manchester in November and at the Association of Asian Studies annual meeting in Toronto in March, the latter to launch the publication of an edited volume on consumption. Finally, also in March, in collaboration with Professor Haruhiko Fujita of Osaka University, he organised a two-day symposium at SOAS on Art and Design in Asia, incorporating a graduate student workshop on new work on Japan and a colloquium exploring the question of method, through a range of case studies from East and South Asia.

#### PUBLICATIONS

Lockyer, Angus. 'From Corporate Play: Golf as Commodity in Postwar Japan.' Penelope Francks and Janet Hunter, eds. *The Historical Consumer: Consumption and Everyday Life in Japan, 1850-2000*. Palgrave Macmillan, 2011.



**Helen Macnaughtan**  
Lecturer in International Business and Management (Japan)

Helen Macnaughtan has been researching the development and history of the automatic electric rice cooker in Japan, within a broader historical context of Japanese home appliances as well as within the context of consumption and specifically the role of Japanese women as consumers. She has presented this research at the Nissan Institute, Oxford, at Cardiff Business School and at the AAS Conference in Toronto during 2011-12.

#### PUBLICATIONS

Macnaughtan, Helen. 'Building up Steam as Consumers: Women, Rice Cookers and the Consumption of Everyday Household Goods in Japan' in P. Francks and J. Hunter eds., *The Historical Consumer: Consumption and Everyday Life in Japan, 1850-2000*. Palgrave Macmillan, 2012.



**Lola Martinez**

Reader in Anthropology with reference to Japan

Lola Martinez attended and gave a paper at EAJS in Estonia; was an invited Keynote speaker and lecturer at the University of Barcelona in November; gave the Keynote lecture for the CAAS conference held in SOAS in February; was invited to speak on translating cultures for the Media across Borders at Roehampton in June and will be speaking on Ichikawa's Tokyo Olympics at Nottingham this July.



**Barbara Pizziconi**  
Senior Lecturer in Applied Japanese Linguistics

In the first half of the year 2011, in the context of the collaborative project on the acquisition of Modality with Mika Kizu (and other colleagues at SOAS, ICU and Kansai university, see JRC review 60) which has now reached its intermediate point, Barbara Pizziconi has begun to collect information on the conditions of study during the residence abroad. It is the first time that a longitudinal study of modality acquisition tackles the life-style (patterns of study and social interaction) of the learners, which we hope will obtain significant information on the variables responsible for differential developmental pathways.

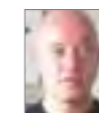
#### TALKS

2011 October; presented on Post-Fukushima nuclear discourses at the symposium: Contemporary Japan - Challenges Facing a World Economic Power in Transition, Venezia Ca'Foscari University

2011 November; participated to the roundtable: Shaping Language Policy in Higher Education. Practices and Initiatives at SOAS, UCL and INALCO, Paris, INALCO.

2012 February (with Dr Noriko Iwasaki, SOAS) presented the paper: The Asian other in the Japanese TV series *Nihonjin no shiranai nihongo*, CAAS (Consortium for Asian and African Studies) at the SOAS workshop 'Making a Difference - Representing/Constructing the Other in Asian/African Media, Cinema and Languages

2012 March; acted as discussant for the panel on Japanese honorifics at the AAAL (American Association for Applied Linguistics) conference, Boston, MA



**Timon Screech**  
Professor of the History of Art

Timon Screech has continued as Permanent Visiting Professor at Tama Art University, and in June 2012 was also Visiting Professor at Musashino Art University, also in Tokyo. In December 2011 and February 2013 he spoke at University of Zurich, and at Easter gave a series on lectures in the USA, including at the Peabody-Essex Museum, Boston University, University of Pennsylvania and the Sackler Museum in Washington DC.

#### PUBLICATIONS

Screech, Timon, *Oranda ga tōru* [the Dutch are passing], K Murayama (trans), University of Tokyo Press, 2012

Screech, Timon, *Obtaining Images: Art, Production and Display in Edo Japan* (London: Reaktion Books/Honolulu: University of Washington Press, 2013)

Screech, Timon, *The English and the Control of Christianity in the Early Edo Period*, Japan Review 24 (2013)

Screech, Timon, *Kano Tan'yū to oranda shōkan' [Kano Tan'yū and the Dutch East India Company, Kokka 1402* (2013)



**Akiko Yano**  
Research Fellow

Akiko Yano's main focus has been work on the shunga international project as a Leverhulme Research Fellow. She gave a presentation at the European Association of Japanese Studies (EAJS) August 2011 in Tallinn on pre-Edo period paintings related to shunga, and has submitted an article on this for publication.

She is now working with the project team to complete the plans and catalogue for the British Museum shunga exhibition, to be held from 3 October 2013 to 5 January 2014. She made a trip to Tokyo in March 2012 to survey shunga collections. She also volunteers one day a week cataloguing the collection of Japanese Edo-period books in the British Museum.

## KAYOKA TSUDA ~ 1943-2012

It was with great sadness that we received news that Kayoko Tsuda passed away aged 69 on 22nd April 2012, at the Marie Curie Hospice, Hampstead, after a long and painful struggle with ovarian cancer. Everyone who met Kayoko and Stan was immediately impressed by the deep love and affection that obviously bound them together. Our thoughts go out to Stan, to their sons Gordon, Jeff and Adam and to their grandchildren Rachael and Thomas. The family invites friends to support the wonderful Marie Curie Cancer Care.

The Japan Research Centre is deeply indebted to Kayoko. The Kayoko Tsuda Bursary was created in 2006 through Kayoko's generosity. The bursary is administered through the Japan Research Centre and awarded to students writing up their PhD dissertations at SOAS in either their third or fourth years of study. Those working on any aspect of Japanese studies are eligible. Previous recipients have included Alan Cummings, Duncan Adam, Francesca Di Marco, Benedetta Lomi, Kigensan Licha, Jenny Preston, and this year Alessia Costa.



# Academic Events

Sept 2011-Aug 2012

## Seminar Series

**6 October 2011**  
Ikuo Higashibaba (Tenri University)  
**Practicing Christianity in Early Modern Japan: Symbol, Prayer, and Mirror**

**12 October 2011**  
Julie Nelson Davis (University of Pennsylvania)  
**Reading The Mirror of the Beauties of the Azure Towers, Compared**

**19 October 2011**  
Shigemi Nakagawa (Ritsumeikan)  
**Literary imagination in Visuality: Japanese Modern Literature and Modernity**

**26 October 2011**  
Christoph Brumann (Max Planck)  
**Open skies over Kyoto: How the townscape conflicts could be settled**

**16 November 2011**  
Sir Graham Fry (SOAS)  
**Why does Japan have so many Prime Ministers?**

**23 November 2011**  
Gyewon Kim (SISJAC)  
**Photography and the Gaze of the Emperor (tenran)**

**7 December 2011**  
Lesley Downer (Independent Scholar)  
**The Yoshiwara and the world of Japanese courtesans and geisha**

**14 December 2011**  
Christopher Hood (Cardiff)  
**A Tale of Two Forests: Memorialization, Symbolism and Death in Japan**

**11 January 2012**  
Laura Moretti (Newcastle University)  
**The scope of the Edo-period publishing trade: a glance through shojaku mokuroku (booksellers' catalogues)**

**18 January 2012**  
Ewa Machotka (Leiden University)  
**Hokusai's landscapes and the myth of "innocent eye"**

**25 January 2012**  
Jonah Salz  
**Kyogen in Translation: Page to Stage to Page**

**1 February 2012**  
Ito Yasunobu (UCL / JAIST)  
**Covert Contested Creativity: an anthropological approach to disharmonious situations at the medical workplace**

**8 February 2011**  
David-Antoine Malinas (Associate Professor, Paris VII-Diderot University)  
**Inquiring the growth and decline of the very poor in Japan**

**29 February 2012**  
Jenny Preston  
**Love, Money and the Landscape of Imperial Loyalism: The Illustrated Books of Nishikawa Sukenobu**

**7 March 2012**  
Professor Ivo Smits (Leiden University)  
**The anecdotal mode of discourse in classical Japan**

**14 March 2012**  
Dr Linda Flores (Oxford University)  
**Takahashi Takako's 'To the Far Reaches of the Heavens' and the Question of War Responsibility**

**21 March 2012**  
Steve Dodd (SOAS)  
**The Youth of Things: Life and Death in the Age of Kajii Motojirō**

**2 May 2012**  
Dr Kiri Paramore (Leiden University)  
**A Single history of Christianity in East Asia: China-Japan interaction of the past and East Asian Christianities today**

## Events

**16 September 2011**  
Tenri Gagaku Concert  
Co-hosted with Tenri University  
**Tenri Gagaku Band Orchestra**

**19 September 2011**  
Lecture  
Cohosted with the Japan Society  
Sierk Horn  
**Then and Now: Japanese Investment in the UK**

**5 October 2011**  
Meiji Jingu Autumn Lecture  
Cécile Sakai (Professor, Paris Diderot - Paris 7 University)  
**Women and the Global: a New Era in Japanese Contemporary Literature**

**21 October 2011**  
Co-hosted with the British Museum  
Tim Clark (British Museum)  
Timon Screech (SOAS)  
**Japanese book (Wahon) Workshop in London**

**2 November 2011**  
Lecture  
Co-hosted with the Japan Society  
Sheldon Garon (Princeton University) and Professor Frank Trentmann  
**Beyond Our Means: Why America Spends While the World Saves**

**7 November 2011**  
**Japanese paper-cutting and comic narrative**  
1 寄席囃子 春風亭 笑松、由美子  
Music by Shunputei Shomatsu and Yumiko  
2 紙切り 林家 今丸  
Paper cutting by Hayashiya Imamaru  
3 落語「船徳」三笑亭 茶楽  
Rakugo 'Funatoku' performed by Sanshotei CHARAKU

**14 November 2011**  
**Toshiba Lecture** (SISJAC)  
Robert Campbell

**11 January 2011**  
New Year Party

**22 February 2012**  
Annual Tsuda Lecture  
Anne Walthall  
**Guns in Japan, 1543-1786: Myths, Secret Traditions, and the Royal Hunt**

**2 March 2012**  
**Approaching Art and Design from Asia**  
Young Researchers' Workshop:  
New Work on Japan  
Radu Leca (SOAS), Kosuke Tsuchida (Osaka), Eriko Tomizawa-Kay (SOAS), Taka Oshikiri (SOAS), Josephine Rout (Tomboh School Uniform Factory) and Yuko Sakurama (Osaka)

**3 March 2012**  
Symposium: **Questions of Method, Between Art and Design**

**20 April 2012**  
Lecture  
Elin Lindqvist (Freelance Journalist)  
**Fukushima Colours- Voices of recovery after the catastrophe in Japan**

# Event Reports

## TENRI GAGAKU CONCERT

16 September 2011

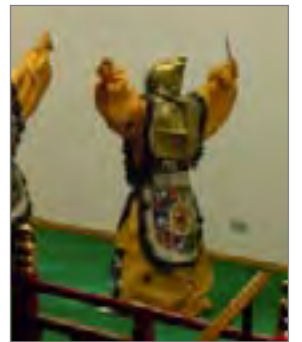
On the evening of 16 September, the Centre hosted the Tenri Gagaku Concert, performed by the award winning orchestra from Japan. The Tenri University gagaku group flew in from Munich after performing at the university of Cologne on the occasion of 150th Japan-Germany Friendship Anniversary. The tour, which was funded by the Japan Foundation, took in 5 performances across Europe.

Gagaku, literally 'elegant music', is generally called 'Japanese court music'. Aside from the imperial palace, however, it is also performed in numerous temples and shrines, and since the late 19th century also by many secular groups as an art music.

Gagaku is possibly the oldest surviving orchestral tradition in the world, though the music and the associated bugaku dance have undergone major changes in Japan. In particular, there has been an extreme slowing down, which demands tremendous expressiveness from the performers. This has attracted and challenged modern composers such as Takemitsu and Stockhausen.

The instruments of the orchestra include the ryūteki and komabue flutes, hichiriki oboe, shō mouth organ, 13-string koto/sō zither, 4-string biwa lute, and various percussion. These instruments are virtually unaltered for over a thousand years.

The Tenri ensemble offered a diverse performance including instrumental gagaku pieces, bugaku dances, and saibara vocal music.



## THEN AND NOW: JAPANESE INVESTMENT IN THE UK

Dr Sierk A. Horn

Cohosted with Japan Society

19 September 2011

Sierk A. Horn, Senior Lecturer in Japanese Studies at the University of Leeds, presented on his latest research examining Japanese and European multinational enterprises (MNEs). Japanese firms have a reputation as influential foreign investors. Dr Horn's research finds that Japanese investment behaviour is evolving. While benefiting from a strong presence within Europe, Japanese firms are in the process of reconfiguring their UK presence. Recent surveys show Europe losing ground as a promising region for medium-term overseas business operations, and Japanese manufacturers have downgraded the attractiveness of the UK as a business destination. In the last decade the number of Japanese firms in the UK has declined considerably, indicating an appreciable slow-down in interest from Japan.

In light of the continued importance of Japan as an inward investment source country despite investment 'newcomers,' most notably from India and China, the long-term commitment of Japanese investors and their contribution to the regional regeneration of the UK represents a useful context in which to examine the current strategies and localisation behaviour of Japanese companies. A comparative and longitudinal analysis of the spatial distribution of Japanese Foreign Direct Investment (FDI) in the UK over the past two decades help explore agglomeration economies, investment and exit scenarios and the changing role of regional industrial policies.



# Event Reports

## BEYOND OUR MEANS: WHY AMERICA SPENDS WHILE THE WORLD SAVES

**Professor Sheldon Garon** (Princeton University) and Professor Frank Trentmann Sheldon Garon  
Cohosted with Japan Society  
2 November 2011

It was very fortunate that Sheldon Garon was in Europe in November last year and the JRC was able to invite him to SOAS to present his latest research. At a very well attended lecture, Prof. Garon addressed one of the most pressing questions of our times in a talk entitled, "Beyond Our Means: Why America Spends While the World Saves."

His question was: at a time when America has saved too little and spent too much, what sort of lessons can be learnt from East Asia and European nations about creating more financially sensible and sustainable financial practices? Prof. Garon set out an historical background to the way in which the U. S. government promoted mass consumption and reliance on credit, culminating in the global financial meltdown.

Prof. Garon's talk went far beyond the confines of Japan and, in as sense, it was centered more on America than Japan. On the other hand, his lecture very effectively drew on comparisons from Japan in order to make his points. At a time of continuing financial instability, he offered an opportune reminder that Japanese practices and experiences have much to teach the rest of the world.



Left to Right: Professor Sheldon Garon & Dr Steve Dodd

## THE TOSHIBA LECTURES IN JAPANESE ART

Words from Images/ Images Cast Out of Words: Chinese style Literature and the Visual Arts of 19th Century Japan

**Dr Robert Campbell** (University of Tokyo)  
Cohosted with SISJAC and Japan Society  
14 November 2011

On the evening of 14 November Dr Robert Campbell gave this year's Toshiba Lecture in Japanese Art at SOAS.

Dr Campbell is Professor of Japanese Literature at the University of Tokyo, with a focus on pre-modern to Meiji art and society, particularly Japanese poetry and literature in Chinese style. He actively promotes Japanese literature to a wide audience through media appearances including the popular J-Bungaku, a NHK television programme exploring Japanese literature translated and discussed in English. He has also masterminded many literary projects, including his recent re-establishment of literary hubs in the regions affected by the 3.11 disasters.

From the late Edo period, Bakumatsu, into the beginning of the Meiji era, mid-nineteenth century Japan was exposed to an unprecedented level of political, economic and social change. The country was forced to open its frontiers, and the feudal system of the Tokugawa Shogunate was replaced by the reign of the Emperor Meiji. Such revolutionary changes did not fail to influence artists, who could now access an enormous flow of new information and concepts from abroad. At the same time artists were also caught in the middle of the power struggle between the old and new factions, thus creating what can be called 'art of resistance'. In this year's Toshiba Lecture Series, Professor Robert Campbell will shed new light on the art scene during this volatile period, focusing on the interactions between literary and visual arts.

## CARMEN BLACKER LECTURE

Paragons of Culture: The Soft Power of the Japanese Emperors

**Professor Ben-Ami Shillony**  
Cohosted with SISJAC and Japan Society  
19 July 2012

Ben-Ami Shillony, Professor Emeritus of East Asian Studies at the Hebrew University of Jerusalem and honorary president of the Israeli Association of Japanese Studies, presented the third annual Carmen Blacker Lecture Series which is co-organized with the Sainsbury Institute for the Study of Japanese Arts and Cultures.

The emperors of Japan, for at least the last twelve hundred years, lacked political, military, economic and judicial power. Nevertheless, their dynasty has never been toppled or challenged. The enormous prestige of the imperial family derived not only from the belief that the emperors were descendants of the Sun Goddess, but also from the soft power which they wielded as paragons of culture. Detached from the hard power of other heads of state, they engaged in performing religious rites, composing poetry, compiling anthologies and pursuing arts. The imperial court played a crucial role in the cultural development of Japan. It preserved Shinto, patronized Buddhism, advanced Chinese civilization, promoted Confucianism, and championed Western culture. The Shōwa emperor started a new tradition of imperial family members engaging in science. During the period between 1894 and 1945, when the emperors were used to sanction Japan's wars of aggression, their cultural activities continued unabated.

Professor Shillony's research examines the role of the imperial family in Japan. Included among his many publications are *Enigma and the Emperors* (Global Oriental, 2005) and *The Emperors of Modern Japan* (Brill, 2008). He was twice awarded the Michael Milken Prize for Excellence in Teaching. In 2000 the emperor of Japan, through the Japanese ambassador to Israel, bestowed on him the Order of the Sacred Treasure, Gold and Silver star (Kun-nitō Zuihōshō). In October 2010 he received the Japan Foundation Award and was granted an audience with the emperor and empress.

## MEIJI JINGU AUTUMN LECTURE WOMEN AND THE GLOBAL : A NEW ERA IN JAPANESE CONTEMPORARY LITERATURE

**Professor Cécile Sakai**  
15 October 2011



Left to Right: Reverent Amitani, Dr Cecile Sakai, Dr Steve Dodd

In October, our speaker for the Meiji Jingu Autumn Lecture was Professor Cécile Sakai from Paris 7 University. Her talk, entitled "Women and the Global : a New Era in Japanese Contemporary Literature," proved to be highly interesting. With her expertise in the field of modern Japanese literature, Prof. Sakai focussed on the most recent literary trends in Japan since the 1990's. She began by pointing out that women's literature in Japan is nowadays at centre stage. Indeed, since the late 1980's women writers have increasingly emerged as recipients of prestigious literary prizes. This indicates not only a critical recognition of the high quality of their work, but also the economic muscle of the huge female readership in Japan which has the power to turn these works into best-sellers.

Prof. Sakai then went on to appeal to the wide-ranging interests of her audience by placing contemporary Japanese women writers within the broader framework of what she called the "globalization of cultural codes." She drew from the work of scholars such as Stuart Hall and Judith Butler to problematise the relationship between local and global identities. She then picked out four specific writers whose work may be clearly identified as Japanese, yet challenges our understanding of what this term actually means in the contemporary world.

Yū Miri was born in Japan and writes in Japanese, but her Korean heritage means that her texts throw up fascinatingly contradictory identity struggles. Mizumura Minae spent her formative years growing up in the United States, with the result that when she returned to Japan and began to write, the very language she employed revealed the tensions of her bilingual upbringing. The literature of Tawada Yōko, who became a writer only after her move as a student to Germany, presents a beautifully baffling mixture of Japanese and German languages that forces us to question what it means to communicate through language. And Kirino Natsuo's novels employ a crime novel genre that at times seems to articulate a transnational, rather than local, experience of gender and class.

Professor Sakai suggested how, in their different ways, all these writers are manifestations of a shared global experience. She ended by extending her exploration of Japanese contemporary female literary experience in a global context by presenting images from the installations of the artist, Kusama Yayoi. The challenging and beautiful images she ended with were a fitting conclusion to a highly stimulating lecture.

Stephen Dodd

## JAPANESE ILLUSTRATED BOOKS

21 October 2011

In 21 October Professor Timon Screech Professor of the History of Art at SOAS and Timothy Clark, Head of the Japanese Section, British Museum hosted a workshop on Japanese Illustrated books.

London is truly a treasure house of traditional Japanese books (wahan) and in both SOAS and the British Museum the value and importance of Japanese book collections has long been recognised and they have been carefully preserved and made available for study.

The aim of these lectures was to highlight the particular essence of traditional Japanese books within the printing history of the world – to show how both calligraphic text and illustrations are able to assert their distinctive qualities within the whole ensemble.

The workshop started with a welcome and introduction from Professor Andrew Gerstle, Head of the Department of Japan and Korea, SOAS and Imanishi Yūichirō, Director-General, National Institute of Japanese Literature. The first lecture was given by Timothy Clark whose talk focused on 'Japanese Illustrated Books at the British Museum'. The second speaker, Nakano Mitsutoshi, Emeritus Professor of Kyushu University, Person of Cultural Merit gave an overview of colour woodblock printing in early modern Japan asked why there were so many variants in traditional Japanese books.



Left to Right: Dr Angus Lockyer (SOAS), Professor Andrew Gerstle (SOAS), Radu Leca (SOAS), Professor Nirmala Rao (SOAS), Reverent Amitani, Ms Minoru Suzuki, Dr Stephen Dodd (SOAS), Professor Timon Screech (SOAS)

# Event Reports

## JAPANESE PAPER-CUTTING AND COMIC NARRATIVE

7 November 2011



Russell Square is a long way indeed from the Mokubatei in Asakusa or the Suehirotei in Shinjuku, but something of the warm, freewheeling spirit of those famous Edo yose (vaudeville) theatres was recreated for a full and enthusiastic house in G2 on November 7th.

In the few remaining yose theatres today, the garrulous, performative form of sit-down comedy narrative known as rakugo is the most familiar art presented on stage. Many rakugo performers still enjoy a degree of celebrity in Japan, appearing frequently on TV and radio. But yose bills today (and in the Edo period) also featured a wide variety of other turns to provoke the laughter, tears and gasps of amazement of popular audiences. These so-called iromono performances encompassed everything from jugglers to magicians to musical acts.

The evening began with a demonstration of the varieties of rhythms and melodies of the sprightly yosebayashi music. In the theatres, yosebayashi is used to punctuate performances, sometimes to introduce performers (each has their own theme tune), other times to provide a sense of place or to suggest natural phenomena in a similar way to geza music in kabuki. Shunputei Shomatsu illustrated the different rhythmic patterns on the drum, while Yumiko provided the melodies on shamisen. Interestingly, the music can also be used for comic effect - at appropriate moments during the later performances, Yumiko slyly quoted from "Rudolph The Rednosed Reindeer" and even Stephen Foster's "Camptown Races".

Next up was Hayashiya Imamaru, a seasoned performer of the venerable art of kamikiri or papercutting. Popular in yose since at least the early part of the Meiji period, kamikiri performers create complex paper cutouts, responding instantaneously to requests from the audience. Imamaru delighted the audience with his well-honed dexterity, creating silhouettes of squirrels, a maiko, a galloping horse, a portable shrine, and even paper-and-scissor portraits of members of the audience.

Rounding off the evening was Sanshotei Charaku, a veteran performer of rakugo who presented his version of the popular Funatoku story in English. Using just his tone of voice, facial expressions and his fan, Charaku summoned up a vivid sense of the great city of Edo in the stifling heat of midsummer and that familiar story of the hapless Toku, the disinherited wastrel son of a merchant family who tries his luck at becoming a boatman on the Sumida River. Toku is employed by two customers to ferry them across the river, but of course nothing goes quite according to plan...

Alan Cummings



## MAKING A DIFFERENCE: – REPRESENTING/CONSTRUCTING THE OTHER IN ASIAN/AFRICAN MEDIA, CINEMA AND LANGUAGES 16-18 February 2012



The conference 'Making a Difference – Representing/Constructing the Other in Asian/African Media, Cinema and Languages' was held from 16-18 February 2012 at SOAS and organised by Griseldis Kirsch. As part of a consortium of African and Asian Studies (CAAS), it was this year that SOAS hosted the conference and hence most of the participants came from CAAS institutions. The conference attracted academic interest not just from the participating institutions; in the end, over 40 participants from seven different nations were hosted. Consequently, the conference ran in two parallel sessions over two of the three days and all attracted large audiences. Rather than a small symposium, we were able to make this a big and international event.

All of the panels were well visited and discussions were lively and fruitful. The speakers mostly engaged in case studies of how 'difference' was appropriated when familiarity and cultural proximity also played a vital part. Researchers came from different fields of study and looked at different regions, but all of them looked at either Asia, Africa or the Middle East, but with a distinct emphasis on the Middle East and Japan. As the conference was multidisciplinary, the aspects in the discussion did not just include questions regarding the papers, but added to the academic debate as sometimes theoretical concepts were highlighted. The papers were put in panels along regions, rather than thematic similarities so that audiences with interest in a particular region, but also those interested in a particular genre could attend. The rooms in which the sections were held were not far apart, so that anyone interested could easily move between the sections. The keynote speech was given by Dr Dolores Martinez (SOAS), who introduced the theme by looking at various representations of difference in Western and Japanese film.

The conference was sponsored by the British Academy, the Great Britain Sasakawa Foundation and the Faculty of Languages and Cultures.

Griseldis Kirsch

## JRC ANNUAL TSUDA LECTURE Guns in Japan, 1543-1786: Myths, Secret Traditions, and the Royal Hunt Professor Anne Walthall 22 February 2012

Our speaker for the annual Tsuda lecture this year was Prof. Anne Walthall, from the University of California, Irvine. Prof. Walthall is a distinguished historian with an impressive array of publications to her name. She has recently been working on the family archives of the Hirata family descended from Hirata Atsutane. Her talk was entitled, "Guns in Japan, 1543-1786: Myths, Secret Traditions, and the Royal Hunt." She offered a fascinating insight into the material culture of Tokugawa Japan, centering on the role of the gun in Tokugawa culture. She argued that the commonly held view that guns were brought to Japan by the Portuguese was a myth; rather, it is more likely they arrived from South East Asia.

One particularly interesting part of her talk centered on the role of guns during the famous battle of Nagashino in 1575. She suggested that Oda Nobunaga's victory depended more on the fact that he had a larger number of soldiers rather than due to his employment of guns. Indeed, she used pictorial evidence to argue that gun volleys were not actually used during the battle. On the other hand, while more traditional weapons such as arrows remained very important, she showed how guns conveyed a sense of power and intimidation through their novelty and glamour value. She then went on to trace the importance of guns during the Tokugawa period. During the seventeenth and eighteenth centuries, technology improved and guns were effectively used by the authorities against pirates, and during time of peasant and Ainu uprisings. They also became a tool for hunters of vermin. Guns also made an appearance in popular culture, for instance on the stage of some Kabuki plays such as Chūshigura. Guns also found their way into ceremonials. For example, they became an important item displayed by retinues accompanying Daimyō during their travels to and from Edo as part of the system of alternating residency (sankin kōtai). In short, Prof. Walthall very effectively demonstrated that guns were important cultural artifacts during the Tokugawa period as much for their role as status markers as for their effectiveness on the battle field.

Stephen Dodd



## Approaching Art and Design from Asia YOUNG RESEARCHERS' WORKSHOP - NEW WORK ON JAPAN

2 March 2011

## QUESTIONS OF METHOD, BETWEEN ART AND DESIGN SYMPOSIUM

3 March 2011



A number of recent projects have begun to trouble the distinction between art and design. When seen in and from Asia, not only do the two begin to blur, they also raise questions about the usual procedures brought to their study. Asian objects do not always conform to the normal theories and methods of art and design history. They can therefore trouble the assumptions of the latter in interesting and productive ways.

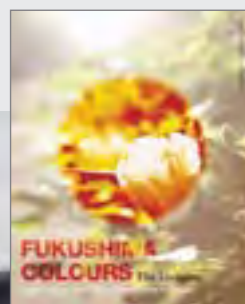
This two-day event, Approaching Art and Design from Asia, explored the implications of Asian objects and practices for art and design history. The event was sponsored by Osaka University.

Participants at the young researchers workshop included SOAS students Radu Leca, Eriko Tomizawa-Kay, Taka Oshikiri and Kosuke Tsuchida and Yuko Sakurama from Osaka University.

## FUKUSHIMA COLOURS VOICES OF RECOVERY AFTER THE CATASTROPHE IN JAPAN

Elin Lindqvist

20 April 2012



Elin Lindqvist is a freelance journalist and author who has worked and lived in over nine countries including Japan, where she studied at Sophia University in Tokyo. Following the tragic tsunami in Japan in 2011 and the consequent nuclear crisis in Fukushima, many foreign journalists decided to leave Japan. In contrast, Elin decided to return to Japan at this time in order to report on the reconstruction process and the continuing nuclear crisis. Early in 2012, she returned briefly once more to Japan to see how things were developing. In April, she came to SOAS to give an update about how people were coping with the continuing crisis. Using extremely moving and informative photographs and oral testimonies, she gave her audience a real sense of how the effects are still being felt at a personal level in Japan. One of the most powerful visual images was of a village that had been swept up en masse on the tsunami wave and deposited in a tangled heap far up a mountain valley. She also gave some sense of the heartening human bonds that the disaster had engendered. For instance, she spoke of a man from one of the most badly affected regions who now lived in Hokkaido. As a member of an old samurai family connected to the affected region, he felt such a strong sense of duty that he returned to the area to do his best to help organize a revival of the local community. Elin very effectively brought home the human cost of this terrible tragedy.



SEPT 2011 - AUG 2012

**Jenny ALLAN**  
Japanese Cinema in the 1950s and 1960s  
Supervisor: Isolde STANDISH

**Ryoko AOKI**  
The Construction of Japanese Noh Theatre as a Masculine Art: an Analysis of its Traditional and Modern Discourse  
Supervisor: Professor Andrew GERSTLE

**Midori ATKINS**  
Time and Space Reconsidered: Literary Landscape in the Literature of Murakami Haruki  
Supervisor: Dr Steve DODD

**Kristian BERING**  
Bakun and the Theatre  
Supervisor: Professor Andrew GERSTLE

**Haruhisa HANDA**  
Calligraphy and Religious Personality in Early Modern Japan: Hakuin's Life and Writings  
Supervisor: Professor Timon SCREECH

**Mami HATAYAMA**  
The Meiji Painter and Lacquer Artist Shibata Zeshin  
Supervisor: Professor Timon SCREECH

**Makiko HAYASHI**  
Constructing the Legal Profession in Meiji Japan  
Supervisor: Dr John BREEN

**Katsuyuki HIDAKA**  
Consuming the Past in Film and Television  
Supervisor: Dr Isolde STANDISH

**Noriko HORSLEY**  
Court Patronage and the Collecting of Art in 12th century Insei-period Japan  
Supervisor: Professor Timon SCREECH

**Herby LAI**  
The cosmopolitan Chinese student migrants in Japan: history, learning and self-enterprise  
Supervisor: Dr Lola MARTINEZ

**Shinya MANO**  
Yōsai and the development of Zen-Esoteric Buddhism  
Supervisor: Dr Lucia DOLCE

**Barbara MICYK**  
The supernatural in pre-modern Japanese illustrated fiction  
Supervisor: Professor Andrew GERSTLE

**Forum MITHANI**  
Bad mothers of Japan: Women challenging stereotypes in Japanese Media, Film and Literature  
Supervisor: Dr Griseldis KIRSCH

**Yaara MORRIS**  
The Cult of Tenkawa Benzaiten – her rituals, texts, and mandalas  
Supervisor: Dr Lucia DOLCE

**Doreen MUELLER**  
Documenting Disaster: Pictorial Records of the Late Edo Period (draft title)  
Supervisor: Professor Timon SCREECH

**Jenny PRESTON**  
Nishikawa Sukenobu: The Engagement of Popular Art in Socio-political Discourse in 18th Century Japan  
Supervisor: Professor Timon SCREECH

**Ivan RUMANEK**  
The appropriation of Noh by Joruri and Kabuki  
Supervisor: Professor Andrew GERSTLE

**Ryosuke SHIBAGAKI**  
Secondary Predicates in Japanese  
Supervisor: Professor Peter SELLS

**Martyn SMITH**  
Nationalism in postwar Japan  
Supervisor: Dr Christopher GERTEIS

**Ayako SUZUKI**  
The dynamics of Japanese identity amongst Japanese young migrants in Dublin  
Supervisor: Dr Dolores MARTINEZ

**Nobuaki TAKASE**  
Mutsu Munemitsu and the formation of the state in modern Japan  
Supervisor: Dr Angus LOCKYER

**Eriko TOMIZAWA-KAY**  
The Nihonga (Japanese-Style) Artist Hishida Shunso (1874-1911)  
Supervisor: Professor Timon SCREECH

**Shino TOYOSHIMA**  
Making Kunsan Home: Community Building by Japanese Settlers in Colonial Korea  
Supervisor: Dr Angus LOCKYER

**Iris Haukamp**  
Reassessing a German-Japanese film-project during World War 2: Why context(s) matter(s)  
Supervisors: Dr Christopher Gerteis & Dr Isolde Standish

**Radu Alexandru Leca**  
Supervisor: Professor Timon SCREECH

**Kanji KITAMURA**  
Cultural Untranslatability and Business Decision-Making Differences between Japan and the US  
Supervisor: Dr Helen Macnaughtan

## FINISHED

**Taka OSHIKIRI**  
Gathering for tea in Meiji Japan  
Supervisor: Dr Angus LOCKYER

**Carla TRONU MONTANE**  
The Construction of the Japanese Christian Community in Nagasaki in the sixteenth & seventeenth centuries  
Supervisor: Dr Angus LOCKYER

**Lucy GLASSPOOL**  
Japanese Role Playing Games: Gender and Fandom  
Supervisor: Dr Isolde STANDISH

**Satomi HORIUCHI**  
Contemporary Japanese Christianity: Ancestors, rites and graves  
Supervisor: Dr Lucia DOLCE

**Kigensan LICHA**  
The Esoterization of Soto Zen in Medieval Japan  
Supervisor: Dr Lucia DOLCE

**Tullio LOBETTI**  
Faith in the flesh: body and ascetic practices in contemporary Japanese religious context  
Supervisor: Dr Lucia DOLCE

**Benedetta LOMI**  
Batō Kannon/Matou Guanyin: cult, images and rituals of the Horse-Headed One  
Supervisor: Dr Lucia DOLCE

**Masaaki OKADA**  
Salvation by beauty and nature: Okada Mokichi's practices  
Supervisor: Dr Lucia DOLCE

**Fumi OUCHI**  
The vocal arts in medieval Japan and Tendai hongaku thought  
Supervisor: Dr Lucia DOLCE





## JAPAN IN THE SOAS LIBRARY

SOAS Library is one of the world's most important academic libraries for the study of Africa, Asia and the Middle East, which attracts scholars from all over the world to conduct research. The Library houses over 1.2 million volumes at the SOAS campus at Russell Square in central London, together with significant archival holdings, special collections and a growing network of electronic resources.

- The Library collects books, journals, audio-visual materials, electronic and multimedia items on Japan
- The Japan Section holds books in Western, Japanese languages.
- Main focus is on the humanities & social sciences.
- Materials on art and archaeology are located in the Art Section
- Law books in Western Languages are located in the Law Section

**For more information:** Fujiko Kobayashi  
 Librarian for Japan/Korea Studies  
 Tel: 020-7898-4174 E-mail: fk2@soas.ac.uk



## STUDY AT SOAS

### MA JAPANESE STUDIES

SOAS offers the most comprehensive MA in Japanese Studies available anywhere in Europe.

Students are able to choose courses that cover all of Japan's historical periods, from the earliest to the present and ranging over the social and political sciences as well as humanities.

The students who take this degree come from many countries and have a wide variety of academic backgrounds. Some have already studied, or lived in, Japan and wish to broaden their knowledge or understanding. Others wish to focus their previous training on the region, while still others will come from Japan or other East Asian countries wishing to study Japan from the perspective of a different culture and academic tradition.

Knowledge of the Japanese language is not a requirement of the course. Language courses, however, are popular options.

**For more information:**  
[www.soas.ac.uk/admissions/pg/subject](http://www.soas.ac.uk/admissions/pg/subject)

### A Student Perspective

“It's a melting pot of languages and cultures where your eyes open to new things you might have never heard about on a daily basis. I really think it is amazing!”

Antoni Slodkowski

“London is amazing. It is a big city, there is always something going on, always something interesting to do. Also, you can move around easily and fast. It is a frenetic life, but it is just part of the fun.”

Fiorella Cerbasio

# Honorary Appointments

Sept 2011-Aug 2012

### Professorial Research Associates

**Professor Gina BARNES**  
 PHD(MICHIGAN)

**Professor Neil JACKSON**  
 MA(COURTAULD INSTITUTE) PHD(SOUTH BANK)

**Professor Peter KORNICKI**  
 MA MSC PHD(OXON)

**Professor Ian NISH**  
 MA PHD(LONDON)

**Professor Evgeny STEINER**  
 BA MA(MOSCOW STATE) PHD(USSR ACADEMY OF SCIENCES, MOSCOW)

**Professor Yuriko TAKAHASHI**  
 BA(KEIO) MA(OCHANOMIZU)

**Dr Lone TAKEUCHI**  
 BA(COPENHAGEN) MA(BERKELEY) PHIL(COPENHAGEN)

**Dr Sarah TEASLEY**  
 BA(PRINCETON) MA(MUSASHINO ART) PHD(TOKYO)

**Dr Ellis TINIOS**  
 PHD(MICHIGAN)

**Dr Carla TRONU**  
 BA(POMPEU FABRA) MA PHD(SOAS, UNIVERSITY OF LONDON)  
 Autonomous University of Madrid

**Dr Stephen TURNBULL**  
 BA(CANTAB) MA PHD(LEEDS)  
 Akita International University

**Dr Akiko YANO**  
 MA PHD(KEIO)

**Dr Megumi SAKAMOTO**  
 BA MA PHD(WASEDA)  
 Tokyo University of Foreign Language  
 1 October 2011 - 31 March 2012

**Dr Yuko SAKURAMA**  
 BA(KANSAI) MA(OSAKA) PHD(OSAKA)  
 Osaka University Graduate School of Letters  
 1 July 2011 - 30 June 2012

**Dr Jonah SALZ**  
 BA(HARVERFORD) MA PHD(NEW YORK)  
 Ryukoku University  
 1 September 2011 - 30 June 2012

**Professor Tomokazu TAKAHASHI**  
 BA MA PHD(HOSEI)  
 Aoyama Gakuin University  
 15 March 2012 - 14 March 2013

### Research Associates

**Dr John BREEN**  
 MA PHD(CANTAB)  
 International Research Center for Japanese Studies

**Dr John CARPENTER**  
 BA(NOTRE DAME) MA PHD(COLUMBIA)  
 The Metropolitan Museum of Art

**Dr Timothy CLARK**  
 BA(OXFORD) PHD(HARVARD)  
 British Museum

**Dr Penelope FRANCKS**  
 MSC PHD(LONDON)

**Dr Christine GUTH**  
 PHD(HARVARD)

**Dr Monika HINKEL**  
 MA BA PHD(BONN)

**Dr David W HUGHES**  
 MA(CANTAB) MPHIL(YALE) PHD(MICHIGAN)

**Dr Olga KHOMENKO**  
 BA(KIEV STATE) PHD MA(TOKYO)

**Dr Barak KUSHNER**  
 BA(BRANDEIS) PHD(PRINCETON)

**Dr Nicola LISCUTIN**  
 MA(HAMBURG) PHD(CANTAB)

**Dr Jonathan MACKINTOSH**  
 BA(LETHBRIDGE) MA(SOAS) PHD(CANTAB)

**Princess Akiko MIKASA**  
 BA(GAKUSHUIN)  
 Oxford

**Ms Mami MIZUTORI**  
 BA(HITOTSUBASHI)  
**Dr Rajyashree PANDEY**  
 MA(WASHINGTON) PHD(AUSTRALIAN NATIONAL)

### Visiting Scholars

**Dr Mai YAMASHITA**  
 BA(OSAKA)  
 Kyoto Sangyo University  
 1 September 2011 - 31 August 2012

**Professor Mika BABA**  
 BA MA PHD(TSUKUBA)  
 University of Kitakyushu  
 5 October 2011 - 20 March 2012

**Professor Kengo FUJIO**  
 BA MA(WASEDA)  
 Daito-bunka University  
 1 April 2011 - 31 March 2012

**Dr Kyoko HOSHIYAMA**  
 BA(TSUJAJUKU) MA PHD (INTERNATIONAL CHRISTIAN)  
 University of Hyogo  
 1 February 2012 - 31 January 2013

**Professor Kenji IGAWA**  
 PHD BA MA(TOKYO)  
 Osaka University  
 26 August 2011 - 25 August 2012

**Professor Izumi OHMOTO**  
 BA(ATOMI) MA(JAPAN WOMENS)  
 Sendai Shirayuri Women's College  
 1 October 2011 - 29 March 2012

**Professor Michio KISHI**  
 BA(SOPHIA) MA MIA(COLUMBIA)  
 Ritsumeikan University  
 1 April 2012 - 30 September 2012

**Professor Hiroe MITSURO**  
 BA MA(DOSHISHA) PHD(KYOTO)  
 Kansai University  
 1 April 2012 - 30 September 2012

**Ms Kazue NAKAMURA**  
 BA(TOKYO) BA(OCHANOMIZU)  
 Meiji University  
 15 June 2011 - 15 March 2012

### 2011 JAPAN SOCIETY AWARD DAVID HUGHES



David Hughes, who recently retired from the Department of Music at SOAS, has received the Japan Society Award for 2011.

The Japan Society Awards are presented each year to mark significant work in the field of UK Japan relations which has not otherwise been recognized. These annual awards, usually made to one Japanese and one non-Japanese national for outstanding contributions to Anglo-Japanese relations and understanding. The 2011 Awards were announced and presented at the Society's Annual Dinner on 6 December.

David had hugely enriched the experience of numerous students and faculty over the years with his profound knowledge and infectious enthusiasm for music from Japan and around the world and award recognises his long-term significant contribution to knowledge and understanding of varied Japanese musical traditions and practice.

"I couldn't feel more honoured," Dr Hughes said. "To me, being involved in facilitating music events, even in retirement, is a way of repaying Japan for all these wonderful years of researching Japanese music and 10 years of living there."

# Honorary Appointments News



**Penelope Francks**

## PUBLICATIONS

Francks, Penelope and Hunter, Janet (eds), *The Historical Consumer: Consumption and Everyday Life in Japan, 1850-2000*. Basingstoke: Palgrave Macmillan, 2012.

This book is the result of a project on Japanese consumption history, funded by the BAJIS and the Daiwa Anglo-Japanese Foundation, in which several Centre members were involved: Helen Macnaughtan, Angus Lockyer and Penelope Francks all contributed papers (on rice-cookers, golf and kimono fashion respectively), while Chris Gerteis also took part in the workshop from which the book emerged.



**Christine Guth**

Christine Guth leads the Asian specialism in the Royal College of Art and Victoria and Albert Museum's postgraduate design history and material culture programme.

## PUBLICATIONS

'Out of Touch: on the sensorial in the historical interpretation of Japanese lacquer' in *East Asian lacquer Material Culture, Science and Conservation*, edited by Shayne Rivers, Rupert Faulkner and Boris Pretzel (London: Archetype, 2011): 1-4.

'Import Substitution, Innovation and the Tea Ceremony in Fifteenth and Sixteenth-Century Japan', in *Global Design History*, edited by Sarah Teasley and Glenn Adamson (London: Routledge, 2011): 50-59.

*Japonisme in The Cult of Beauty: The Aesthetic Movement 1860-1900*, edited by Stephen Calloway and Lynn Federle Orr (London: V&A Publications, 2011):110-13.

"Hokusai's Great Waves in Nineteenth-Century Japanese Visual Culture," *Art Bulletin XCIII* no. 4 (December 2011): 468-85.

"The Local and the Global: Hokusai's Great Wave in Contemporary Product Design," *Design Issues 28/2* (Spring 2012): 16-29

## TALKS

"Hokusai's Great Wave in Contemporary Product Design," presented at Hokusai in Context Symposium, Freie Universitat, Berlin, October 14-15, 2011

"Dressing Fenway Court," presented at Developments in Dress History Conference, University of Brighton, December 8-10, 2011

"Collecting Japanese Prints in America: A Taste for Democracy?" presented at The Dragon and the Chrysanthemum: Collecting Chinese and Japanese Art in America Symposium, The Frick Collection, March 15-16, 2012

"Materials and Mimetic Desire," presented at Inspiring Matter: Innovative Encounters between Science Art & Design, conference at Royal College of Art, April 2-4, 2012

Lectures "Transnational perspectives on Fashion 1880s-1920s" lecture presented at Tsukuba University, Japan, October 31, 2011

"Getting under the Skin: Reflections on Japanese Tattoos," presented at Skin and Bone Workshops, UCL, February 13, 2012



**Monika Hinkel**

In October and November 2012 Monika Hinkel contributed two lectures to the V&A Year Course Arts of Asia 1500-1900 at the V&A. As part of the section 'Culture of the Townspeople', she spoke about 'Ukiyo-e: Actors - Beauties - Warriors' and about 'Ukiyo-e: Landscape and Famous Places'. In December she participated in the Year Course Forum at the V&A.

In November 2011, Monika presented a talk on 'Meiji Nostalgia: Prints by Kawakami Sumio (1894-1972)' for the Japan Society and the Japan Research Centre at the Oriental Club. Through her ongoing research on Meiji period prints she came across the creative print artist Kawakami Sumio, whose work she will further investigate. Her presentation will be published in the forthcoming 'Japan Society Proceedings 2011'.

In June 2012, as part of SOAS's Diploma in Asian Art: Japanese and Korean Module Monika held two lectures on '19th century landscape prints: Hokusai and Hiroshige' and on 'Meiji period prints'.

As guest curator for the London based ICN gallery she curated the exhibition 'Masters of Landscape' (July-September 2012) with works from The Adachi Institute of Woodcut Prints, Tokyo. She contributed to the gallery events with two gallery talks in July and August on the topics of 'Hokusai&Hiroshige: Masters of Ukiyo-e Landscape prints' and 'Japanese Landscape prints: Then&Now.'

## PUBLICATIONS

Hinkel, Monika. 'Meiji Nostalgia: Prints by Kawakami Sumio (1894-1972)', in: *Japan Society Proceedings 2011*. London: The Japan Society, 2012.



**Kyoko Hoshiyama**

Conference in Association of Japanese Intellectual History( at Gakushuin University, Tokyo) , 29-30 October, 2011.



**Ian Nish**

Ian Nish gave papers at the triennial conference of the European Association for Japanese Studies (Tallinn, Sept. 2011); Anglo-Japanese conference on Reconciliation ( Leeds University, November); and Central Asia and Japan (Bogacac University Istanbul, June).

## PUBLICATIONS

*The Japanese in War and Peace, 1942-48* (Folkestone: Global Oriental) (ed. with Mark Allen)

*The Writings of Louis Allen, 'War, Conflict and Security in Japan and the Asia-Pacific, 1941-52'* (Folkestone: Global Oriental)

'Igrisu to Ajia seisaku' in *Higashi Ajia kingendai tshushi*, vol. 2, in Iwanami Koza (Iwanami Shoten) (ed.with Kurosawa Fumitaka), *Rekishu to wakai* (Tokyo: University Press), Ian Nish



**Neil Jackson**

In August 2011 Neil Jackson (University of Liverpool) made the last of his four scheduled research visits to Japan as part of his two-year Leverhulme Major Research Fellowship (2009-11) investigating the architectural dialogue between Japan and the West. Travelling from Tokyo to Kagoshima, via Yonago, Oita and Nagasaki, he visited many late-19th and 20th century buildings which demonstrated both the westernization of Japanese architecture and the retention of fundamental Japanese qualities.

In February 2012 Neil presented a paper entitled Found in Translation: an architectural dialogue between Glasgow, Berlin and Japan at the conference on 'Japan Cities in Global Context', held at Bryn Mawr College, Pennsylvania. This paper, which argues that it was the German architect Hermann Muthesius's familiarity with Japanese architecture which accounted for much of the Japanese-ness in Charles Rennie Mackintosh's work, has now been rewritten and submitted for publication with the more laconic title, Found in Translation: Muthesius, Mackintosh and Japan.

In April Neil visited Cambridge to present a paper at the Annual Symposium of the Society of Architectural Historians of Great Britain. Entitled 'Noh Theatre or No Theatre? The Westernisation of the Japanese Performance Venue', this paper traced the development of theatre architecture in Japan from the 1880s to the 1960s. While work continues on the book, Japan and the West: an Architectural Dialogue, further spin-off papers are in preparation, the most recent, under the title Wabi sabi and Ukiyo: The Use of Tradition in Post-war Japanese Architecture has been submitted for a conference in 2013.



**Peter Kornicki**

In the past academic year Peter Kornicki was awarded the degree of Doctor of Letters (DLitt) by Oxford University, elected a member of the Accademia Ambrosiana (Milan) and elected to the chair of Japanese at Cambridge. He continues as chair of the East Asia Panel of the British Academy and as Deputy Warden of Robinson College, Cambridge. He has given lectures at Accademia Ambrosiana, Milan, and Princeton University

## PUBLICATIONS

Kornicki, Peter, 'A transnational approach to East Asian book history', in Swapan Chakravorty and Abhijit Gupta, eds, *New word order: transnational themes in book history* (Delhi: Worldview, 2011), pp. 65-79.

Kornicki, Peter, 'The Hyakumantō Darani and the origins of printing in eighth-century Japan', *International Journal of Asian Studies* 9 (2012): 1-28

Kornicki, Peter, *Towards a history of the Tangut book: some recent publications*, *East Asian Publishing and society* 2 (2012): 83-91.



**Olga Khomenko**

This academic year Olga Khomenko was working on rewriting her PhD dissertation thesis about this topic written in Japanese into monograph in English. Also she been working on dissemination her research results.

In March, 2012 she presented at the International Conference of History of Consumer Culture at Gakushuin University,

Japan. The conference topic was "Genealogies of Curiosity and Material Desire:How has consumer taste been constructed?". Olga's presentation was about 'Consuming new identity and new look: cosmetics advertisement and women in post-war Japan' .

In June 2012 Olga also presented at International Interdisciplinary Conference on "Women in Magazines: Research, Representation, Production and Consumption" been organized by Center for The Historical Record, Kingston University, UK and Women library, London, UK. Olga spoke about "Women magazines and the process of «constructing of new women» in post-war Japan (cosmetic advertising during 1955-1979)" At the same time, her two academic articles: first one is about constructing women images in alcohol adds and second one- about history of car marketing toward women in post-war Japan are now submitted into two different scientific journals in Ukraine and Russia and waiting for publishing.

As a Senior Lecturer at Kiev Mohyla Academy National University, Kiev she is teaching several courses on Modern History of Japan and Asia.

Also Olga been working on promoting her native country Ukraine image in Japan. During this year she been involved with several NHK programs filming in/about Ukraine. One of them was NHK Special program about famous Ukrainian sculpture of XVIII century Johann George Pinsel, who's works displayed at Louvre Museum, France, for the first time in the history.

In January 2012, Olga was invited as a moderator from Ukraine to the symposium at Waseda University about "Nuclear

accidents and local community. Psychological effect of radiation to local people - voices from Fukushima and Ukraine".She gave a talk together with Prof. Shimizu Shuji, Deputy head of Fukushima University. Also in February 2012 Olga been invited to Korean University Business School to talk at the conference about Global Energy Safety and role of local community in this process.

At the same time, in October 2011 Olga published an article in Japanese in Japanese 'Journal of Slavic Research' about "Historical walk in Kiev". In this paper, she exploring capital of Ukraine through its main historical landmarks since XI century till present time and talk about its history and uniqueness.

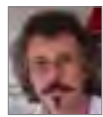


**Yuko Sakurama**

In March, Yuko Sakurama gave a talk on "Japanese architectural traces and the interior design of the museum in the late 20th century", Approaching Art and Design from Asia: Young Reserchers' Workshop, SOAS, University of London, 2012/3/2. Also, in the same month, she traveled to Bologna, Italy to participate "Multicultural Studies in Art and Aesthetics in the Age of Globalization, Italy/ Japan Research Workshop", at Academy of Science, Bologna, 2012/3/26, and her presentation was on "Creativity in Gae Aulenti's Remodeling of Historic Buildings into Art Museums".

## PUBLICATIONS

The proceeding of *Art And Aesthetics In The Age Of Globalization Italy/Japan Research Workshops in Bologna, 26-27 March 2012* would be published in this summer.



## Evgeny Steiner

During the last academic year Evgeny Steiner continued to work on his commented full edition of Hokusai Manga. Besides that he compiled and prepared for publication a book of articles based on papers delivered at the conference "Orientalism/Occidentalism: Languages of Cultures vs. languages of Description" which he organized and chaired in September 2010. The book has been published in June. It consists of 21 articles in English and 10 in Russian: *Orientalism/Occidentalism: Languages of Cultures vs. Languages of Description*. Moscow: Sovpadenie, 2012. 416 pp. (Ed. and Introd. By Evgeny Steiner)



Three articles on Hokusai Manga were published,

among them: 'Hokusai Manga: The Principles of Composition' // *History and Culture of Traditional Japan*, No. 4 (Orientalia et Classica, vol. XXXIX, Proceedings of the Institute for Oriental Cultures and Antiquity, Moscow, 2011, pp. 136-158.

As his foray into the early 20th century, a translation with commentary of an Avant-garde manifesto was published in Madrid: 'Alekssei Kruchenykh. The Biography of the Moon' // *Catalogue of the Exhibition 'Aleksandr Deineka'*, Madrid, 7 Oct. 2011 – 15 Jan. 2012. pp. 322-323.

In September Evgeny participated in the symposium in honor of Prof. William LaFleur. (University of Pennsylvania, Philadelphia); in October was invited to deliver a lecture at the Symposium Hokusai in Context, Berlin ("Hokusai Manga: Its Genre and Composition") and in November and February he gave five lectures about his work

on Manga in Japan Foundation in Moscow and in universities in Moscow and Jerusalem and for the "Academia Programme" on the Russian TV. In April Japan Foundation organised his lecture "Surimono: Pictures for the Inner Circle and the Culture of Allusion in Japanese prints".



## Sarah Teasley

Sarah Teasley's 2011-12 can be neatly divided in two distinct parts. From September to December 2012, she continued her research activities while teaching at the Royal College of Art, and commenced a one-year sabbatical in January 2012, after she was awarded an AHRC Early Career Fellowship. She is spending 2012 researching and writing a book on policy and furniture manufacturing in modern Japan. She spent a month in Tokyo for archival work in May, and will return to Japan in autumn 2012 for further research.

### PUBLICATIONS

'The Gender of Beauty in Architectural and Interior Design Discourse in Modern Japan' in *Visualizing Beauty: Gender and Ideology in Modern East Asia* (Aida Yuen Wong ed., Hong Kong University Press, 2012), with several other book chapters and journal articles on the history of design, technology and media in modern Japan in press.

Conferences included the Association of Asian Studies in Toronto in March and International Committee for the History of Technology meeting in Barcelona in July. She expanded on the idea of 'global design history' proposed in her co-edited volume *Global Design History* (Routledge, 2011) in lectures at the National

Museum of Ethnology in Osaka and Chiba University, both in May, and at Parsons the New School for Design in New York in October. History as a critical research method for design practice was another common theme, developed in a talk for the art, science and design conference Inspiring Matter in London in April.

In addition, she was invited to speak in public lectures and conversations at the Cheltenham Literary Festival, the Japan Foundation, the Victoria and Albert Museum, the London Design Festival and on Radio 4, on the future of very small cars.



## Stephen Turnbull

Stephen Turnbull is currently working on two major research projects that involve his long-standing interests in Japanese military history and religious studies. The first, on the use of Japanese mercenaries in Southeast Asia during the seventeenth century, was pursued during a study tour to Thailand, Burma and Cambodia in January 2012 funded by the Great Britain Sasakawa Foundation, where he presented his preliminary findings to an international conference on Southeast Asian studies at Pannasastra University of Cambodia in Siem Reap. Afterwards he gave a guest lecture for the Siam Society in Bangkok. In February he contributed to SOAS's lecture programme with a progress report on his other project: a long-term study of Japan's so-called 'phallic shrines'. Over a period of years he has been engaged in mapping and visiting these places, which are often well-concealed yet number well over 1,000, and classifying them according to the identity

of the enshrined kami and the function provided by the sexual symbolism, which is often female as well as male. Many are located in Tohoku, where he hopes to visit every example by the end of 2013. In April his latest book was published, a light-hearted work for young people entitled *Samurai: The Unofficial Training Manual* in an innovative series by Thames and Hudson that already includes imitation training manuals for gladiators and medieval knights. The samurai version contains tips for a young warrior about topics such as the tea ceremony, how to choose a suit of armour and what to do in battle.

### PUBLICATIONS

'Tagajo and Sendai: How Forts Grew Into Castles' *Current World Archaeology* (49) 2011.

'Armor of Wood and Stone' in Anderson John et.al *Samurai Armor from the Ann and Gabriel Barbier-Mueller Collection* (Yale University Press, 2012), pp.59-69.

'Castles of East Asia' in Charles Stephenson (ed.) *Castles: A history of fortified structures, ancient, medieval and modern* (Ivy Press, London 2011) pp. 199-221.

Foreword to new edition of Richard Allyn *The Forty-Seven Ronin Story* (Tuttle Reprint, Vermont 2012).

*Samurai; The Japanese Warrior's (Unofficial) Manual* (Thames and Hudson, London 2012)



'Statue of Yamada Nagamasa, the Japanese adventurer who became chief adviser to the King of Siam, in the Nihonmachi Memorial Hall, Ayutthaya, Thailand.'



## Sheuo Hui Gan

Sheuo Hui Gan specialises in Japanese animation, including TV anime, feature-length animation and also experimental short animations. She completed her PhD in Human and Environmental Studies in 2008 at Kyoto University. Her dissertation examines the historical aspects and contemporary usage of the term 'limited animation' in the Japanese context. She developed a new framework for categorizing modes of motion in animation and proposed the term 'selective animation' to replace 'limited animation' in order to shift the focus from the economics of production to the creative possibilities of the process. Her case studies included the first TV anime series in Japan *Tetsuwan Atomu* (1963) and the anime series of short animations by various directors.

From 2008 to 2010, she held a post-doctoral fellowship from the Japan Society for the Promotion of Science (JSPS) at Kyoto University. Several of her papers have been published in *Animation Studies* (vol.3, 2008, vol.4, 2009 and vol.6, 2011), which deal with unconventional forms of Japanese animation (2008); essential issues surrounding labeling and projection of image between 'Japanese anime' and 'Japanese animation' within Japan and outside Japan (2009); and the fascination towards perpetual youth and cuteness shown in anime (2011). She was Visiting Researcher at the Kyoto Seika University from 2010 to 2011 and Researcher at the Japan Subculture Studies since 2010, a project funded by the JSPS (<http://www.japan-subculture.com/top.html>). During her stay at Seika University, she was involved in various projects that look at the relationship of manga and anime, including an exhibition at the Japan Creative Centre Singapore, and a book-chapter in the anthology *Manga Crossroads* to be published by Routledge at the end of 2012. She also participated in the *Manga and Women* project since 2011, where she explores the connections of Japanese manga and anime in the works of Southeast Asian artists.

At the Sainsbury Institute, she is working on a book project that includes interviews with significant Japanese animation creators (such as Kawamoto Kihachiro, Yamamura Koji, Yuasa Masaaki etc) and essays on contemporary Japanese animation. From late summer of 2012 she will assume her post as Visiting Fellow at the Japanese Studies Department in the National University of Singapore.



## Gyewon Kim

Gyewon Kim specializes in modern and contemporary art of Japan and Korea. She completed her PhD in Art History in 2010 from McGill University, and held a post-doctoral fellowship in Japan-Korean studies from History of Art and Architecture and Asian Studies Center at University of Pittsburgh.

Her work centers on vision, media and the politics of knowledge and representation in modern Japan and Korea. Her essay on colonial photography and archive in Japan and Korea has been published in positions: *east asian cultures critique* (18:1, Spring, 2010). During her fellowship period at the Sainsbury Institute, Gyewon was working on her book manuscript, *Registering the Real: Photography and Historic Sites in Late Nineteenth Century Japan*. Part of her book project will be published in the journal *Representations* (Fall, 2012), under the title of "Tracing the Emperor: Photography, Famous Places, and the Imperial Progresses in Pre-War Japan." She also organized the workshop on rumours and secrets in Japanese art and visual culture with the support of the Sainsbury Institute (June, 2012). Gyewon was recently appointed as an assistant professor in the Welch School of Art and Design at Georgia State University, where she will be teaching East Asian Art from the upcoming year.

## ABOUT SISJAC

The mission of the Sainsbury Institute is to be an active source of and conduit for innovative research: positioning, revealing and interpreting the arts and cultures of the Japanese archipelago from the present to the past in regional, European and global contexts.



## Werner Steinhaus

After studying Japanese archaeology at Osaka University Graduate School under the supervision of Professor Tsude Hiroshi from 1992 to 1996 and finishing his Magister Artium (M.A.) in modern, medieval history, prehistoric and early historic archaeology at Albert-Ludwigs-University, Freiburg, Germany, Werner Steinhaus received a doctoral scholarship (Japanese Government Scholarship, Monbukagakusho; German Academic Exchange Service, DAAD) to research mainly about the Kofun period (3rd to 7th century A.D.).

During his time in Osaka he developed an archaeological exhibition project 'Die Zeit der Morgenröte (The time of dawn)', until now the biggest exhibition about Japanese archaeology outside Japan with 1600 objects, which were shown in the Reiss-Engelhorn-Museen, Mannheim, Germany and the Martin-Gropius-Bau exhibition hall in Berlin in 2004 and 2005. He devoted nearly ten years as the head of the scientific staff, the project manager, the German-Japanese coordinator as well as the editor of the two exhibition volumes to this project. Thereafter, Werner published a dictionary of Japanese archaeological terms (Japanese-German) in 2010.

At the Sainsbury Institute he is continuing this dictionary project and working on a new multilingual comprehensive Japanese-English-German dictionary of Japanese archaeological terms in an online and a printed version. Based on the Japanese-German Dictionary a new attempt to create a dictionary of Japanese archaeological terms for European languages was started in cooperation with Dr. Simon Kaner from the Sainsbury Institute. Material for the English section was examined and acquired during the stay. This process was successfully completed and first sections of the old dictionary published by the Nara National Research Institute for Cultural Properties are undergoing revisions.

His projects in cooperation with the Sainsbury Institute are focused mainly on the internationalisation of Japanese archaeology. Two other major projects are an English textbook on Japanese archaeology also in cooperation with Dr. Simon Kaner and an illustrated English guide to Japanese archaeology which is based on the catalogue of the exhibition "Zeit der Morgenröte" in Germany.

# Awards & Bursaries

## Final Reports



**Radu LECA**  
Meiji Jingu Recipient 2011-12

Title: *The Backward Glance: concepts of 'outside' and the 'other' in 17th century Japanese spatial imaginary*

Radu's research project focuses on the relationship between feminine beauty and liminal spaces in 17th century Japan. The focus for the first year has been on feminine poses as hints of alterity. For example, the alluring prostitute depicted in the middle of her walk, striking a pose for the glancing male. This temporary embodiment of alterity occurs in liminal spaces such as prostitution quarters and graveyards.

The Studentship has enabled Radu to present the results of this research in a variety of settings, among which a graduate student symposium in Princeton University, 'Myths and Orthodoxies in East Asian Art', under the title 'The Backward Glance: Beautiful Women and Liminal Spaces in 17th century Japan'.

After the Princeton symposium, Radu attended the Scholars' Day for the 'Storytelling in Japanese Art' exhibition at the Metropolitan Museum of Art, by courtesy of John Carpenter. It was an unique opportunity to meet top scholars in the field of visual narrative, and engage directly with the works on display. Radu also consulted 17th century illustrated tales (otogi-zoshi) in the collection of the New York Public Library.

This was followed by a participation in the graduate student panel organized by Japan Art History Forum at the Association of Asian Studies Conference in Toronto, with a paper on 'The Cartographical Dimension of Nation Building in the Momoyama and Early Edo Periods'.

Thus, the Studentship has proved especially helpful for covering travel expenses related to the presentation of research results. Radu would like to express his gratitude to Meiji Jingu for supporting his research.



**Alessia COSTA**  
Meiji Jingu Recipient 2011-12

Title: *Bodily Assemblages: the Moral, Political, and Informal Economy of Japanese Organ Transplants*

The aim of Alessia's research is to map the legal, moral, and economic frameworks of organ transplants in Japan.

On the background of the debate concerning the role of legal institutions in regulating advances in medical technologies, she analyses the Act on Organ Transplants and focus on the specific way in which organ donation and death are conceived upon the Japanese law.

Further, she looks at two phenomena which are almost completely unknown outside of Japan. In presenting the particular case of medical activism concerning transplantation in Japan, she describes the emergence of patients' advocacy groups and their role in the approval and reform of the law. Moreover, Alessia discusses the phenomenon of transplant travels towards Western countries, uncovering important issues regarding the Japanese national health system and of the global economy of transplantation.

Finally, Alessia looks at how organ scarcity is produced and whether it could be alleviated by examining the organ procurement process.

Casting the question wider, she then asks how personhood and death are constructed throughout such a process, thus linking the analysis on organ donation to the issue of end of life treatment in the hope of contributing ethnographic and comparative knowledge to a problem of great relevance in contemporary society.

As anthropological research, this project draws on the findings of ethnographic fieldwork she conducted from September 2011 to October 2012 in Tokyo. This could have not been possible without the generous support of Meiji Jingu, which proved essential in allowing her to complete her research in Japan and collect the data on which the thesis will be based. For this reason, she would like to express my gratitude to the Meiji Jingu.



**Jenny PRESTON**  
Tsuda Bursary Recipient 2011-12

Title: *Nishikawa Sukenobu: The engagement of popular art in socio-political discourse in eighteenth-century Japan*

The bulk of the research for Jenny's thesis on the Kyoto artist Nishikawa Sukenobu had been completed at the time she received the Kayoko Tsuda Bursary, but much of the drafting and the final positioning remained to be done. The bursary provided a massive incentive to take the work over the finishing line, and an important and welcome opportunity - the Kayoko Tsuda Bursary lecture - to share some of the more radical aspects of the research with the SOAS community, an experience from which she benefited greatly.

It also gave Jenny the latitude to draw the various strands of the thesis into a cogent whole, to chase down difficult readings and obscure references in the images that had been parked and could so easily have been left to drift.

This proved a huge asset in the final positioning of the argument. The thesis was submitted 8th May and the viva will take place later this month. During this period, Mrs Kayoko Tsuda sadly passed away, and while she never had the opportunity to meet her, she has thought of her generosity countless times over the last few months. Together with other Tsuda bursary holders, Jenny owes her an enormous amount.

# Awards & Bursaries

## Recipients



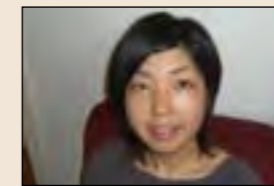
**Yuko KAMEDA**  
Meiji Jingu Japanese Studies Research Scholarship Recipient 2012-13

Working title of the project: *Sustaining Linguistic Diversity and Multicultural Ethnicity in Contemporary Japan*

**Outline of the project:**  
Yuko's research aims at recognizing the profound importance of minority languages in Japan by focusing on the eight endangered languages of the nation declared by UNESCO.

**Introduction to the research:**  
Language is the vehicle by which people experience a sense of individual and community identities. Yuko's research derives from a discussion of the significance of the linguistic diversity in Japan. According to UNESCO Atlas of the World's Languages in Danger, Japan has eight endangered languages, meaning the languages are at risk of disappearing, including the Okinawan language and the Ainu language. Her research focuses primarily on the Ainu language because it is relevant to Japanese history and culture, and these findings could contribute to future socio-linguistic studies in Japan.

Fundamental questions in my research are: what languages serve in the minority communities in Japan; how could we maintain and revitalize these languages; and why should we preserve them for future generations. She will pursue these questions within a sociolinguistic framework by focusing on how social context shapes the nature of language, culture, and identity. Yuko will also explore whether the preservation of language through oral literature can act as a bridge between language and other cultural domains. Japan has different ethnicities such as Chinese, Korean, Brazilian and Philippino. She suggests that by raising awareness of the Ainu, it will also bring recognition to the other multicultural societies existing in Japan. The culmination of her project, therefore, will demonstrate Japan as a multilingual and multiethnic country and the importance of not only acknowledging this, but also to explore methodologies that will help preserve it.



**Eiko GYOGI**  
Meiji Jingu Japanese Studies Research Scholarship Recipient 2012-13

Working title of project *Translation as a Means to Promote Plurilingual and Pluricultural Competence*

**Outline of the project:**  
Eiko's research will examine how translation practice going beyond the consolidation of grammar promotes plurilingual and pluricultural competence for elementary and intermediate learners of Japanese.

**Introduction to the research:**  
Translation has long been used in many Japanese language classrooms (e.g. Wada 2007) despite criticism of its over-focus on lexical and grammatical structures in isolated, de-contextualized sentences (G. Cook 2010). However, as suggested by translation studies, translation also involves active confrontation of semiotic, socio-cultural, and pragmatic factors (Bassnett 2002) and choice of language may itself convey some symbolic meaning (Kramsch & Whiteside 2008). Eiko will examine how translation practice going beyond the consolidation of grammar promotes plurilingual and pluricultural competence for elementary and intermediate learners of Japanese.

This study is intended to contribute to the fields of applied linguistics and Japanese language pedagogy, shedding new light on the role of the learner's first language (L1). Although use of L1 has been discouraged in language teaching since the early 20th century (Cummins 2010, G. Cook 2010:89), the role of L1 has recently been increasingly recognized for political (Phillipson 1996) and pedagogical (V.Cook 2001) reasons, and this has led to a re-evaluation of translation (V.Cook 2001; Machida 2008) as a means for effective use of L1. Furthermore, today's world with increased mobility highlights the importance of the development of plurilingual and pluricultural competence, which encourage learners to act as linguistic and cultural intermediaries and mediators (Coste et al. 2009:10). His research will attempt to cultivate this competence among learners of Japanese by making them become aware and criticise the active confrontation and resonance of semiotic relationships between languages and cultures through translation practice.



**Alessia COSTA**  
Tsuda Bursary Recipient 2012-13

Working title: *Bodily Assemblages: the Moral, Political, and Informal Economy of Japanese Organ Transplants.*

**Outline**  
This research project addresses anthropological relevant questions concerning the use of the human body in medical technology by looking at the case of organ transplants in Japan.

**Research Introduction:**  
From September 2011 to October 2012 Alessia has been conducting ethnographic fieldwork in Tokyo as exchange researcher at Waseda University. She has been taking part to numerous activities related to transplants, while also conducting interviews with a range of different research participants.

She has been interviewing the transplant patients and activists who guided the movement for the law reform, with the aim of collecting first-hand information about a unique case of political lobby on medical issues.

She also met with several families of young patients who either applied for or received a transplant in a foreign country. The life stories they generously shared with me are the point of entry to analyse one of the more severe problem concerning transplantation in Japan –the scarcity of organs from pediatric donors. Furthermore, their accounts offer invaluable insights on the phenomenon of transplant travels, with regards delicate relationships between national juridical and medical systems, global regimes of ethics and flows of money and technologies, the experience of individual suffer and love. Finally, she has met with different professionals working on the field of transplantation, such as medical doctors and transplant coordinators. The information they discussed with me provides a unique perspective on the problem of organ scarcity, as well as on issues concerning patients' rights and end of life medical treatment. Through such a work Alessia aims at providing ethnographic knowledge on how issues regarding the implications of medical technologies are dealt with in contemporary Japan.

# Awards & Bursaries

## MEIJI JINGU JAPANESE STUDIES RESEARCH GRANTS RECIPIENTS 2011-2012

Name: **Dr Stephen DODD**

Project Title: Architecture of a City: Itô Sei's Streets of Fiendish Ghosts

Project Outline: To collaborate with a group of Japanese academic colleagues in Kyoto through two workshops in Japan between 26 March and 14 April 2012. Our group is working on a series of essays in preparation for producing a book in Japanese on the relationship between architecture and modern Japanese literature. The workshops will also contribute to another research project I have been involved with related to a separate article being written in English on the theme of colonialism in Japanese literature of the late 1930s.

Amount Awarded: £1,000

Name: **Dr Christopher GERTEIS**

Project Title: Manufacturing Memories: The Intersection of Fiduciary Duty and Social Responsibility in Contemporary Japan

Project Outline: The Meiji Jingu grant will support eight weeks of field research during which I will interview staff and collect archival materials for a new book project examining the construction of industrial heritage in contemporary Japan. I will investigate local efforts to re-construct public memory of regional industries as a means of turning their 'rust belt' heritage into regional tourist industries. While the sources will impose their own logic, I am speculating that the commodification of local history as a heritage tourism product is at odds with the not-for-profit organization's social and fiduciary responsibilities as defined by custom and law.

Amount Awarded: £1,000

Name: **Dr Noriko IWASAKI**

Project title: Images of Japan: Japanese learners' images of Japanese society, people and language before and after studying abroad in Japan

Project outline: This research project aims to uncover how SOAS students studying Japanese have formed their images of Japan (nihon-kan) and whether and how their experience in studying in Japan changes their images. I collaborate with three other researchers affiliated with INALCO-PLIDAM (Pluralité des Langues et des Identités en Didactique: Acquisition, Médiations), France. I interviewed 8 SOAS students in May/June 2011; the same students will be asked to participate in interviews upon their return to SOAS. The data, transcribed by the assistance made possible by the small grant, will be used to plan a long-term collaborative research project for which we will seek substantive funding.

Amount awarded: £300

## SEVENTH ANNUAL KAYOKO TSUDA BURSARY 2012-2013

The Japan Research Centre is pleased to invite applications to the bursary created through the generosity of Ms Kayoko Tsuda.

Applicants may be of any nationality and in need of the bursary to fund completion of their thesis. The bursary will be awarded to students writing up their PhD dissertations at SOAS in either their third or fourth year during the academic session 2012/13. Those working on any aspect of Japanese studies are eligible.

One bursary is offered per year, carrying a value of £7,000 (untaxed).

Closing Date  
Friday, 24 May 2013

How to Apply  
More information can be obtained from:

[www.soas.ac.uk/registry/scholarships](http://www.soas.ac.uk/registry/scholarships)

Email: [scholarships@soas.ac.uk](mailto:scholarships@soas.ac.uk)

## MEIJI JINGU SCHOLARSHIPS 2013 - 14

Two awards are offered annually, either for PhD students at SOAS, or newly enrolling full-time MPhil students, who have been accepted by SOAS.

Students may be registered in any department, and be of any nationality, but must be working on some aspect of Japanese Studies. PhD candidates must be resident in SOAS: the award cannot be used elsewhere.

Studentships are worth £7,000, and carry a 20% reduction of fees (EU or Overseas).

Closing Date  
Friday, 24 May 2013

How to Apply  
More information can be obtained from:

[www.soas.ac.uk/registry/scholarships](http://www.soas.ac.uk/registry/scholarships)

Email: [scholarships@soas.ac.uk](mailto:scholarships@soas.ac.uk)

## MEIJI JINGU JAPANESE STUDIES RESEARCH GRANTS FOR SOAS STAFF

Grants are offered to assist full-time academic staff members of the JRC, SOAS, to promote Japanese Studies.

Funds may be used for personal research, conferences, etc, or to purchase research-level books for the SOAS Library. Group projects are acceptable, but should be submitted in the name of one representative individual.

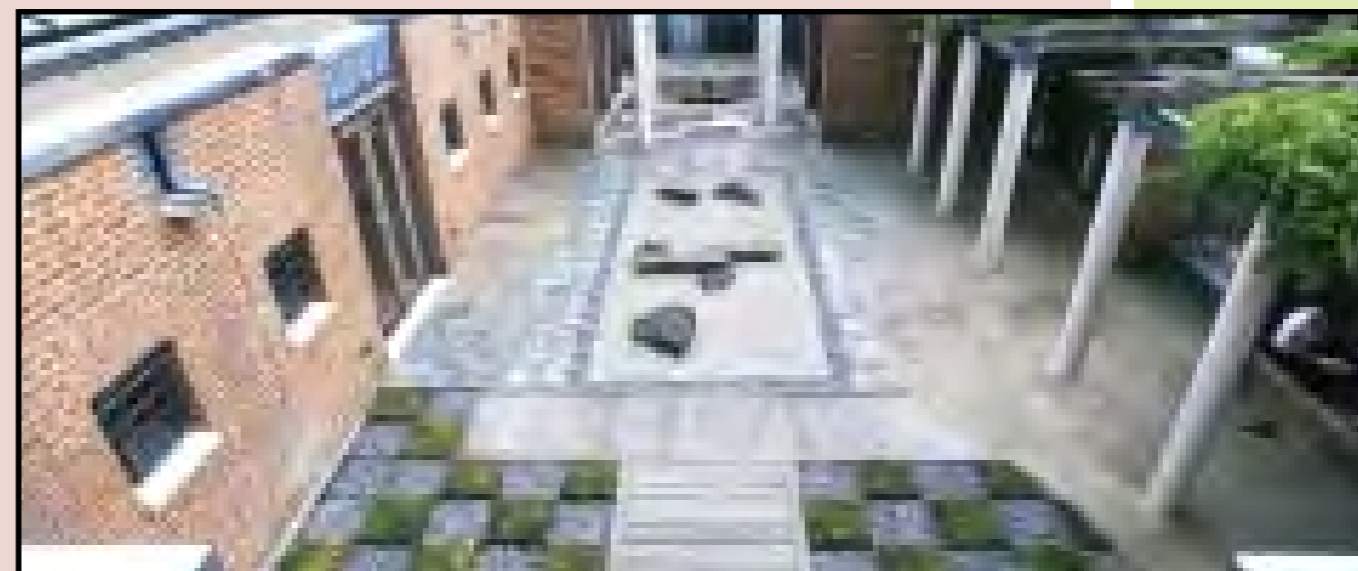
Closing Date  
The first closing date for applications will be Friday, 24 May 2013.

If not all funds have been allocated, a second round will be held, with a closing date in late October, 2013.

How to Apply  
The application form is available to download from the JRC web page, or email Jane Savory, [js64@soas.ac.uk](mailto:js64@soas.ac.uk)

[www.soas.ac.uk/jrc/awards-and-grants](http://www.soas.ac.uk/jrc/awards-and-grants)

# Japanese Roof Garden



The Japanese-inspired roof garden at SOAS, University of London was built during the Japan 2001 celebrations and was officially opened by the sponsor, Mr Haruhisa Handa (Toshu Fukami), an Honorary Fellow of the School, on 13 November 2001. It provides an area away from the noise and bustle of London streets, where visitors can relax and meditate.

The garden is dedicated to Forgiveness, which is the meaning of the Kanji character engraved on the garden's granite water basin.

Peter Swift, a designer with experience of adapting Japanese garden design

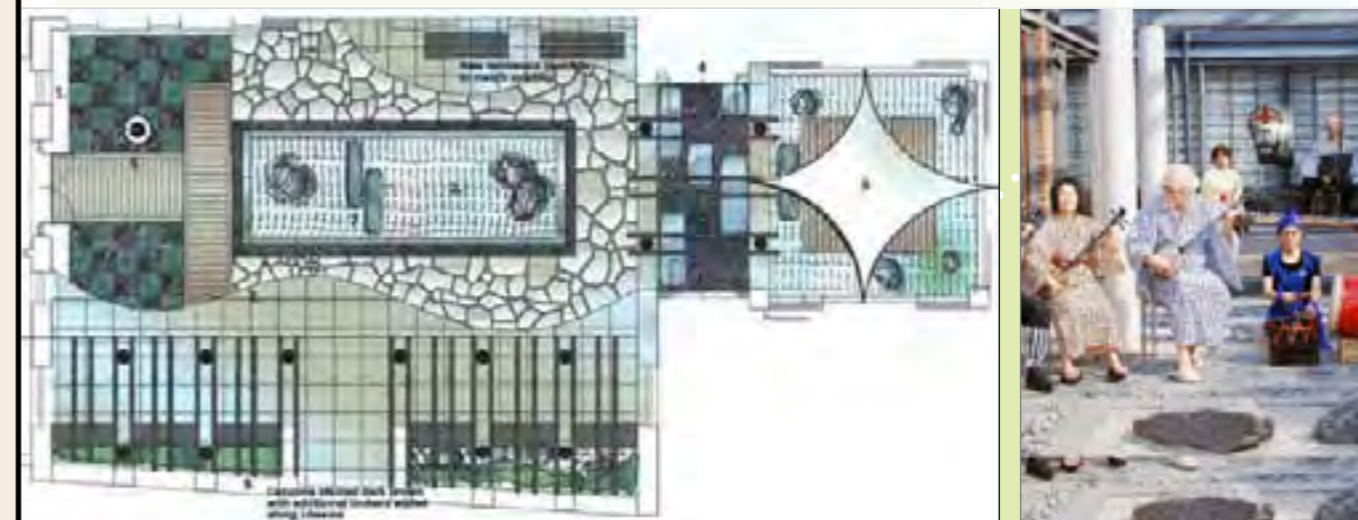
principles to the British environment and climate, conceived the garden as a place of quiet contemplation and meditation as well as a functional space complementary to the Gallery and its artistic activities.

A small stage can be used for dramatic or musical productions, for tea ceremonies or displays. Or it can be used simply as seating. Planting has been kept to a minimum, with lemon thyme used in a chequerboard pattern at the north end of the garden and the climbing wisteria to provide cool shade during the summer. Various types of stone are used in the garden: a sweeping curve blends the original rectangular sandstone with the irregular green slate; the central area of

raked silver grey granite chippings has regular slabs of basaltic rock alluding to a bridge over flowing water; the island stones in the gravel areas are Larvikite from Norway; dark grey pebbles from a contrast in colour and texture to the formal granite edging and to the chequerboard planting.

The garden is open to the public and can be enjoyed as a place of peace and meditation. It may also be used for events such as receptions, small plays, Noh dramas, sculpture exhibitions and flower displays.

For visiting times and more information:  
[www.soas.ac.uk/visitors/roofgarden/](http://www.soas.ac.uk/visitors/roofgarden/)



The SOAS Brunei Gallery, ran a fan design competition to accompany the exhibition 'Traditions Revised' Japanese Fans from the Ishizumi Family Collection (13 January – 24 March 2012).

SOAS student Valentina Bottari (BA Japanese and Korean) won the competition and will have her winning fan design exhibited in the Foyle Gallery. Runners up in the competition, John Swarbrick (2nd) and fellow SOAS student Kyle Whittington (3rd) will also have their fan designs displayed.

The fans were exhibited in June before being auctioned for the Tōhoku Earthquake Disaster Fund. A further two copies of each fan were made, with one being preserved in SOAS' collections and the other given to the competition winners as part of their prize.

All three finalists impressed the judges with their vibrant and original designs. Brunei Gallery manager John Hollingworth was on the judging panel. "We were looking for originality, technical ability, detail, technique and of course whether the design would translate well into a fan when it was reproduced," he said. "Valentina's fan was graphically very striking with its use of rich reds, golds and yellows. John and Kyle's designs were also firm favourites that stood out."

The Ishizumi family has been making hand-crafted fans in Kyoto since 1881. Patronized by Japanese and British Royalty alike, their work is at the pinnacle of the industry and steeped in over a century of tradition. Mr Kanji Ishizumi was so impressed with the response to the competition, and high standard of all the entries, that he has agreed to make it an annual competition.

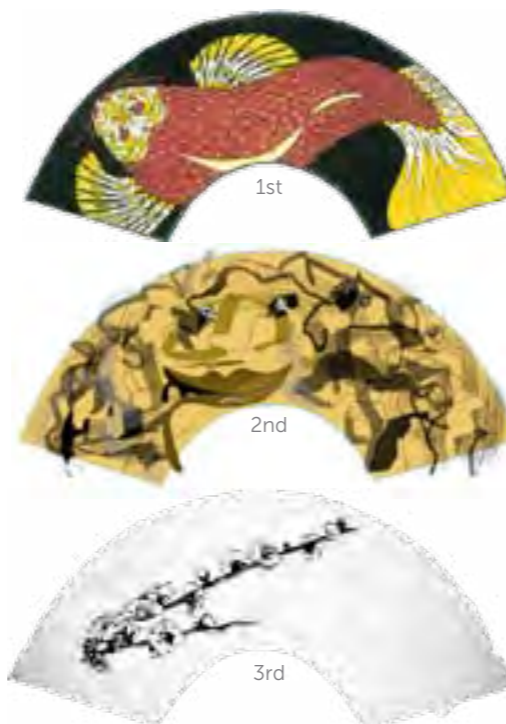
The winners were announced at the Annual JRC Tsuda Lecture on 22nd February.

Runners up included H. Buli, Maisy Hatchard, Hannah Peaches and Richard Purvis, all of whom were highly commended for their excellent designs.

For more on the Japanese fans from the Ishizumi Family Collection, visit [www.soas.ac.uk/gallery/traditionsrevised/](http://www.soas.ac.uk/gallery/traditionsrevised/)

## FAN DESIGN COMPETITION

Brunei Gallery  
SOAS, University of London



## SOAS RESEARCH AND ENTERPRISE



Research and Enterprise activities are central to SOAS' mission. Not only do they enhance teaching and learning, they are also a crucial part of the services that we provide to the world around us. Research establishes new knowledge which extends the frontiers of human understanding and informs and sharpens scholarly debate. When this knowledge is transferred externally it shapes the policy and practice of governments, businesses, NGOs and informs the wider community. The Research and Enterprise Office (REO) at SOAS works across the School to secure external funding and income, to support research excellence and to facilitate knowledge transfer. [www.soas.ac.uk/reo/](http://www.soas.ac.uk/reo/)

### RESEARCH OFFICE

External Grant Applications  
1 Sept 2011 - 31 July 2011

- Academic: Christopher Gerteis
- SOAS Dept: Department of History
- Title of Research Project: The SOAS Translation Initiative in Japanese Studies
- Funding body: Nippon Foundation
- Date Submitted: November 2011
- Amount awarded: £55,500

JRC

# Connect with Us!

## JAPAN RESEARCH CENTRE

### About Us

The Japan Research Centre (JRC) is the forum for Japan related research activities at SOAS, University of London. The principal role of the Centre is to promote, coordinate and disseminate information relating to, the academic study of Japan across the disciplines and to act as a resource for academic, governmental, non-governmental and business constituencies with an interest in Japan.

### Our Events

The JRC hosts a comprehensive programme of high quality and well respected interdisciplinary activities including the weekly public seminars, international conferences, performances, film screenings, closed working groups, workshops and receptions.

Details of the events are available at: [www.soas.ac.uk/jrc/events](http://www.soas.ac.uk/jrc/events)

### Keep Updated

If you would like to receive information about the Centre's activities and research news, send an email with your name to [centres@soas.ac.uk](mailto:centres@soas.ac.uk)

Please put JRC email distribution list in the subject header.

### JRC Annual Review

You can download the current, and past, editions of the JRC Annual Review from: [www.soas.ac.uk/jrc/newsletter](http://www.soas.ac.uk/jrc/newsletter)

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The Centres & Programmes Office is part of the Research and Enterprise Office (REO). This directorate at SOAS works across the School to secure external funding and income, to support research excellence and to facilitate knowledge transfer.

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