

JRC Annual Review

日本研究センター

SOAS JAPAN RESEARCH CENTRE

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SOAS



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School of Oriental and African Studies

University of London
Thornhaugh Street
Russell Square
London WC1H 0XG

Tel: +44 (0)20 7637 2388

Fax: +44 (0)20 7436 3844

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It has been another busy year for the Japan Research Centre, not least in terms of coming and going. A number of colleagues have been on leave in Japan and elsewhere, but we were joined by Dr Chris Gerteis, as Lecturer in Contemporary Japanese History, and are happy to report that Dr Satoshi Miyamura has been appointed as the Japan Foundation Lecturer in the Economy of Japan. We are also fortunate in having a substantial number of Research Associates and Visiting Scholars, who do much to enrich our programmes.

Our weekly seminars remain the core of our activities, which this year have ranged from Buddhist ritual to J-horror and Japanese lacquer to NYK.

The highlight, as ever, was our two annual lectures, made possible by the generosity of our donors. We were honoured to welcome Reverend Nakajima, the Chief Priest of Meiji Jingu, for the Meiji Jingu Autumn lecture at the beginning of the autumn term. Professor

Sepp Linhart of the University of Vienna spoke about the mutual reception of popular music in Japan and the West, liberally illustrating his talk with striking musical examples.

We were also delighted that Professor James McClain, of Brown University, agreed to give the Annual Tsuda Lecture in February, not least because he is an old friend of Mrs Tsuda and her husband. Professor Brown gave a wide-ranging talk on the significance of the middle-class in twentieth-century Japan, focusing on Tokyo, the changing lifestyles in the city over the course of the last century and how they might prompt us to reconsider our ideas about modern Japan.

We are increasingly supplementing our weekly seminars with a range of other activities. This last year saw a number of workshops, on comparing London and Tokyo, on Minakata Kumagusu's time in London, and on shunga in its social and cultural context. We have also hosted a number of performances of kabuki, noh and shinnai and a couple of film screenings, the first of a recent documentary on the problem of unemployment in Japan, the second on the life of Beate Sirota Gordon. We were delighted that Ms Sirota Gordon could join us for the latter event.

This year promises to be as busy as ever. We will be hosting the triennial conference of the British Association for Japanese Studies this September, followed by a second workshop on shunga, organized by Professor Drew Gerstle as part of a long-term project funded by the Leverhulme Trust. In November, Dr Gerteis is organizing a workshop on postwar Japan, which will include a number of speakers from Japan and the United States.

We look forward to seeing you in the coming year.

Angus LOCKYER
Chair, Japan Research Centre

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JRC MEMBERS

Professor Timothy H BARRETT
Professor of East Asian History
Department of the Study of Religions
tb2@soas.ac.uk

Dr John L BREEN
Reader in Japanese
Department of the Languages and Cultures
of Japan and Korea
jb8@soas.ac.uk

Dr John CARPENTER
Reader in the History of Japanese Art
Head of London Office, Sainsbury Institute
for the Study of Japanese Arts
and Cultures
Department of the History of Art & Archaeology
jc54@soas.ac.uk

Mr Alan CUMMINGS
Teaching Fellow in Japanese
Department of the Languages and Cultures
of Japan and Korea
ac50@soas.ac.uk

Dr Stephen H DODD
Senior Lecturer in Japanese
Department of the Languages and Cultures
of Japan and Korea
sd5@soas.ac.uk

Dr Lucia DOLCE
Senior Lecturer in Japanese Religion
and Japanese
Chair, Centre for the Study of
Japanese Religions
Department of the Study of Religions
ld16@soas.ac.uk

Professor Andrew GERSTLE
Professor of Japanese Studies
Department of the Languages and Cultures
of Japan and Korea
ag4@soas.ac.uk

Dr Chris GERTEIS
Lecturer in History of Contemporary Japan
Department of History
cg24@soas.ac.uk

Dr Noriko IWASAKI
Lecturer in Language Pedagogy
Department of Linguistics
ni3@soas.ac.uk

Ms Misako KANEHISA
Lector in Japanese
Department of the Languages and Cultures
of Japan and Korea
mk7@soas.ac.uk

Mrs Miwako KASHIWAGI
Lector in Japanese
Department of the Languages and Cultures
of Japan and Korea
mk56@soas.ac.uk

Dr Griseldis KIRSCH
Lecturer in Contemporary
Japanese Culture
Department of the Languages and Cultures
of Japan and Korea
gk10@soas.ac.uk

Dr Mika KIZU
Lecturer in Japanese
Department of the Languages and Cultures
of Japan and Korea
mk89@soas.ac.uk

Ms Fujiko KOBAYASHI
Librarian (Japan and Korea)
Library and Information Services
fk2@soas.ac.uk

Dr Yuka KOBAYASHI
Lecturer in China and International Politics
Department of Politics and International Studies
yk37@soas.ac.uk

Professor Costas LAPAVITSAS
Professor of Economics
Department of Economics
cl5@soas.ac.uk

Dr Angus LOCKYER
Lecturer in the History of Japan
Chair, Japan Research Centre
Department of History
al21@soas.ac.uk

Dr Helen MACNAUGHTON
Lecturer in International Business
and Management (Japan)
Department of Financial and Management
Studies
hm39@soas.ac.uk

Dr Dolores P MARTINEZ
Reader in Anthropology with
reference to Japan
Department of Anthropology and Sociology
dm6@soas.ac.uk

Mr Satoshi MIYAMURA
Teaching Fellow in Economics
Department of Economics
sm97@soas.ac.uk

Dr Barbara PIZZICONI
Senior Lecturer in Applied
Japanese Linguistics
Department of the Languages and Cultures
of Japan and Korea
bp3@soas.ac.uk

Dr Nicole ROUSMANIERE
Director, Sainsbury Institute for the study
of Japanese Arts and Cultures
(Honorary Lecturer)
Department of the History of Art
and Archaeology
n.rousmaniere@sainsbury-institute.org

Ms Sonja RUEHL
Deputy Director (Distance Learning),
Department of Financial and
Management Studies
Department of Financial and Management
Studies
sr2@soas.ac.uk

Professor Timon SCREECH
Professor of the History of Art
Department of the History of Art
and Archaeology
ts8@soas.ac.uk

Professor Peter SELLS
Professor of Linguistics
Department of Linguistics
ps58@soas.ac.uk

Dr Isolde STANDISH
Senior Lecturer in Film and Media Studies
Centre for Media and Film Studies
is16@soas.ac.uk

Mrs Kazumi TANAKA
Senior Lecturer in Japanese
Department of the Languages and Cultures
of Japan and Korea
kt2@soas.ac.uk

Ms Yoshiko YASUMURA
Librarian (Art and Music)
Library and Information Services
yy1@soas.ac.uk

Travels, Talks & Publications



John BREEN

John is coming to the end of his 2nd year at Nichibunken in Kyoto. It has been a good year, not least because he got to see quite a few SOAS academics out in Kyoto as well as a host of others from Europe, the States and Asia. Volume 23 of *Japan Review*, the journal he edits, is out at the end of July. It is available in hard copy, on the Nichibunken website and, now for the first time, on JSTOR. Among the talks he has given recently, the most enjoyable involved participating in a panel on early modern religion as seen through visual images. John's major project now is writing a history of the Ise shrines with Mark Teeuwen.

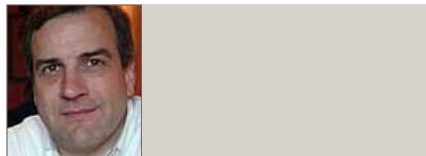
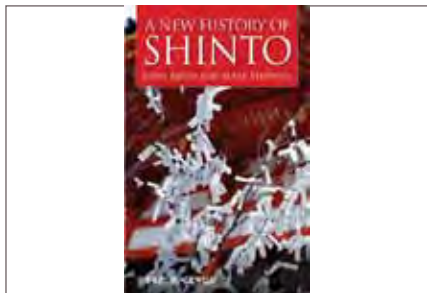
Publications

A new history of Shinto (co-authored with Mark Teeuwen) Wiley-Blackwell, 2010

"'Conventional wisdom' and the politics of Shinto in postwar Japan", *Politics and religion* 4,1 (2010).

"Popes, bishops and war criminals: reflections on Catholics and Yasukuni in post-war Japan," *The Asia-Pacific Journal*, 9-3-10, 2010.

"'Shinto is the great way of the universe': historical notes on Shinto-Christian negotiations," *Japan Mission Journal*, 63, 4 (2009)



John T. CARPENTER

During the 2009-10 academic year John has been based in Japan as a Visiting Professor in the Department of Cultural Resource Studies at the University of Tokyo. He conducted weekly seminars (in Japanese) at the graduate level on topics related to his recent research on late Edo surimono (poetry prints) and on the paintings, prints and illustrated books of Katsushika Hokusai. He also gave lectures on the topic of collections of Japanese painting and calligraphy in Western collections.

He has continued to work on various research projects under the auspices of the Sainsbury Institute and organized an international colloquy celebrating the tenth anniversary of the Institute and its fellowship programmes. Held at SOAS on 20 March 2010, speakers included Sainsbury Fellows past and present and other researchers who have worked with the Institute in the past. His own paper was on his recent work for a digital display of illustrated books by Utamaro for the Fitzwilliam Museum, Cambridge University.

In May 2010 he traveled to Italy to participate in the conference "Body and Spirit in Writing in the East and the West" sponsored by the Cini Foundation, based on the Island of San Giorgio Maggiore, Venice, and gave a talk on the 'Materiality and Rhythmic Forms of Japanese Calligraphy'.

John was recently appointed as managing editor of the Japanese Visual Culture Series, a new academic series being published by Brill devoted to the visual culture of the Japanese archipelago of every era. The first volume in the series, a study of the Monk Chōgen and the transformation of Buddhist art in early medieval Japan by John M. Rosenfield, will come out in autumn 2010; Brill plans to publish three or four volumes a year in the series.

Publications

"Hiroshige no yakusha-e surimono: Patoron toshite no kyōka ren" (Actor Surimono by Hiroshige: Kyōka Circles and the Patronage of Poetry Prints), translated by Kobayashi Fumiko. *Ukiyo-e geijutsu*, no. 160 (summer 2010) pp. 36-49



Steve DODD

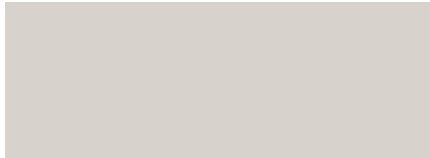
Steve attended the 25-28 March 2010 AAS conference at Philadelphia. He was a discussant for a panel entitled, "Material Objects in Postwar Japanese Literature."

Steve Dodd will take a sabbatical from September 2010. He has been awarded a JSPS Longterm Fellowship. Steve intends to be at Ritsumeikan University, Kyoto, for 6 months. His plan is to complete a new book MS related to Kajii Motojirō.

He has applied for an AHRC scholarship that would give him a second term off in Spring 2011, following his sabbatical. The result will not be heard until Autumn.

Publications

"Tsukurareta rekishi: 'Shunkinshō' ni okeru kako to iu kyōkō" in Chiba, S. and Bayard-Sakai, A. (eds.), *Tanizaki Jun'ichirō: kyōkai o koete*, pp.303-318. Tokyo: Kasama shoin, 2009.



Lucia DOLCE

Lucia Dolce spent six months (October 09-March10) at the International Research Consortium for Research in the Humanities, Ruhr University, Bochum (Germany), as an invited Research Fellow in the project Dynamics in the History of Religions between Asia and Europe.

Through the academic year she was invited to present research papers at various universities, including Heidelberg, Halle, Munich and Zurich, on topics ranging from Buddhist heretical material to shinbutsu contemporary rituals and the function of religious iconography. She delivered the paper "The Ritual Body: Somatic Presence, Representation and Performativity in Japanese Buddhism" at the international conference *Le corps comme objet* at the Centre européen d'études japonaises d'Alsace, October 31-Nov 3.

She co-organised a workshop on Minakata Kumagusu (Soas, March 2010), dedicated to the memory of Carmen Blacker. She also organised an international workshop on Healing and Divination (Ritsumeikan University, Kyoto, 25-26 June 2010). This was the final segment of a cooperative project with Ritsumeikan supported by a PMI2 award from British Council, which several Soas PhD students in Japanese religion participated.

Publications

Girei no chikara –chūsei shūkyō no jissen sekai [The Power of Ritual. The World of Religious Practice in Medieval Japan], Kyoto: Hōzōkan, 2010 (co-edited with I. Matsumoto).

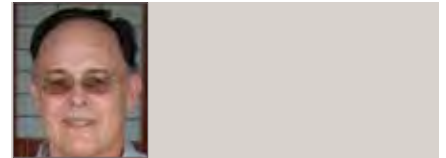
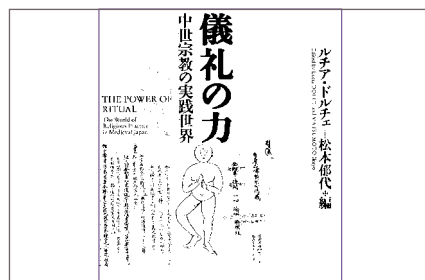
"Nihon shūkyō kenkyū ni okeru gireigaku no ronten" [Ritual Theories and the Study of Japanese Religious Practices] (co-authored with I. Matsumoto) and "Nigenteki genri no girei: Fudō Aizen to chikara no hizō [Ritualizing Duality: Fudō, Aizen and the Secret Iconography of Empowerment] in *ibid.*, pp. 3-28 and 159- 206.

Grammars and Morphologies of Ritual Practices in Asia: Section II: Ritual Discourse, Ritual Performance in China and Japan, Wiesbaden: Harrasowitz Verlag, 2010 (co-edited with Raz and Triplett).

"The Contested Space of Buddhist public rituals: The shunie of Tōdaiji", in *ibid.*, pp. 433-458.

"Girei ni yori seisei sareru kanzen narushintai –chūsei mikkyō no 'hiseitōteki zuzō' to shuhō o megutte," in Abe Yasurō, ed., *Nihon ni okeru shūkyō tekisuto no shoisō to tōjihō*, Nagoya daigaku bungakubu gurobaru COE puroguramu, pp. 58-71

"Duality and the kami: The Ritual Iconography and Visual Constructions of Medieval Shinto," *Cahiers d'Extrême-Asie* 16, special issue on Medieval Shinto, pp. 119-150.



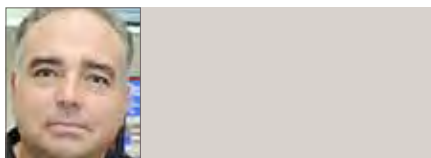
Andrew GERSTLE

Andrew Gerstle received a Japan Foundation fellowship to spend the year from September 2009 at the Art Research Center at Ritsumeikan University in Kyoto. The purpose was research on Japanese erotic art (shunga) as part of the three-year Leverhulme International Research project on shunga (see the note on this project in this JRC Annual Report).

He presented papers at the Shunga conferences in Dec 2009 in Kyoto ('Tsukioka Settei's Erotic Parodies of 18th-Century Women's Conduct Books: Their Significance in Women's History'), and April 2010 at SOAS ('Sex Education for Boys and Girls?: Takehara Shunchōsai's Makura-dōji nukisashi manben tamaguki 『枕童児抜差万遍玉茎』 1776). He published (with Hayakawa Monta) the 'sex-education guidebook' *Bidō nichiya johōki* 『艶道日夜女宝記』 (A treasure book for women on the way of love – day and night), (Kinsei enpon shiryō shūsei, no. 5). Kyoto, International Research Center for Japanese Studies, 2010.

The volume contains a facsimile of the original, a transcription of the text, an English translation and an Introduction. He is completing a book in Japanese for Heibonsha focussed on four shunga books, thought to be by Tsukioka Settei. The four shunga books parody two conduct books for women, a marriage guidebook, as well as a medical text. He argues that these shunga books were aimed as much for a female readership as for men, and form a counter discourse to the popular 'Neo-Confucian' conduct books for women such as *Onna daigaku* and *Onna imagawa*.

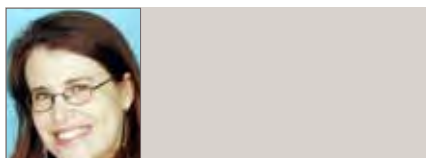
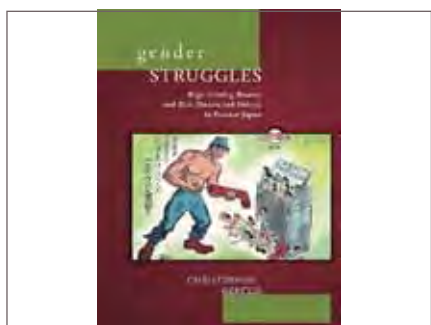
MEMBERS NEWS



Christopher GERTEIS

Christopher had a very pleasant first year at SOAS. His classes were rewarding to teach and he was pleased by the warm reception he received from the members of the JRC.

His book *Gender Struggles: Wage earning Women and Male-dominated Unions in Postwar Japan* (Harvard) came out in the autumn, and he has since had the opportunity to explore a variety of new research projects including an edited volume on post industrialism in Japan as well as a new book on consumerism and memory.



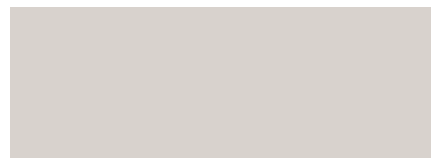
Griseldis KIRSCH

Griseldis gave a paper in a lecture series at the University of Erlangen in June 2009, on 'Visions of a heterogeneous Japan? Internationality and constructions of identity in Japanese television drama' and in April 2010, she gave an introduction to Japanese television drama at the Nippon Connection Film Festival in Frankfurt.

Griseldis was on maternity leave from September 2009 to January 2010.

Publications

'Japanisch chinesische Begegnungen im Genre Yakuza-Film [Japanese-Chinese Encounters in the yakuza-film genre]. In: Distelrath, Günther, (ed.), Referate des 13. Deutschsprachigen Japanologentags, Band 1 Kultur und Sprachwissenschaft. Bonner Asienstudien Band 8/1. Berlin: EBVerlag, pp. 177-192.



Mika KIZU

Mika has been working on Japanese syntax and gave a talk on "Mixed chains in long distance dependencies in Japanese" at the Linguistics Colloquium, Kanda University of International Studies in July 2009, "Bare echo wh-questions" at York Workshop on Syntax of East Asian Languages, University of York in August 2009, and "Short wh-questions in Japanese" at the 4th Brussels Conference on Generative Linguistics: Ellipsis, Hogeschool-Universiteit Brussel in November 2009.

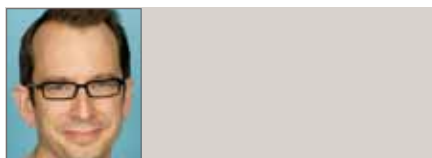
She has also been working for the joint project with Barbara Pizziconi and Noriko Iwasaki on modal expressions in L2 spoken Japanese, part of which was presented at the 18th International Conference on Pragmatics and Language Learning at Kobe University in July 2010 and will be presented at the BATJ Annual Conference and the BAJSTriennial Conference in September 2010. Mika was involved in the SOAS Translation Workshop hosted by Chris Gerteis and Angus Lockyer in July 2010.

Publications

"Nihongo-no bunretsubun ni okeru chookyori-izon ni tsuite (On long distance dependencies in Japanese clefts)," in *Scientific Approaches to Language*, Center for Language Sciences, Kanda University of International Studies. (forthcoming)

"Japanese modals at the syntax pragmatics interface," in *Japanese Modality: Exploring its scope and interpretation*, Barbara Pizziconi and Mika Kizu (eds.), Palgrave Macmillan.

Japanese Modality: Exploring its scope and interpretation. (eds. with B. Pizziconi, SOAS) Palgrave Macmillan (300 pages)



Angus LOCKYER

Angus was kept busy during 2009-10 with my duties in the classroom and department and as editor of *Japan Forum*, as well as the pleasures that come with being JRC Chair. He visited Berlin in November with his editor's hat on to talk and give advice about publishing and perishing at a graduate student workshop organized by VSJF, the German Association for Social Science Research on Japan. He did the same in Cambridge in March for a similar workshop organized by the European Association of Japanese Studies.

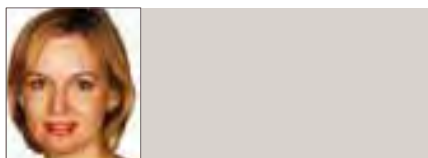
In December, he went to Tokyo to participate in an international workshop organized by Ochanomizu University, one of our partner institutions, on 'Who owns Japanese Studies?' (*Nihongaku wa dare no mono ka*). Angus argued that we need to stop studying Japan as if it is a closed country, which I called *sakokugaku*, and start embedding Japan in the disciplines and putting it in conversation with other parts of the world.

In February he was back in Berlin to give a talk at the Free University about the dilemma that Japan faced at international exhibitions in the late 19th century. He developed the talk for a paper at a workshop at the International Institute for Asian Studies in Leiden in July, on 'Asian Countries at World Expositions', which will be published as an edited volume next year. He brought the story into the twentieth century for a conference and workshop on 'Forgotten Japonisme' at the V&A and the University of the Arts, also in July.

Angus is also beginning to talk and write about golf. He gave a talk at the University of Vienna in May on 'golf clubbing' and developed this for a paper at a workshop in July at the LSE on the history of consumption in Japan, which will also be published next year.

Publications

'Arthur Hesketh Groom (1846-1918): emblematic Edwardian, compulsive clubman, accidental ancestor', in Hugh Cortazzi, ed., *Britain and Japan: Biographical Portraits*, vol. 7 (2010).



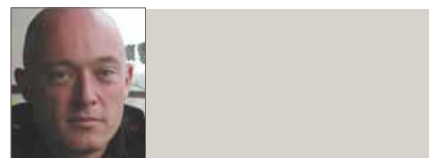
Helen MACNAUGHTAN

Helen Macnaughtan participated in a workshop on "The Economic History of Everyday Life in Japan", held at LSE on 29/30 July 2010 where she presented a paper titled 'Building up Steam as Consumers: women, rice-cookers and the consumption of everyday household goods in Japan'. This workshop is a Research Project funded by the British Association for Japanese Studies and the Daiwa Anglo-Japanese Foundation, and led by Professor Janet Hunter and Dr Penny Franks.

Helen and Angus Lockyer have organised this year's British Association for Japanese Studies Annual Conference, which will be hosted by the Japan Research Centre, and held at SOAS (for the first time in the BAJs conference history) on 9th and 10th September 2010.

Publications

Janet Hunter & Helen Macnaughtan (2010). "National Histories of Textile Workers: Japan" (Chapter 12) and "Gender and the Global Textile History" (Chapter 28) in *The Ashgate Companion to the History of Textile Workers, 1650-2000*, Ashgate.



Tim SCREECH

Timon Screech's groundbreaking book, *Shunga*, was first published in 1998 and is now available in English and Polish as well as the original Japanese. Having sold some 30,000 copies, it was re-issued in June 2010 in Japanese *bunko-bon* (pocket book) format, with a new preface and foreword by the noted feminist scholar Ueno Chizuko. The English translation, published in 1999, reworked and with a new chapter, was also republished in January.

Tim continues to serve as Permanent Visiting Professor at Tama Art University. Autumn 2010 will bring him to the third and final year of his post as Visiting Professor at Meiji University. These roles are carried out concurrently with his SOAS work, which is not affected by them.

During the past session he has lectured in numerous institutions, including the University of Michigan, Ann Arbor, Columbia, Heidelberg and Frankfurt Universities. He also gave the annual Princess Chichibu Memorial Lecture in Tokyo.

Tim is currently completing a 75,000-word book on the painting and prints of the Edo Period, which could be used as a text book, or by the generally interested reader, and is due out from Reaktion Books in 2011.



Shinbutsu Rituals in Contemporary Japan

Meiji Jingu Small Grant 2008-2009

REPORT

Postwar studies of Japanese religion have focused on the process of separation of Buddhism and kami worship that started in the late nineteenth century, emphasizing the extent to which it distorted the nature of Japanese religiosity in its ritual and spatial aspects. In this narrative the associative practices that characterized pre-Meiji Japan have been relegated to just one aspect of the historical heritage of Japan, which has been completely wiped out by modernity. But to what extent does this depiction of the religious landscape of contemporary Japan correspond to reality? Field evidence and a close analysis of the liturgical calendar in temples and large Shinto institutions suggest that several shrines as well temples have maintained associative rituals, and that attempts at reversing the implementation of *shinbutsu bunri* are at work in various contexts.

This project has as its main objective to document and analyse specific rituals at well-known religious centres, in order to map out the forms that contemporary associative practices take. I have identified two trends of this phenomenon: a) Associative practices have been maintained, in particular at large shrines and temples that have century-long traditions of performance of such rituals. Eminent examples of this trend are the *Sannô raihai* at Hiyoshi Taisha, the *hōjōe* at Iwashimizu Hachimangu, and the *omizutori* at Tōdaiji. b) New associations between shrines and temples are being created, which focus on rituals performed together by Buddhist and Shinto clergy. Such are the associations between Iwashimizu and Kiyomizudera, and Yoshida Shrine and Nanzenji in Kyoto.

The Meiji jingu small grant I received last year was used to fund part of my fieldwork at Tōdaiji from February 25 to March 15,

2009, when I attended the *omizutori* held at Nigatsudō.

This ritual, more properly called *shunie*, lit. “ceremonies of the second month,” as it was performed in the second month of the lunar calendar, is a repentance liturgy (*keka*) devoted to the Eleven-headed Kannon, the *honzon* of Nigatsudō, performed for an extended period (27 days). Through the centuries different ritual segments were added to the basic action of repentance and by the medieval period the *omizutori* consisted of a complex ritual protocol constructed around a variety of Buddhist textual sources, canonical and not, discursive (mythological) narratives, symbolic actions and performance devices. Although this is a Buddhist ritual, several segments devoted to the kami are crucial to the conception of the liturgy and its contemporary performativity. These are also the ritual segments that attract the interest of a larger number of believers. I shall here mention the most important:

1) The recitation of the *dai Nakatomi harae*, performed by the ‘master of spells’ on the evening of February 28. The recitation of this formula betrays the influence of esoteric rituals for the kami that developed in the medieval period. At the same time, its performance reveals an attempt to distinguish actions directed to the kami from those directed to the Buddhas.

2) The reading of a *jinmyōcho*. The reading of this list of names of kami and other deities takes place every day at the beginning of the night, announced by the blowing of conch shells. It is performed in the inner sanctuary, lightened only by a lamp, by monks who have trained for three years and who have been given an oral transmission.

3) ‘Omizutori.’ This segment, which gives the liturgy its popular name, takes place in the middle of the night of March 12. Water is drawn from the well at the bottom of the

Nigatsudo. The performance emphasises the secrecy that surrounds kami: the well is kept completely in the dark and monks stand in front of the door preventing anyone from seeing what happens inside. The ritual enacts the mythological underpinning of the repentance, according to which Onyu myojin, the god of Wakasa district, was invited to attend the liturgy for Kannon at Nigatsudō, but arrived later and to compensate for his delay expressed the desire to offer scented water to Kannon. Two cormorants, one black and the other white, took off from a rock and sacred water began springing from that spot.

4) The ‘small Kannon’ *matsuri*. This ritual segment exemplifies how some devotional actions directed to Kannon are constructed with the symbolic framework used for the kami. In the night of March 7 the small Kannon image enshrined in the inner sanctuary is brought in procession from the inner sanctuarium to the prayer hall, in a *mikoshi*, and there is venerated by the ritualists and the clerics of Tōdaiji at the light of torches, and at the sound of *kagaku* (rather than Buddhist) music. The portable altar is guarded by the *kannushi* of the nearby Hachimangū.

Preliminary results of my research have been presented at two international conferences and published in the article “The contested space of Buddhist public rituals: the *shunie* of Tōdaiji,” in the volume *Grammars and morphologies of ritual practices in Asia*, vol 1 of *Ritual Dynamics and the Science of Ritual*, Wiesbaden: Harrasowitz Verlag, 2009.

I wish to thank Kojima Yasuko for guiding me through the liturgy, providing practical information and occasionally a blanket for the cold nights. I am grateful to Meiji jingu for sponsoring part of the fieldwork.

Lucia Dolce
Senior Lecturer in Japanese Religion and Japanese
Chair, Centre for the Study of Japanese Religions

From Buddhist Icons to Screen Paintings

SEMINAR SERIES

Autumn Term	Spring Term	Summer Term
<p>21 October 2009 Lola Martinez (SOAS) Mommy Dearest: gender in J-horror films and their translations</p>	<p>13 January 2010 Raj Pandey (Goldsmiths) The Body and Erotic Desire in Genji Monogatari</p>	<p>7 May 2010 Toru Ito (Kyoto Institute of Technology) The industrialisation of the arts in modern Japan - myths during the age of technology</p>
<p>28 October 2009 Sharalyn Orbaugh (UBC/SISJAC) Killer Kitsch: Kamishibai in the Fifteen Year War, 1931-45</p>	<p>27 January 2010 Angus Lockyer (SOAS) Momoko in America, Ryō-kun back home: Golf, Gender and Globalization in Contemporary Japan and Beyond</p>	<p>19 May 2010 Hirashima Misa (Chukyo University) and Fujita Masaya (Kansai University) Ikai toshite no Kyoto (Kyoto through the looking glass) Nihon ni okeru jūtaku-shi no saikō narabi ni rekishi-teki kenchiku no chōsa ni tsuite (Rethinking the history of housing in Japan, researching historical architecture)</p>
<p>4 November 2009 Matthew P McKelway Poetry and Enlightenment in Screen Paintings by Kano Sansetsu</p>	<p>3 February 2010 Joshua Mostow (UBC / SISJAC) Allusion and Authority: 'The Love-Song of Lord Takafusa' and Its Illustrated Scroll</p>	<p>26 May 2010 Yoshida Mikio (Seikei University) and Murota Chika (Jissen Women's University) Waka ni tsuite (On waka) Genji monogatari no 'shi' ni tsuite (Images of 'death' in the Tale of Genji)</p>
<p>18 November 2009 Sarah Teasley (RCA) Display by Design: Japanese Products and American Curators, 1950-60</p>	<p>10 February 2010 Dr Kristin Surak (SISJAC) Re-Making Japanese Tea</p>	<p>2 June 2010 Kanai Shizuka (Kagoshima University) and Mitsuhashi Tadashi Kōke to buke (The aristocracy and the military elite) Kokiroku to shinbutsu shūgō shiryō no chūshaku ni tsuite (On annotating a Heian noble's diary and syncretic religious texts)</p>
<p>2 December 2009 Chris Gerteis (SOAS) The NYK Story: A Brief History of Corporate Nostalgia and Consumerism in Contemporary Japan</p>	<p>23 February 2010 His Excellency Shin Ebihara (Japanese Ambassador to the United Kingdom) Anglo-Japanese Relations</p>	<p>9 December 2009 Christine Guth (V&A/RCA) Out of Touch: Toward a Haptic History of Japanese Lacquer</p>
<p>16 December 2009 Timon Screech (SOAS) The Church of England and the Control of Christianity in the Early Edo Period</p>	<p>3 March 2010 Benedetta Lomi (2009-2010 Tsuda Bursary Winner) What Embodies the Venerated One? On the faceted ritual functions of Buddhist Icons through an analysis of Batō Kannon</p>	<p>9 June 2010 Takubo Yukinori (Kyoto University) Modal questions in Korean and Japanese</p>
	<p>10 March 2010 Yuichi Hosoya (Keio / Sciences-Po) The Atlantic Community and the Restoration of the Global Balance of Power: The Western Alliance, Japan, and the Cold War, 1947-1951</p>	<p>16 June 2010 Mizuo Jun'ichi (Surugadai University) and Mizumoto Terumi (University of Kitakyushu) BOP senryaku ni yoru jizoku kanō-na bijinesu (Business sustainability through BOP [base of the pyramid] strategy) Gender no kanten kara nihongo-kyōkasho wo kangaeru: Onna-kotoba no shiyō to Nihonjosei no byōsha (Reconsidering Japanese language)</p>
	<p>17 March 2010 Bjarke Frellesvig, Stephen Horn, Kerri Russell (Oxford) and Professor Peter Sells (SOAS) Introducing the project "Verb Semantics and Argument Realization in Pre-Modern Japanese"</p>	

EVENTS 2009 - 2010



7 October 2009

Japan Research Centre Meiji Jingu Autumn Lecture

Mikado, Tipperary, Bouquet d'Amour and Suki-yaki: On the Mutual Reception of Popular Music in Japan and the West

Professor Sepp Linhart (University of Vienna)

13 October 2009

A Shinnai Performance by Living National Treasure Tsuruga Wakasanojo

Organised with Department of Music, SOAS
Ran'cho (Wakagi no Adanagusa): Omiya's Lament

Explanatory presentation by Professor Tim Screech (SOAS) and discussion with Dr David Hughes (SOAS)

14 October 2009

Discussion

Organised with The Japan Foundation

Translating Japanese Poetry: A discussion on the occasion of the re-publication of the Penguin Book of Japanese Verse

Anthony Thwaite (co-author) and Joshua Mostow (University of British Columbia / SISJAC)

3 November 2009

Film Screening and Director Q&A

Organised with The Japan Society

Story of Love and Hate

Sean McAllister (Director)

26 November 2009

Film Screening and Director Q&A

Organised with the SOAS Centre for the Study of Japanese Religions and the SOAS Centre of Buddhist Studies

DT Suzuki: A Life - The Life and Thought of Buddhist Philosopher Daisetsu Suzuki

A Documentary by Michael Goldberg

19 February 2010

Workshop

Organised with the SOAS Centre for the Study of Japanese Religions

Minakata Kumagusu and London

Speakers: Professor Ryugo Matsui; Professor Komine (Rikkyo University); Professor Okuyama (Koyasan University); Monsieur Boussemart (Ecole Francais d'Extreme Orient) and Mr Tamura (Minakata Archive)

24 February 2010

JRC Annual Tsuda Lecture

Tokyo Modern: Some Reflections on the Significance of the Middle Class in Twentieth-Century Japan

Professor James McClain (Brown University)

25 February 2010

Workshop

Organised with the Centre for Metropolitan History, Institute of Historical Research

London and Tokyo: The Prospect of Comparison

Speakers: Matthew Davies (IHR); Angus Lockyer (SOAS); Tim Screech (SOAS); Vanessa Harding (Birkbeck); Richard Dennis (UCL); James McClain (Brown University); Paul Waley (Leeds University); Michael Hebbert (Manchester University) and Derek Keene (IHR)

2 March 2010

Performance

Organised with Department of Music, SOAS

Kabuki: Acting, Music, Costumes, Staging

Nakamura Fikusuke

Nakamura Fikusuke



Nakamura Fikusuke IX

4 March 2010

Colloquium

In conjunction with the exhibition 'Posing Questions: Being and Image in Asia and Europe' at the Brunei Gallery, SOAS

Face in Asia and Europe

Speakers: Angus Lockyer, Kenji Yoshida, Brian Durrans, Emma Chambers, Tania String, Crispin Branfoot, Patrick D Flores, Jan Stuart, Professor Timon Screech

9 March 2010

Film Screening & Panel Discussion

Organised with Centre for Gender Studies

The Gift from Beate

Ms Beate Sirota Gordon

22- April 2010

Workshop

Shunga in its Social and Cultural Context

Speakers: Rosina Buckland (National Museum of Scotland); Professor Andrew Gerstle (SOAS); Dr Alfred Haft (SOAS); Dr Monika Hinkel (SOAS); Christophe Marquet (INALCO, Paris); Joshua Mostow (British Columbia); Ms Jenny Preston (SOAS); Dr Ellis Tinios (Leeds University)

12 June 2010

Demonstration and Workshop

Organised with and Kachōkai Amateur Noh Group from Japan

Noh Drama

Mr Masahide Hirato and the Kachokai Noh group from Tokyo

5-9 July 2010

Workshop

Translation Workshop in Japanese Studies

Participants: Polly Barton (SOAS); Lynsey Clark (University of Leeds); Rebekah Clements (University of Cambridge); Mick Deneckere (University of Cambridge); Iztok Ilc (University of Ljubljana); Joanna Lingwood (White Concierge); Joseph Lumley (Newcastle University); Ruselle Meade (University of Manchester); Kyoung-Hee Park (Leiden University); Galia Petkova (SOAS) and Asa Yoneda (SOAS)

13 July 2010

Student Discussion Day with Professor Donald Keene

Meiji Jingu

On 7 October, we welcomed a party from Meiji Jingu, led by Chief Priest Seitarō Nakajima, for a ceremony to acknowledge this year's recipients of the Meiji Jingu studentships and small grants. The ceremony was held in the Director and Principal's office and attended by members of the JRC steering committee, the Development Office and the Centres and Programmes Office.

Following welcoming remarks from Professor Webley, Reverend Nakajima made some remarks underlining the significance of the relationship with SOAS in building links between Meiji Jingu and the wider world. He then presented certificates and medals to Barbara Micyk and Ryo Shibagaki, the two studentship recipients, and to Dr Christopher Gerteis, who received a small grant for a workshop this coming autumn. Further details about the recipients' projects can be found elsewhere in the newsletter.

The ceremony was followed by the Meiji Jingu Autumn Lecture, delivered by Professor Sepp Linhart of the University of Vienna, on the mutual reception of popular music in Japan and the West. The day concluded with a reception and a dinner, during which Reverend Nakajima commented on how research on Japan at SOAS and in Europe often broaches topics, such as Edo-period monsters and popular song, that are perhaps harder to imagine being pursued in a Japanese context.



Professor Paul Webley with Chief Priest Seitarō Nakajima

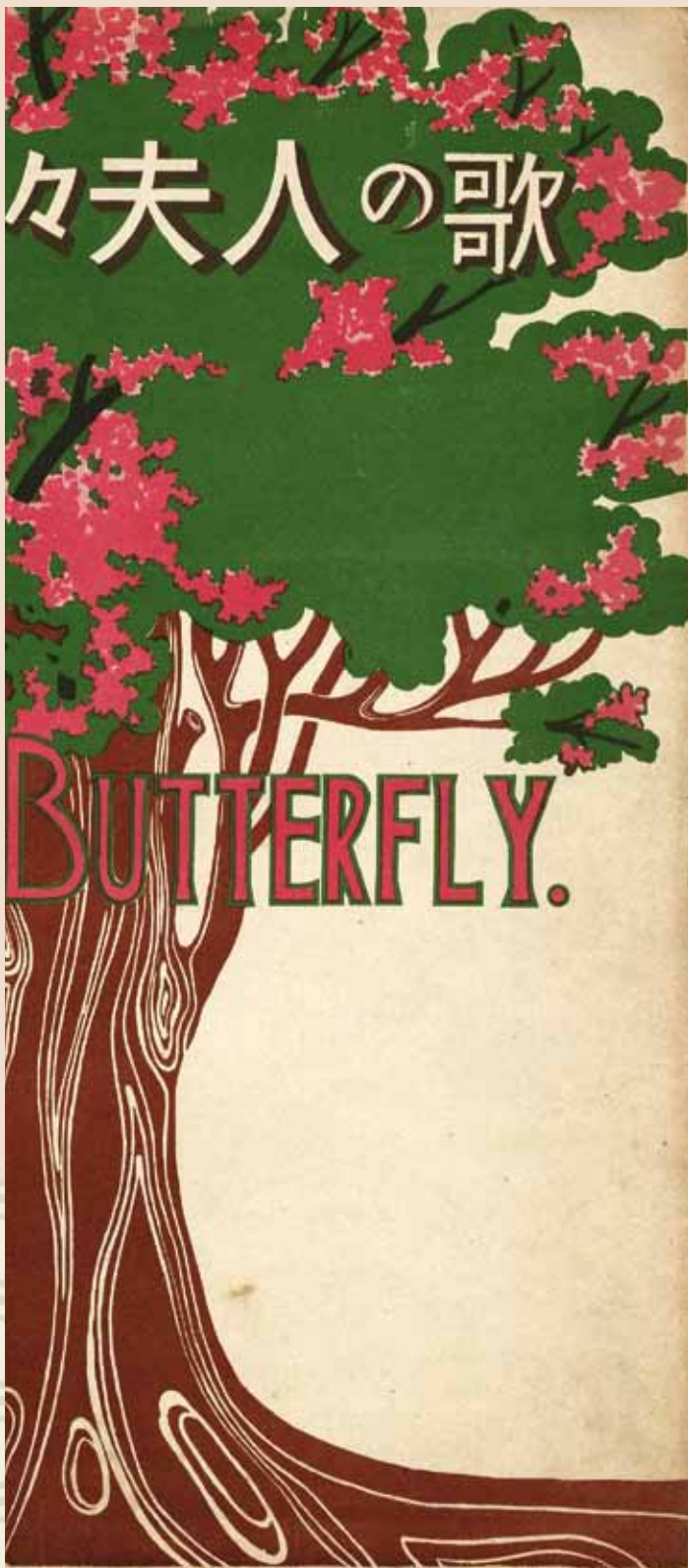


Professor Paul Webley and Chief Priest Seitarō Nakajima with JRC members

During his visit to SOAS, Reverend Nakajima also met with last year's recipients of the Meiji Jingu studentships and held discussions about the renewal of the agreement with SOAS. Following the success of the first three years of the studentship and small grants programme, both Meiji Jingu and the School are looking forward to strengthening our relationship in the years to come.

Angus Lockyer
Lecturer in the History of Japan

Popular Music



Our annual programme of events began with the Meiji Jingu Autumn Lecture, which was delivered on 7 October by Professor Sepp Linhart of the University of Vienna, with the title 'Mikado, Tipperary, Bouquet d'Amour and Sukiyaki: On the Mutual Reception of Popular Music in Japan and the West'.

Professor Linhart has spent his career at the University of Vienna, where he is currently Professor and Director of the Department of East Asian Studies. He has published widely on various aspects of Japanese society and culture and has been honoured numerous times, not least with the Order of the Rising Sun.

Professor Linhart's lecture was based on many hours of collecting ephemera in Kanda and elsewhere, and was liberally illustrated both with visual material and numerous musical excerpts. The lecture emphasized that while much of the existing work on musical exchange emphasizes the flow of classical music into Japan, popular Western music made substantial inroads into Japanese schools and the broader Japanese repertoire, preparing the way for its classical predecessors. By contrast, Japanese music only seems to have made its way into the Western repertoire once it had assumed a Western guise.

Professor Linhart's lecture prompted a lively question and answer session. It has since been published in *Kamizono*, the journal of the Meiji Jingu Research Institute. We are grateful as ever to Meiji Jingu for their continued support for the activities of the JRC

Angus Lockyer
Chair, Japan Research Centre



Translating Japanese Poetry



PENGUIN CLASSICS

The Penguin Book of Japanese Verse

From the Earliest Times to the Present

On 14 October the JRC hosted the event, **Translating Japanese Poetry: A discussion on the occasion of the re-publication of the Penguin Book of Japanese Verse**. The main impetus for this talk was to celebrate the re-publication of the book, co-authored by Prof. Geoffrey Bownas and Anthony Thwaite, but it also served as an opportunity to mark our appreciation for the many years of service that Geoffrey has given to Japanese Studies.

Steve Dodd acted as chair. Professor Joshua Mostow spoke eloquently about the profound significance of poetry in the Japanese literary tradition. Anthony Thwaite, a highly respected poet in his own right, offered fascinating insights into his encounter with the Japanese poetry that Geoffrey first introduced him to. Geoffrey was highly entertaining as he recounted the problems of trying to translate a whole range of poems, from classical to modern, in a way that was both “true” to the meaning of the original Japanese but also retained a poetic element even in the English translation.

Professor Makoto Goi added a special flavour to the evening by reading the poems in the original Japanese, after which Prof. Bownas explained the process of trying to retain the essence of the poems in translated form.

The event was very well attended, drawing at least 35 people. Following the presentations, questions were directed at all three main speakers; on topics ranging from practical details of translation to aspects of Japan’s long literary tradition. It was thanks to Jane and Rahima from the Centres & Programmes Office (REO) that the event went so smoothly. Dr Wiesia Cook also helped greatly in the planning.

Steve Dodd
Senior Lecturer in Japanese



Film Screenings



On 3 November, the JRC screened **'A Story of Love and Hate'**, a documentary by Sean McAllister, who answered questions following the screening. The film had been televised earlier in the year as part of BBC Four's Japan season, attracting unanimous critical acclaim, and at SOAS, too, it attracted a full and enthusiastic house.

Sean McAllister graduated from the National Film School in 1996, since when he has made films for both the BBC and Channel 4, working in the UK, Israel, Iraq, and most recently Japan. He describes his films as intimate portraits of survivors. They have received multiple nominations and awards worldwide.

'A Story of Love and Hate' tells the story of Naoki, now 56, who had it all during the bubble economy, but lost everything in the early 1990s crash, ending up divorced and penniless. He was saved from homelessness by his new girlfriend, 29-year-old Yoshie, who took him in despite living in a tiny one-room apartment. The only job Naoki could find was part-time at the post office and so Yoshie took on extra work to support him, working 15 hours a day in three jobs.

The documentary provides an intimate portrait of two individuals trying to survive the wrenching transformation of Japanese economy and society and provoked a lively and lengthy question and answer session following the screening. As Mr McAllister emphasized, his purpose is never to provide an expert portrayal of a country, but unaccustomed access, both for viewers into societies that might otherwise remain beyond the pale and for individuals, whose stories might otherwise never be told, to an audience.



Angus Lockyer, Sean McAllister & Jamil Jivanjee

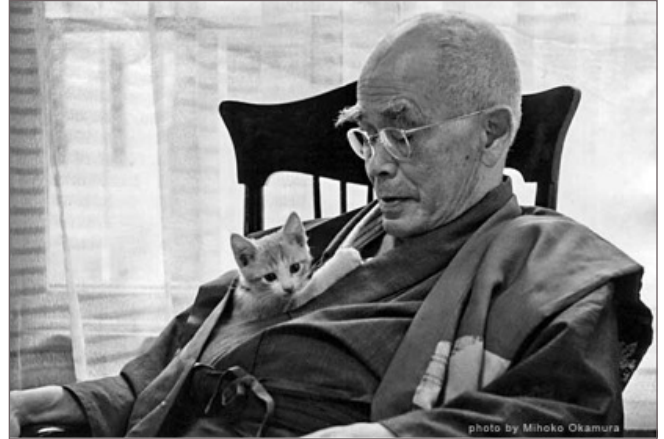


photo by Mihoko Okamura

On 26 November 2009, SOAS Centre of Buddhist Studies & Centre for the Study of Japanese Religions hosted the film screening of **'A Zen Life - D.T. Suzuki'** an award-winning 77-minute documentary about Suzuki Daisetsu Teitaro (1870-1966), a prolific writer and teacher credited with introducing Zen Buddhism to the West. Suzuki practised Zen under Abbot Shaku Soen at Enkakuji Temple in Kita-Kamakura, produced a wide range of articles in English and Japanese and wrote over 100 books, including An Introduction to Zen Buddhism.

The film was directed by Michael Goldberg, who was born in 1945 in Montreal, and subsequently moved to Tokyo, where he has lived for 30 years. His standpoint is that of "un minoritaire dans la minorité", and he has been known since the early 1970s as an initiator of non-profit, cross-cultural video projects. 'A Zen Life' intertwines and moulds together Suzuki's personal and intellectual life, and projects images of his Zen thought through rare cuttings from his lectures and interviews.

The film was followed by a Q&A with Mr. Goldberg, and a roundtable discussion on Suzuki's cultural heritage. The event concluded with a light reception. The Organising Committee included: Michael Barrett, Tsugumi Ota Cawley, Lucia Dolce and Tadeusz Skorupski and was kindly sponsored by Daiwa Anglo-Japanese Foundation and the Great Britain Sasakawa Foundation.

Diplomacy



On 23 February, we were honoured to welcome to SOAS **His Excellency Shin Ebihara, the Japanese Ambassador to the UK**, together with a number of members of his staff, for an informal briefing and discussion with students and staff.

Prior to arriving in London in 2008, Ambassador Ebihara served as Ambassador to Indonesia. Having joined the Ministry of Foreign Affairs in 1971, he has spent much of his career working on security issues and has also served as Executive Secretary to Prime Minister Keizo Obuchi and as Assistant Chief Cabinet Secretary in Prime Minister Junichiro Koizumi's administration.

Ambassador Ebihara's remarks outlined the current situation facing Japan at home and abroad, focusing particularly on the challenges of political reform and climate change. The questions following his presentation also raised the issues of regional security and global realignment, prompting a lively discussion about what the rise of China might mean for Japan.

The discussion continued over a reception, during which the Ambassador emphasized the growing importance of the Embassy of public diplomacy, not least its links with universities. We look forward to working with the Ambassador and his staff on various events in the years to come.

Angus Lockyer
Chair, Japan Research Centre

Minakata



On 19 February, the Centre for the Study of Japanese Religions (CSJR) and the JRC held an international workshop on **'Minakata Kumagusu and London'**. The workshop was organized by Professor Ryugo Matsui of Ryukoku University, a Visiting Scholar at the CSJR.

Minakata Kumagusu (1867-1941) lived in London from 1892 to 1900 and was quite active in academic circles during his time here, contributing numerous essays to *Nature* magazine and other journals. Following his return to Japan, he became somewhat isolated from the academic mainstream, but he is now regarded as a pioneer in comparative folklore studies, Buddhist studies, and the history of science, as well as nature conservation.

The workshop was dedicated to the late Dr Carmen Blacker (1924-2009), who was a pioneer in studying Minakata. We were honoured that Dr Blacker's husband, Dr Michael Loewe, joined us for the day and inaugurated the workshop with a few remarks.

The workshop comprised five papers, from scholars in Japan and Europe, on various aspects of Minakata's life and work, including his activity at the British Museum, his publications in English journals, and his contributions to Buddhist and folklore scholars. The workshop was followed by a day spent tracing Minakata's footsteps through London.

Ryugo Matsui and Tullio Lobetti

Cities



In collaboration with the Centre for Metropolitan History at the Institute for Historical Research, the JRC organized a workshop on 25 February on **'London and Tokyo: The Prospect for Comparison'**, inviting a number of distinguished speakers and observers for a day of presentations and discussion about the possibility of a research project comparing the two cities.

The starting point for the workshop was the admission that the two cities share much. Both beginning to grow explosively in the second half of the last millennium, both exhibiting an obdurate resistance to centralized planning, their economic dynamism, social complexity and cultural centrality go a long way towards explaining their position as global cities today.

The day was organized chronologically, with Tim Screech of SOAS and Vanessa Harding of Birkbeck comparing the early modern cities, Richard Dennis of UCL and Jim McClain of Brown the modern city, and Paul Waley of Leeds and Michael Hebbert of Manchester the contemporary city. Concluding remarks by Derek Keene, the founding director of the Centre for Metropolitan History, underlined the rich possibilities that the day had uncovered.

We are grateful to Dr Matthew Davies, the current Director of the Centre, and his staff for hosting the workshop. We are now planning a grant application that will allow us to take the project forward to its next stage.

Angus Lockyer
Chair, Japan Research Centre

Annual Tsuda Lecture

This year's Annual Tsuda Lecture was delivered on 24 February by Professor James McClain, of Brown University, on the topic **'Tokyo Modern: Some Reflections on the Significance of the Middle Class in Twentieth-Century Japan'**.

Professor McClain received his PhD from Yale and has taught the history of early modern Japan at Brown for nearly a quarter century. He has pioneered the English language study of Japan's urban history, writing an award winning book on Kanazawa and co-editing volumes on both Edo and Osaka.

The lecture traced how the twentieth century became the Age of the Middle Class in Japan, with Tokyo as its starting point.



Mr and Mrs Tsuda, Professor McClain & Angus Lockyer

Professor McClain underlined how the middle class led the way in introducing new models of family organization and novel conceptions of gender roles and asserting itself as cultural arbiters in regard to housing, fashion, recreation, and consumerism.

Professor McClain's remarks provided rich food for thought, not only with reference to Japan but also in comparison with developments elsewhere, and provoked a lively discussion during the reception that followed. We are as ever grateful to Kayoko Tsuda and Stan Guy, old friends of Professor McClain, for making it possible to invite such a distinguished scholar to SOAS.

Angus Lockyer
Chair, Japan Research Centre



Performances

Since summer 2009, a wondrous wave of Japanese traditional performers has inundated the UK. Most of them have come ashore at SOAS at some point, to our absolute delight. It has been a pleasure and an honour for me to be involved in all of these events in some way (as lecturer, interviewer, MC, facilitator etc).

On 13 October the Living National Treasure Tsuruga Wakasanojo XI who chose both tragically emotive and lightly comical items from the repertoire of **Shinnai**, a shamisen-accompanied narrative genre. This event, whose lyrics were usefully subtitled in English, was introduced by a contextualising talk on Edo-period arts and culture by SOAS's Professor Timon Screech. The interacting of high- and low-pitched shamisen parts in this genre is particularly unique.

On 2 March 2010 the JRC hosted a Performance: **Kabuki: Acting, Music, Costumes, Staging**. The renowned Kabuki actor Nakamura Fukuake IX (2mar2010), gave the audience at SOAS amazing insights - both via his performance and in conversation with SOAS's Alan Cummings - into the world of the onnagata, the male actors who play female roles.



The evening also included a talk on Kabuki costumes and staging by Sakurai Kumi, and an introduction to Kabuki music by Tokiwazu Mojibei V and Kineya Gokichiro, leaders of the supporting musicians. During this lovely evening, I somehow came away stunned by one fact: an onnagata's costume can weight over 30kg! No wonder Fukuake-san could barely drag himself upstairs to the reception after his lengthy performance.

David W. Hughes

Research Associate, Centre for Japanese Studies and Department of Music, SOAS



Nakamura Fukuake IX

Portraits

On 4 March the JRC hosted a one-day colloquium to accompany the exhibition '**Posing Questions: Being and Image in Asia and Europe**', which was then on display in the Brunei Gallery.



The exhibition was part of a long-term collaboration organized by ASEMUS, the Asia-Europe Museum Network, and sponsored by AEF, the Asia-Europe Foundation, which began with an earlier version of the exhibition, 'Self and Other: Portraits from Asia and Europe,' which toured five Japanese venues in 2008-9.

The purpose of both exhibition and workshop was to use portraits, loosely defined, to initiate debate on the part played by the visual representation of human identity in the emergence of Asian and European modernisms. Three issues are central: the difference between (abstract) individual and (social) person; how and why such difference finds cultural expression; and finally how modernisms, with their distinctive selves and others, are shaped by the circumstances in which they emerge.

The colloquium began with an introduction by Brian Durrans of the British Museum and Kenji Yoshida of the National Museum of Ethnology in Osaka, the co-leaders of the larger project. This was followed by sessions exploring the place of the portrait in Europe, South, Southeast and East Asia, by Tim Screech and Crispin Branfoot from SOAS, Jan Stuart from the British Museum, Emma Chambers from UCL, Tania String from Bristol University and Patrick D Flores from the University of the Philippines.

Angus Lockyer

Chair, Japan Research Centre

Noh

Amateur performances are an important part of the Noh tradition in Japan. As a practitioner of **Noh** for the past fifty years, Masahide Hirato has dedicated himself to promoting amateur participation in Noh drama and spreading appreciation of the refined beauty and emotional impact of this ancient form of theatre among a broader public. His Kachōkai group of amateur Noh performers (the name means “Society of Flowers and Birds”) is based in Japan and has made several appearances in Europe.

The demonstration sponsored by the Japan Research Centre at SOAS (on June 12, 2010) was attended by over eighty people. Mr Hirato explained the history and conventions of Noh, and the audience had the opportunity to handle masks, fans and Noh manuscripts. Members of the group then presented a succession of “shimai” and “utai”. “Shimai” is Noh dance performed in formal kimono but without masks or full costumes, while “utai” is the accompanying chant. There were also video presentations of group member Junko Osaki in a full dress performance of Kakitsubata (“The Iris”) and Mr Hirato himself playing the energetic role of the robber Kumasaka. The demonstration ended with a lively question and answer session.

The live performances were as follows:

Shimai: Naniwa (Keiko Kameda),
Ami-no-dan (Keiko Tatsuta),
Kasa-no-dan (Junko Osaki),
Hanagatami (Miyoko Tsutsumi),
Unrin-in (Misao Harada),
Akogi (Misao Nakao), and Tenko (Chieko Kato).

Utai: Sasa-no-dan (Shizuka Kunihiro,
Sachiko Matsumoto and Noriko Suzuki).

The chorus also included Keisuke Aoyama and Kusuo Ohara.

Paul Courtney



A Gift from Beate



On 9 March, we were honoured to welcome Beate Sirota Gordon to SOAS for a screening of **'The Gift from Beate'**. The screening was organized by the Centre for Gender Studies and the JRC, in association with the London branch of the Tsuda Colleague Alumni. It was sponsored by the Japan Foundation and the GB-Sasakawa Foundation and supported by the Embassy of Japan in the UK.

Beate Sirota Gordon was born in Vienna, the only child of Leo Sirota, a concert pianist, who subsequently moved to Japan to teach at the Imperial Academy of Music. After ten years in Tokyo, she moved to California, but returned to Japan in 1946 as one of 25 members of the Government Section of GHQ. The 'only woman in the room', in the words of her memoir, she was responsible for drafting Article 24 of the postwar Japanese Constitution, establishing a basis for the equality of the sexes in Japan.

The film documented both Ms Sirota Gordon's early life and the transformation that ensued in women's lives following the promulgation of the Constitution. The screening attracted an overflowing house and was followed by a panel discussion, with Ms Sirota Gordon, Professor Nadje Al-Ali and Dr Christopher Gerteis of SOAS, and Professor Lisa Yoneyama of the University of California at San Diego. We are grateful to all the participants and the sponsors for their support for the event.

Angus Lockyer
Chair, Japan Research Centre



Shunga



In May 2009 Andrew Gerstle of SOAS and Timothy Clark of the British Museum, together with Monta Hayakawa of the International Research Centre for Japanese Studies, Kyoto, and Ryo Akama of Ritsumeikan University began a three-year research project on Japanese erotic art, 'Shunga'. Below is a report on the background to the project and the activities thus far.

Readers will, of course, know that a large amount of shunga was produced in Japan from before the Edo period until well into the Meiji era, but few will be aware of the extent and importance of shunga, especially shunga books (shunpon), in Japanese culture, due to the suppression and censorship of shunga from the late Meiji era. It is not unusual to hear Japanese say today that they did not even know about the existence of shunga, much less the extent of its production. This shunga research project rests on the premise that it is unhealthy and even dangerous to deny the existence of elements of one's cultural heritage or history, and that shunga, like any other aspect of cultural/social history, should be researched and debated in the open by scholars.

With the aim of getting an international team of researchers to focus on different aspects of shunga, particularly the content of shunpon, not just the images, and ask critical questions about these works as literature and cultural artifacts, Timothy Clark of the British Museum and I applied for and received funding from the Leverhulme Trust (UK) for a three-year project on shunga, a collaboration between SOAS, University of London, the British Museum, Kokusai Nihon Bunka Kenkyū senta- (Hayakawa Monta) and Ritsumeikan (Akama Ryō). We have also received funding from the Japan Foundation and the Prime Ministers Initiative 2 (PMI2 British Council), as well as from Ritsumeikan and Nichibunken. The grant supports

two half-time three-year Research Fellows, Dr Akiko Yano (based at SOAS) and Dr (based at the British Museum, who has from April this year taken up a curatorial position at the National Museum of Scotland). The aim of the project is to survey private and public collections of shunga to determine the range of extant works, to analyse critically the works – both texts and images – in their social and cultural contexts, to conduct research meetings, to produce publications and to create exhibitions in London and Japan. The British Museum Shunga exhibition has now been firmly scheduled for spring 2013, and we hope that this exhibition will also be able to be held at a major Japanese venue.

Why start an international and interdisciplinary three-year research project on shunga? I had known about shunga in a general sense and even been part, along with Tim Clark, of an international research project on shunga led by Sumie Jones of Indiana University in the mid-1990s, but my interest really only began with a chance encounter with Tsukioka Settei's *Onna shimegawa oeshi-bumi* (c. 1768), a shunga parody of the *ōraimono Onna imagawa oshie-bumi* (1768). The content, both text and images, of the book was both fascinating and serious in the sense of presenting sexual pleasure as natural and essential for both men and women, in contrast to the Neo-Confucian conduct book aimed at women, which it parodied. After exploring this and other 18th-century shunpon by Settei such as *Onna dairaku takara beki*, as well as the works of Nishikawa Sukenobu, it became very clear that without a comprehensive examination of shunga production, our understanding of Edo and Meiji-period culture and society remains distorted. The continuous publication of this 'underground' discourse on sexual life, our research has begun to show, was through the agency of *kashihonya* an integral part of the social/cultural life of both men and women from aristocrat through samurai, to farmer and townsmen.

The research team is truly international, with participants from Italy, North America, Spain, France, Britain, Mexico and Japan. The first workshop introducing the project was held in London and SOAS on 6 August 2009. The second meeting was a symposium held at Ritsumeikan's Art Research Centre on 4-5 December 2009. This symposium was accompanied by an exhibition of shunga.

See the website for details: **Symposium:** www.arc.ritsumeikai.ac.jp/symposium/091204/about_symposium.html and **Web Exhibition:** www.dh-jac.net/db12/shunga/index.html

We expected that our Shunga project would have a considerable impact in the world but we did not expect a volcanic eruption to occur in Iceland in April 2010. The volcanic ash closed European airports and the overseas speakers were not able to attend. So, we had a one-day conference on 23 April. We have, however, rescheduled this symposium for 13-14 September 2010.

One aim of the project, led by team member Ishigami Aki of Ritsumeikan, is to create an online database of shunpon, with details on where each book exists and whether digital images are available. This database is now online: www.dh-jac.net/db13/ehoncatalogue/FMPPro?-db=ehoncatalogue.fp5&-lay=layout2&-format=index.html&-view

A Leverhulme Research Fellow based at the British Museum, has completed a book on Shunga, based on the British Museum collection. Akiko Yano, Leverhulme Research Fellow based at SOAS, is translating this book into Japanese and the two publications will come out together this autumn.

Andrew Gerstle, with Hayakawa Monta, published a translation and short study of the shunga book, *Bidō nichiya johōki* (A treasure book for women on the way of love – day and night). (Kinsei enpon shiryō shūsei, no. 5). Kyoto, International Research Center for Japanese Studies, 2010.

We hope that over the next few years in the lead up to the British Museum exhibition (and hopefully an exhibition in Japan) that we can count on the co-operation of individuals in Japan and around the world to make available materials and to assist in getting research on shunga published in Japanese and in English. The recent exhibition, led by the work of Ricard Bru, in Barcelona at the Picasso Museum on 'Secret Images: Picasso and Japanese Erotic Prints', from 5 November 2009 to 14 February 2010, has shown for the first time how important shunga were for Picasso and many other Western artists in the late 19th and early 20th centuries. It is time for these 'secret' works to be brought out into the light and examined critically as social, historical and artistic sources.

Andrew Gerstle
Professor of Japanese Studies

Translation

The 2010 SOAS **Japanese Translation Workshop**, sponsored by the Nippon Foundation, took place between the 5th and 9th of July at the SOAS campus in Thornhaugh Square, London. The event was the pilot for what is hoped will be three such events hosted over the next two years. Participants included some from the UK, but many were from as far afield as Slovenia, Bulgaria, and, of course, from Japan itself.

The workshop was structured around the objective of encouraging participants to engage in a process of producing, critiquing and revising an English translation of an assigned Japanese language scholarly article. Applicants did not propose particular articles for translation—instead, the articles were selected and assigned by the workshop organizers.

Active and intensive application of their translating skills helped the participants gain a sense of how to account for the issues particular to translating scholarly work. The five-day event featured roundtable discussions of general difficulties in translation, small group discussions based on topics ranging from broad disciplinary distinctions, to particular translations, and one on one sessions between students and faculty members.

Activities took place under the guidance of members of the Japanese Studies faculty from the social sciences and humanities. Participants receive a modest honorarium, reimbursement for accommodation for the duration of the workshop, transport from within the EU, and a modest subsistence allowance.

Chris Gerteis
Lecturer in History of Contemporary Japan

Donald Keene

SOAS students were treated to a memorable **afternoon with Professor Donald Keene** on 13 July. Professor Keene, Professor Emeritus and Shincho Professor Emeritus at Columbia University, is one of the most influential and prodigious translators of Japanese literature, a field in which he has worked for over half a century. Professor Keene answered many questions from the assembled students, replying to each with characteristic grace and wit on topics ranging from his views on the future of literature and his own literary output, to memories of his many Japanese literary friends, including Mishima Yukio. He also offered advice on questions such as what to do when stuck with a particularly tricky sentence to translate.

During his long career, Professor Keene has transformed scholarship on Japanese literature in the English-speaking world. Professor Keene's long association with Japan began during World War II when, by chance, he picked up a copy of Arthur Waley's translation of the Tale of Genji which, as he told the students, provided

him with solace during dark times amid disturbing news reports. Following the question and answer session, he shared some of his beguiling memories of the war as a U.S. intelligence officer, including asking nervous Japanese prisoners, 'So, what books have you been reading lately?'

The discussion day was organised as part of Professor Keene's visit to Britain to deliver the inaugural Carmen Blacker Lectures. These lectures honour the memory and scholarship of Carmen Blacker (1924-2009) and are supported through a bequest from Carmen Blacker and the executors of her estate.

The student discussion was chaired by Dr Stephen Dodd and organised by the Japan Society with support from the Sainsbury Institute for the Study of Japanese Arts and Cultures. We are grateful to Hayashi Miwako of SOAS for her assistance.

Kazuko Morohashi
Sainsbury Institute for the Study of
Japanese Arts and Cultures



HONORARY APPOINTMENTS

PROFESSORIAL RESEARCH ASSOCIATES

Professor Gina BARNES

PHD(MICHIGAN)

State formation; agricultural transition; organisation; landscape archaeology; East Asian archaeology especially Japanese archaeology and prehistory/photography.

22 May 1996 - 31 August 2012

gb11@soas.ac.uk

Professor Neil JACKSON

MA(COURTAULD INSTITUTE) PHD(SOUTH BANK)
C19 and C20 Architecture

23 June 2009 - 31 August 2012

nj12@soas.ac.uk

Professor Peter KORNICKI

MA MSC PHD(OXON) Cultural history of Japan before 1900, with special interests on the history of the book in East Asia (Korea and Vietnam as well as Japan), women's education and literacy, and the history of medicine and cartography.

1 November 2007 - 31 August 2011

pk104@cam.ac.uk

Professor Ian NISH

MA PHD(LONDON) International history of northeast Asia in 19th and 20th centuries

28 April 2010 - 31 August 2011

ian_nish@btinternet.com

Professor Evgeny STEINER

BA MA(MOSCOW STATE) PHD(USSR ACADEMY OF SCIENCES, MOSCOW) Muromachi epoch arts (especially Ikkyū and his circle); Ukiyo-e prints; history of Western collections of Japanese arts

9 June 2008 - 31 August 2012

es9@soas.ac.uk

Professor Yuriko TAKAHASHI

BA(KEIO) MA(OCHANOMIZU) Classical Chinese philology and phonology (Shuowen Jiezi focusing on the process of annotation by Duan Yucai and computerization of the Xu Yuan's Text) and modern Chinese literature (Lao She focusing on his Christian background)

1 April 2007 - 31 August 2012

takaha-y@sophia.ac.jp

RESEARCH ASSOCIATES

Dr Penelope FRANCKS

MSC PHD(LONDON) Japanese economic history, especially rural economic development and the history of consumption and the consumer

1 September 2003 - 31 August 2012

p.g.francks@leeds.ac.uk

Dr Christine GUTH

PHD(HARVARD)

Art and design history; collecting and collections

25 January 2008 - 31 August 2011

christine.guth@rca.ac.uk

Dr Monika HINKEL

MA BA PHD(BONN)

Meiji period prints especially prints by Toyohara Kunichika (1835-1900)

4 June 2010 - 31 August 2011

monikahinkel@aim.com

Dr David W HUGHES

MA(CANTAB) MPhil(YALE) PHD(MICHIGAN)

Ethnomusicology; music of East Asia especially Japan; Japanese folk and theatre music; music and linguistics; Indonesian gamelan and Javanese street music

28 August 2008 - 31 August 2012

dh6@soas.ac.uk

Dr Olga KHOMENKO

BA(KIEV STATE) PHD MA(TOKYO) Post

war Japanese history of advertisement & consumerism in Japan

4 December 2009 - 31 August 2011

ok1@soas.ac.uk

Dr Barak KUSHNER

BA(BRANDEIS) PHD(PRINCETON) History of Japanese propaganda, Sino-Japan relations,

comedy, and food history

19 January 2010 - 31 August 2011

bk284@cam.ac.uk

Dr Nicola LISCUTIN

MA(HAMBURG) PHD(CANTAB)

Japanese Cultural Studies

5 March 2004 - 31 August 2012

n.liscutin@bbk.ac.uk

Dr Jonathan MACKINTOSH

BA(LETHBRIDGE) MA(SOAS) PHD(CANTAB)

Gender and sexuality in modern/contemporary Japan; Japanese social and cultural history; Japanese diaspora in the Americas

1 November 2007 - 31 August 2011

d.aoki@bbk.ac.uk

Ms Mami MIZUTORI

BA(HITOTSUBASHI)

Governmental funding for international culture and academic exchange

9 April 2010 - 31 August 2011

mm125@soas.ac.uk

Ms Kyoko OKAMOTO

BA(SCHOOL OF EDUCATION)

"Memoirs of a Japanese Ambassador" and "Birth of the Constitution after World War II: Maintaining the Emperor System"

1 June 2009 - 31 August 2010

Dr Rajyashree PANDEY

MA(WASHINGTON) PHD(AUSTRALIAN NATIONAL)

Medieval Japanese literature and Buddhism

1 July 2007 - 31 August 2012

r.pandey@latrobe.edu.au

Dr Maria ROMÁN NAVARRO

BA MA(VIENNA) PHD(HEIDELBERG)

Early tea ceremony especially utensils (mainly concentrated on ceramics) and poems (16th-17th century).

8 February 2006 - 31 August 2011

maria.roman@uam.es

Dr Lone TAKEUCHI

BA(COPENHAGEN) MA(BERKELEY)

PHIL(COPENHAGEN)

Narrative patterns in 10th-11th century

Japanese texts with particular reference to the practice of Nasake.

18 September 2007 - 31 August 2011

ltakeuchi@btinternet.com

Dr Sarah TEASLEY

BA(PRINCETON) MA(MUSASHINO ART)

PHD(TOKYO)

History of design and built space in modern Japan, with an emphasis on media, technology and institutional formation; design and architectural theory; gender and design; the history of new materials research and application

1 February 2009 - 31 August 2012

sarah.teasley@rca.ac.uk

Dr Ellis TINIOS

PHD(MICHIGAN)

The illustrated woodblock-printed book in the Edo period; representing China in Edo-period books and prints; the actor prints of Kunisada

23 January 2002 - 31 August 2012

p.e.tinios@leeds.ac.uk

Dr Akiko YANO

MA PHD(KEIO)

Cataloguing of paintings and prints Ryukosai, the Japanese artist active from the late 18th to the early 19th centuries.

24 May 2007 - 31 August 2012

yvictor@dol.hi-ho.ne.jp

HONORARY APPOINTMENTS

VISITING SCHOLARS

Professor Mari BOYD

PHD(HAWAII, MANOA) MA(MT HOLYOKE COLLEGE) BA(JAPAN WOMEN'S UNI)
Sophia University
Playwriting: metapatterns in modern Japanese theatre. Connections between British and Japanese drama and between Western and Japanese puppetry
1 April 2009 - 31 March 2010

Professor David BURLEIGH

MPHIL(UNIVERSITY OF SUSSEX) BSC(UNIVERSITY OF ULSTER)
Ferris University
Haiku, in Japan and overseas; Irish writers and Japan and India: James H Cousins (1879-1956) and Helen Waddell (1889-1965)
1 April 2010 - 31 March 2011
db17@soas.ac.uk

Professor Masaya FUJITA

PHD MA BA(KYOTO UNIVERSITY)
Kansai University
Aristocratic residences during the Heian and Kamakura periods. The history of Japanese domestic architecture in Europe
1 April 2010 - 30 September 2010

Associate Professor Makoto GOI

Nishogakusha University
Tayama Katai, Natsume Soseki and other authors in Meiji era from the viewpoint of narratology, nation-building, and post colonialism. Japanese studies, especially those of modern Japanese literature in the UK
1 April 2009 - 31 March 2010

Professor Hisanori HINO

MA BA(HOSEI UNIVERSITY) Meikai University
Race relations between white British citizens and their non-white compatriots, especially those from Afro-Caribbean and Muslim backgrounds. History of racial disturbance in Britain after the Second World War.
1 April 2010 - 31 September 2010

Dr Misa Okumura HIRASHIMA

PHD MA BA(SOPHIA UNIVERSITY)
Chukyo University
Inheritance and acculturation of the traditional cultures in Kyoto in comparison with British and European examples, focusing especially on cultural tourism and heritage industry
1 April 2010 - 31 March 2011
mh91@soas.ac.uk

Dr Shizuka KANAI

PHD MA BA(KYOTO UNIVERSITY)
Kagoshima University
History of medieval Japan; medieval court nobles who had influence on society and many estates
29 March 2010 - 31 July 2010

Professor Iwao MAIDA

MA(KANAGAWA UNIVERSITY) MA(HOKKAIDO UNIVERSITY) MA(UNIVERSITY OF TOKYO)
Senshu University
Field research in British Isles and regional characteristics of land-use and rural Britain in comparison with that of Japan
1 April 2010 - 31 March 2011
im15@soas.ac.uk

Professor Terumi MIZUMOTO

MA(NEW YORK)
University of Kitakyushu
Sociolinguistics and Japanese language education focusing on the usage of female sentence-final particles and gender issues in Japanese language textbooks
16 September 2009 - 30 September 2010

Professor Junichi MIZUO

PHD(SENCHU UNIVERSITY) BA(KOBE COLLEGE OF COMMERCE, JAPAN)
Surugadai University
Building good relations between corporate governance, productivity and stakeholders in European countries
1 March 2010 - 30 September 2010

Ms Chika MUROTA

MA BA(UNIVERSITY OF TOKYO)
Jissen Women's University
Japanese classical literature with a focus on Heian-era literature including 'The Tale of Genji' and Japanese poetry (Waka) of the same era. The comparative study of images of 'women' and 'time' in Chinese and Japanese classical literature
1 April 2010 - 31 March 2011
cm43@soas.ac.uk

Dr Mikio YOSHIDA

MA BA(UNIVERSITY OF TOKYO)
Seikei University
Japanese classical literature with particular interest in love stories and love poems from the 7c-11c; and clarifying their characteristics from the view point of literary history
1 April 2010 - 31 March 2011
my1@soas.ac.uk

Professor Xiaogang ZHANG

PHD KINJO GAKIUN UNIVERSITY
Kinjo Gakuin University
Chinese literature and cultural comparison between Japan and China. Relation between Japan ukiyoe and Chinese culture
1 April 2009 - 31 March 2010

POST DOCTORIAL RESEARCH ASSOCIATES

Dr Shino ARISAWA

PHD MMUS(SOAS) BA(TOKYO UNIVERSITY OF FOREIGN STUDENTS)
Ethnomusicology, music of Japan, specifically Koto and Shamisen music, jiuta-sokyoku and sankyoku ensemble, music and gender, cultural policy and identity
10 November 2008 - 10 November 2010
shino_arisawa@hotmail.com

HONORARY APPOINTMENTS



Gina BARNES

Invited Lecture "Kofun period politics and religion", Department of Archaeology, Asian Archaeology MA Seminar, University of Leiden, 19 Nov 09

Discussant at "Early Korea-Japan Interactions: new perspectives on old issues". Early Korea Project Workshop, Korea Institute, Harvard University, 3-5 May 10

Invited Lectures: six lectures in the SOAS Diploma in Asian Art course (Japanese & Korean Art), summer term 2010

Invited Lecture: "Thoughts on the Kazuraki, Emperor Ojin, the Paekche-Yamato alliance, and Koguryo horseriders" Osaka University

Invited Lecture "Reinterpreting Himiko and Early Kofun Political Ideology" Kobe Women's University, 13 July 2010

Invited Lecture "Himiko, Yamatai and Makimuku" Kyoto Tachibana University, 17 July 2010



Mari BOYD

Mari deeply appreciates receiving the academic visitor status at SOAS, which enabled her to conduct research in various ways. With access to the SOAS library, she was able to complete her chapter on "The Overseas Reception of Kishida Kunio" for *The World of Kishida Kunio* (2010) edited by the Japan Modern Theatre History Research Group. She also managed to view sixty plays. It was fascinating to find how artists have appropriated bunraku manipulation techniques, combined them with object theatre, and opened up new possibilities in Western theatre.

The highlight of her research was in experimental theatre. She participated as artistic consultant in the *Told by the Wind* project. Conceived and performed by the Lanarth Group, the play was inspired by noh and post-dramatic aesthetics. Rehearsals, which she attended, were held in April and May 2009. Then for a trial run, the company took the show to an open-air festival in Portugal. The main production was at the Chapter Arts Centre in Cardiff from January 29 to February 6, 2010.

The Cardiff black-box venue proved to be a testing circumstance for the company's process-centred explorations. In Mari's view, two changes became necessary to make the performance viable in the new space. One was to erase the boundary line drawn on the cork floor as the black walls already sufficiently delimited the performance. The second was to modify the "Gothic" lighting to a quieter ambience. While the company quickly understood that the lighting was too stark, it was only in the morning of the opening night that the lead actor finally accepted the idea of erasing the boundary completely without substituting gravel or other substances. Collaborative art runs high risks. Fortunately this production turned out to be worthy of the concept of "the experimental."



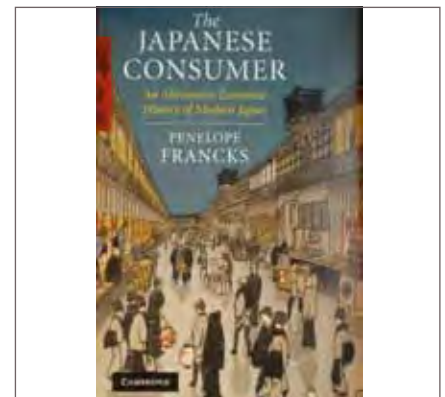
Penelope FRANCKS

November 2009 saw the publication of *The Japanese Consumer* by Cambridge University Press, which described the book as follows.

'By the late twentieth century, Japanese people were renowned as the world's most avid and knowledgeable consumers of fashion, luxury and quality, while the goods that embodied their tastes and lifestyle were becoming a part of global culture. Penelope Francks' book offers an alternative account of Japan's modern economic history from the perspective of the consumer.

Reaching back into pre-industrial times and tracing Japan's economy from the eighteenth century to the present, she shows how history has conditioned what Japanese people consume today and compares their experiences with those of their European and North American counterparts. In so doing the author presents a lucid and informed account of everyday life in Japan, exploring what people eat, how they dress, the household goods they acquire and their preferred shopping and leisure activities.

This beautifully illustrated book succeeds in making economic history palatable and entertaining. It will be a treat for students and all those interested in Japanese society and culture.'



HONORARY APPOINTMENTS



Monika HINKEL

In 2006 Monika received her PhD from Bonn University. She wrote her thesis on Toyohara Kunichika and the notion of *bunmei kaika* (Civilization and Enlightenment) on his prints. The dissertation focuses on the impact of Japan's modernization on Kunichika's work; in particular the paper illustrates how Kunichika depicted the changes and to what extent his designs were affected by the Westernization process. She is currently preparing an English book manuscript on the topic. Her ongoing research on Kunichika focuses on his print sets of beautiful women.

Before moving to London in 2004 Monika was Assistant Curator at the Museum of East Asian Art in Cologne, Guest Researcher at Gakushuin University/Tokyo and PhD fellow at the German Institute for Japanese Studies (DIJ), Tokyo. From 2008 to April 2010 she joined the JRC as Postdoctoral Research Associate. Since 2008 she contributes to the SOAS Diploma Courses with lectures on Meiji period prints and on late Edo period Utagawa school artists.

Her new research area is Utagawa Kunisada's *shunpon* (erotic book), in particular the 1842 publication "*Shunshoku hatsune no ume*" (Spring Love: Six women of the First Cry), which she analyses for the research project "*Sexuality and Eroticism in Japanese Shunga*", led by Andrew Gerstle and Tim Clark.



Peter KORNICKI

Peter has been on sabbatical from January, and spent January in Japan, February in Vietnam and since March he has been living in Venice with his wife, Francesca Orsini, who is on sabbatical from SOAS at the same time. They are spending their days in the historic Biblioteca Querini Stampalia, which has only one snag - the singing gondoliers who pass every 15 minutes! He is working on a book provisionally entitled 'Sinographic states: Chinese texts and vernacularization in East Asia'.

In early May he spent a week in New York to give a talk on Hayashi Razan at Columbia and to run a one-day workshop on cultural and linguistic exchange in premodern East Asia at Princeton for graduate students from Princeton, Columbia and Harvard, and at the end of May he took part, along with Dr Ellis Tinios and others, in a workshop organised by Dr Laura Moretti of Venice for advanced Italian students on Edo-period books and prints at the Pontifical Salesian University in Rome.

Publications

'The Lesser learning for women and other texts for Vietnamese women: a bibliographical and comparative study' (with Nguyen Thi Oanh), *International journal of Asian studies*, 6 (2009): 147-69.

'Narrative of a catastrophe: Musashi abumi and the Meireki fire', *Japan forum*, 21 (2009 [2010]): 347-361

'The history of the book in Japan', 'Monastic libraries in Japan', 'Akitaya Ichibei', 'Eirakuya Tōshirō', 'Hachimōjiya Hachizaemon', 'Izumoji Bunjirō', 'Katsumura Jiemon', 'Kawachiya Mohei', 'Murakami Kanbei', 'Obiya Ihei' & 'Suwaraya Mohei', *The Oxford companion to the book* (Oxford University Press, 2010), pp. 375-85, etc

'The latter days of Genji' (with Rebekah Clements), *Monumenta Nipponica* 64 (2010): 363-372



Mami MIZUTORI

Mami Mizutori is the former Director for Financial Affairs at the Japanese Ministry of Foreign Affairs, and was Minister of Culture at the Embassy of Japan in the UK in 2005-8.

She graduated in law from Hitotsubashi University, and has taught international policy at Waseda University. She is now developing her academic and professional expertise into a research project on the Japanese funding of international cultural organisations. Ms Mizutori is also a research associate of the Sainsbury Institute for the study of Japanese Arts and Cultures (SISJAC)

HONORARY APPOINTMENTS



Ian NISH

Ian attended the conference for BAJIS et al. at Sheffield University in September 2009.

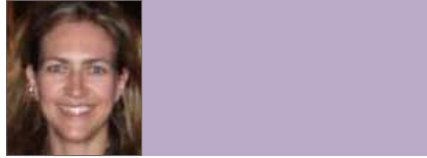
He has worked broadly on Japan's foreign relations between 1890 and 1919, with a focus on relations with north-eastern China (Manchuria).

Ian contributed papers to conferences celebrating the centenary of the Japan British Exhibition at Shepherds Bush, London, in 1910.



Lone TAKEUCHI

Lone Takeuchi is working on an article on acrostics and the metaphors of insight in relation to a poem by Kūkai, and a monograph with the provisional title *The dialectic of power in some tenth century wabun – a tantric Buddhist vision?* He has published *Zhuangzi and the search for coherence in Ise monogatari*, *Bulletin of SOAS* 72.2 (2009), 357-388.

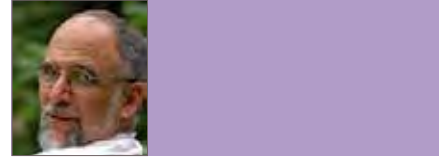


Sarah TEASLEY

Sarah Teasley began the academic year with a lecture at Osaka University in September, then travelled twice to Harvard for a workshop on Tange Kenzo in October, and a seminar on 'architectural histories of organization' in February.

In April, she presented her research on Meiji period technical drawing at the Annual Meeting of the Society of Architectural Historians in Chicago. Lectures closer to home included a Saturday Seminar for the Design Real exhibition at the Serpentine Gallery in December, a JRC Wednesday lecture in November and a paper at the *Forgotten Japonisme* conference (TrAIN/V&A) in July.

Her co-edited volume *Global Design History* will appear from Routledge in early 2011, and an article on technical drawing run in the inaugural issue of architectural theory and history journal *Propositions* in autumn 2010. She has also become Associate Editor of the journal *Design and Culture* and, as part of her ongoing inquiry into history's contribution to design practice, co-ordinated the collaboration between the Royal College of Art, the V&A and architect Fujimori Terunobu to build and furnish the Beetle House, a new project by Fujimori on display June-September 2010 in the V&A's *1:1 Architects Build Small Spaces* exhibition.



Ellis TINIOS

In 2009/2010 Ellis Tinios had two opportunities to discuss the role of on-line image databases in widening access to Edo period illustrated books before international audiences, first at the Annual Meeting of the European Association of Japanese Research Specialists (EAJRS) at Norwich (16-19 September 2009), and then at the International Conference on Culture and Computing held at Kyoto University (22-23 February 2010).

He also participated in the workshops and symposia that are part of an ongoing three-year Leverhulme Trust-funded project devoted to Edo-period erotic books and prints (*shunga*). He explored 'Erotic Books in the Context of Edo-period Illustrated Book Production' (*Shunga Symposium*, Ritsumeikan University, 4-5 December 2009) and 'Shunga in a comparative context: Japan and Europe' (*Shunga Workshop*, SOAS, 23 April 2010).

His most recent publications are 'Pushing the Boundaries: Kuniyoshi and China' in *Impressions: The Journal of the Japanese Art Society of America, Inc.*, Number 31 (2010) and 'Maruyama-Shijō ha gafu no mokuteki' ('The Purpose of Maruyama-Shijō School gafu') in *Edo no ehon: gazō to tekisuto no ayanseru sekai* (*Ehon in the Edo Period: a splendid world of interwoven image and text*) (2010).



Alfred HAFT

Research Associate

Alfred Haft completed his PhD at SOAS with a thesis titled, 'Patterns of Correspondence between the Floating World and the Classical Tradition: A Study of the Terms Mitate, Yatsushi, and Fūryū in the Context of Ukiyo-e' (2005).

The thesis examined how elements from the East Asian classical tradition were incorporated into Japanese popular culture during the Edo period (1615-1868), considering in particular the different interpretive strategies represented by the three terms mitate, yatsushi and fūryū.

In 2001 he assisted the National Museum Cardiff and the Birmingham (UK) Museum and Art Gallery in cataloguing their collections of Japanese prints. His publications include 'Harunobu and the Stylishly Informal: Fūryū Yatsushi as Aesthetic Convention', in *Impressions 28* (2006-2007); 'Immortalizing the Yoshiwara Courtesan: Mitate in a Surimono Series by Gakutei', in John T. Carpenter, ed., *Reading Surimono: The Interplay of Text and Image in Japanese Prints* (2008); and two book reviews for *The Burlington Magazine* (2009).

For most of this academic year, Alfred will be conducting research in Washington, DC, having been awarded the Anne van Biema Fellowship for research in Japanese art history at the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution.



Ryoko MATSUBA

Research Associate

A post-doctoral research fellow of the Kinugasa Research Organization, Ritsumeikan University, Ryoko will be based at SOAS for the 2010-11 academic year, and be affiliated with the Sainsbury Institute and British Museum.

She will assist the British Museum with preparation for the major international exhibition 'Shunga: Sex Art in Japan 1650-1880', which is scheduled to go on view at the British Museum in the spring of 2013. She is also working on a joint project between the Japanese Section of the British Museum and the Art Research Center, Ritsumeikan University, to digitize the Japanese collections of the Museum and publish these online.

She is also organizing an international symposium, scheduled for December 2010 at SOAS, tentatively entitled "Digital Iconography and Image Database", which aims to review iconographic approaches and methodologies, and to discuss how image databases can contribute to international research on Japanese art history.

Recent publications include 'Edo no Gekijō zu: Hishikawa-ha o chūshin ni', *Fūzoku kaiga no bunkagaku*, June 2009, pp. 211-242; "Image Databases and Early Modern Kabuki Performance Research", *Image-databases and the Study of Japanese Art and Culture*, March 2010, pp. 227-240; "Seigen Sakurahime mono ni miru sode no hataraki", *Ronkyū nihon bungaku*, vol. 92 (May 2010).



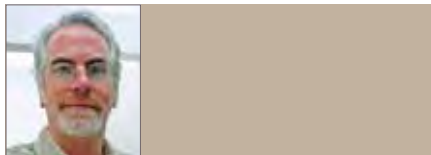
Akira MATSUDA

Archaeology Fellow

Handa Japanese Archaeology Fellow working for the Sainsbury Institute for the Study of Japanese Arts and Cultures (in B404, SOAS).

Akira Matsuda works as a Handa Japanese Archaeology Fellow at the Sainsbury Institute. His research interests are in the relationship between archaeology - and more broadly cultural heritage - and the general public, and he recently submitted his doctoral thesis in public archaeology at University College London.

Previously, he completed his master degree in Cultural Resources Studies at the University of Tokyo and worked as a consultant in UNESCO's Division of Cultural Heritage.



John D. SZOSTAK

Robert and Lisa Sainsbury Fellow

John Szostak is an Assistant Professor of Japanese Art History at The University of Hawai'i at Manoa, in Honolulu, Hawaii. His bachelor degree is from Colgate University, and he completed his masters and doctorate degrees at the University of Washington. He specializes in the art history of the Meiji, Taisho and early Showa eras (1860s-1930s), with special focus on the modernization of pre-Meiji Japanese painting modes.

He has published on the subject of propaganda imagery in Meiji-era woodblock prints, the adaptation of traditional Buddhist motifs by modernist Japanese artists, and on the influence of Ruskin's *Modern Painters* on fin de siècle Kyoto Nihonga ("Japanese-style painting").

As a Robert and Lisa Sainsbury Fellow, his research will focus on the activities of the Kokuga Society (Kokuga Sōsaku Kyōkai, "Society for the Creation of Japanese Painting"), a reformist Nihonga exhibition collective that was active from 1918 to 1928. The resulting monograph will also consider the history of the juried art exhibition in Japan and its consequences, the impact of Western Post-Impressionism on neo-traditional painters, and the changing paradigm and social role of the artist in Japan in the early decades of the twentieth century.



TOSHIBA LECTURES ON JAPANESE ART

5, 10, 18 November 2010

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Mimi Hall Yiengpruksawan
Yale University

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Mimi Hall Yiengpruksawan has taught at Yale University since 1990. In her work Yiengpruksawan focuses on Buddhist art and iconography with emphasis on political and social perspectives in the analysis of imagery and ritual.

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RESEARCH STUDENTS 2009-2010

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

Bakín and the Theatre
Supervisor: Professor Andrew GERSTLE

Lucy GLASSPOOL

Japanese Role Playing Games: Gender and Fandom'
Supervisor: Dr Isolde STANDISH

Haruhisa HANDA

Calligraphy and Religious Personality in Early Modern Japan: Hakuin's Life and Writings
Supervisor: Dr John CARPENTER

Mami HATAYAMA

The Meiji Painter and Lacquer Artist Shibata Zeshin
Supervisor: Dr John CARPENTER

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

Satomi HORIUCHI

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

Noriko HORSLEY

Court Patronage and the Collecting of Art in 12th century Insei-period Japan
Supervisor: Dr John CARPENTER

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

Shinya MANO

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

Barbara MICYK

The supernatural is pre-modern Japanese illustrated fiction
Supervisor: Professor Andrew GERSTLE

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

Takako NEGISHI

The Japanese Geisha 'Madame Hanako': A Renowned Actress on the European Stage (1902-21)
Supervisor: Professor Andrew GERSTLE

Masaaki OKADA

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

Taka OSHIKIRI

Gathering for tea in Meiji Japan
Supervisor: Dr Angus LOCKYER

Fumi OUCHI

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

Jenny PRESTON

Nishikawa Sukenobu: The Engagement of Popular Art in Socio-political Discourse in 18th Century Japan
Supervisor: Dr John CARPENTER

Christopher ROBERTS

British Extra-territoriality in Japan, 1859-1899
Supervisor: Dr Angus LOCKYER

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

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: Dr John CARPENTER

Shino TOYOSHIMA

Making Kunsan Home: Community Building by Japanese Settlers in Colonial Korea
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

Award Recipients, 2009-10 - Final Reports



Bernedetta LOMI

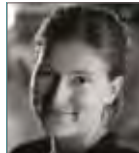
Tsuda Bursary

Thanks to the Tsuda Bursary, Bernedetta has been able to work on two crucial chapters of her thesis and completed the final draft of her research. She is thankful to Mrs Tsuda to her kind generosity, and to the JRC committee for giving me the possibility of focusing on concluding my work.

Her research analyses the worship of Batō Kannon (S. Hayagrīva), the horse headed, wrathful form of the Bodhisattva of Compassion, stressing the interactions and discontinuities of its occurrences within the esoteric and folkloristic tradition.

Given the diversity of sources, the research has required a multiplicity of approaches, from textual hermeneutics, to visual and ritual studies, to collection of anthropological and ethnographic data. This has highlighted aspects Batō Kannon's worship never addressed by previous scholarship. Initially worshipped as part of the Six Kannon group, Batō Kannon became associated, in the late medieval period, with the valorous horses of important military leaders, as suggested by legends and temples engi. This developed into the practice of erecting a Batō Kannon stele on the ground where a horse had died, popular throughout the Tokugawa period in the Honshū area. She argues that this practice is aimed at identifying the deceased animal with the horse-headed deity, as part of a memorial ritual.

On a broader level, the research project tackles issues relating to the nature and interpretation of the sources; the complex process of contextualization of images to ritual texts and ritual practices; the way visual response and interpretation of sacred images have informed the liturgical and religious functions over the so-called textual authorities; and the layered meanings of the ritual performances still carried out today to protect and memorialise animals.



Barbara MICYK

Meiji Jingu Studentship

The feeling of fear is one of the most basic instincts that every human being possess. One of the most basic methods of fighting it is by binding it with words. That is how "Tales of strange" are born. Barbara's research focuses on introducing the problem of 'evil' and 'parody of evil', in the context of Japanese kusazōshi (Edo period graphic novels) that features monsters.

First term of the year 2009-2010 she spent doing her final research on kusazōshi. In the Autumn, she visited Tokyo and explored the Tokyo Metropolitan Library, the Gakushuin Daigaku Library and the Waseda Daigaku Library. She also had the ultimate pleasure of visiting Meiji-Jingu during the harvest festival and receiving the most heart-warming welcome there.

Barbara spent the second term sieving through kusazōshi which she gathered during her stays in Japan. After choosing the most appropriate for her theme, she started translating and editing. She has also finished her active research on the genre of fairy tale, evil, bakemono and history of kusazōshi.

During the third term she focused on putting the results of her research in words. Barbara has also started the project of setting up a web page (in both English and Polish language) where everyone interested can read the translated and edited bakemono kusazōshi.



Ryosuke SHIBAGAKI

Meiji Jingu Studentship

First of all, the thesis has been progressing and as planned. Ryosuke conducts his research on secondary predicates of several languages, including Japanese as my core chapter of the thesis, Chinese (Mandarin) and Mongolian. In the 2009/10 academic session, he has completed the data part of all three languages as well as some theoretical analyses especially in the Chinese and Mongolian sections.

Currently he is focusing on the formal analysis of the secondary predicate of each language (particularly on Japanese), which will in the end reveal what are the common features of secondary predicates and what are the language specific characteristics in the phenomena around secondary predicate.

Conference Presentations

Lexical Account of Causation in Mandarin. 23ème Journées de Linguistique de l'Asie Orientale (JLAO23), University of Paris. France.

Semantic Properties of Chinese Change of State Predicate. VIII Work Shop on Formal Linguistics. University of Sao Paulo. Brazil.

Causation in Mandarin Secondary Predicates. The 51st Linguistic Association of Great Britain (LAGB). University of Leeds. UK.

With Guntsetseg, D. Resultatives in Mongolian: between Japanese and Korean?. The 7th Workshop of Altaic Formal Linguistics (WAF7). University of Southern California. US.

Journal Publication

Shibagaki, R. 2009. Resultatives and Causation in Cantonese. Journal of Language and Culture Vol.33 (2). The Japan Association of Language and Culture. Japan.

Award Recipients, 2010-11



Kigensan LICHA

Tsuda Bursary

Kigensan's research focuses on the secret transmissions handed down in late medieval and early modern Japanese Soto Zen Buddhism. These traditions are based on two closely related genre of texts known as the kirigami and monsan.

Kirigami are brief records of oral transmission, often involving diagrams and illustrations of various kinds. They mostly deal with matters of ritual and cosmology. Monsan are collection of koan arranged into standardized hierarchies. Both genre are based on an innovative and distinctive use of koan. This use was based on the need of Japanese Zen monks to come to terms with increasingly incomprehensible Chinese koan material. Koan, their use and acquisition, become increasingly ritualized in Japan. Not only were koan learned in ritualized, performative exchanges between master and disciple, but their use grew to encompass encoding material objects with hidden meanings and they even were employed directly as ritual utterances endowed with magical force.

Kigensan's research focuses on the conceptual, ontological and cosmological structures that allowed these developments to occur. In the course of this, he argues that any definition of the "esoteric" has to pay attention to the subjectivity of the practitioner generated through its practices.

His other academic interests include philosophy, especially pre-modern thought and logics, Western magical traditions and linguistics.



Ivan RUMÁNEK

Meiji Jingu Studentship

Ivan's research examines how the emergence of kabuki and jōruri symbolized the new era in Japanese history, the Edo shogunate, and He would like to see to what extent these new theatrical forms were linked to the nō tradition which was the epitomy of the previous Muromachi period.

Ivan wants to shed more light to the processes behind the formation of kabuki during the 17th century, further implications they had for the character the "classical" kabuki and jōruri acquired during the time of Chikamatsu Monzaemon, and see the role of nō in these processes.

The first part will focus on the radical transformation that took place in kabuki in the 17th century. Within several decades in the middle of this century, kabuki changed from light erotically based dance and skit to a whole-day performance with a mature score and script. My question is how much was this linked to changes in a purely linguistic etymology and how much in an etymology of genre? The second part will deal with jōruri and kabuki as legacy of the development treated in the first part and I would like to concentrate on particular plays derived from nō plays.

Ivan's long-distance aim is to see, in light of nō itself getting fossilized as the elite art, whether, and to what extent, the new Edo period theatre genres could be viewed as "new lively offsprings of nō" besides "the old nō" represented by the official shogunate-sponsored Five Schools (goryū) of nō.



Martyn SMITH

Meiji Jingu Studentship

Martyn's research looks at the concept of the nation in postwar Japan at particular points over a twenty year period. It examines how two terms, kokumin and minzoku, usually taken to imply the 'civic and 'ethnic' nation respectively, emerged at different moments over a period of twenty years from the end of the Occupation to the 'return' of Okinawa in 1972. He will examine how these two terms were being used during a critical period of flux, before the full-blown emergence of Nihonjinron in the 70s and 80s, and show the extent to which use of the terms was more diverse than existing accounts have suggested by including an emerging popular discourse as a means of taking into account the rapid changes in Japanese society which characterised the 1950's and 60's.

The dissertation focuses on four pivotal historical moments in post-war Japan: the end of the Allied Occupation in 1952; the protests and demonstrations leading up to the renewal of the security treaty in 1960; the Tokyo Olympics of 1964; and the return of Okinawa to Japanese rule in 1972.

The debate and discussion of intellectuals within the more established 'general interest magazines,' such as Chūō Kōron has been the basis for much of the scholarship on post-war Japanese nationalism. By adding 'housewife magazines' such as Fujin Kōron and popular magazines such as Heibon, Heibon Punch, and the Mainichi and Asahi Graph, among others, he will explore the conjunctions and disjunctions between use of the terms within the intellectual and popular media.

AWARDS AND GRANTS

KAYOKO TSUDA BURSARY

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

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

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 2010/11. Those working on any aspect of Japanese studies are eligible.

Candidates will be assessed based on a combination of financial need and academic merit. Selection will be made by the Steering Committee of the JRC.

Closing Date

Friday, 27 May 2011

How to Apply

More information can be obtained from:

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The Scholarships Officer
Registry
School of Oriental and African Studies
University of London
Thornhaugh Street, Russell Square
London WC1H 0XG
Email: as100@soas.ac.uk

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

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Studentships are worth £5,000, and carry a 20% reduction of fees (EU or Overseas).

Closing Date

Friday, 27 May 2011

How to Apply

More information can be obtained from:

www.soas.ac.uk/registry/scholarships

The Scholarships Officer
Registry
School of Oriental and African Studies
University of London
Thornhaugh Street, Russell Square
London WC1H 0XG
Email: as100@soas.ac.uk

MEIJI JINGU SMALL GRANTS

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

total subsidy of up to £2,200 will be offered in any one calendar year

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.

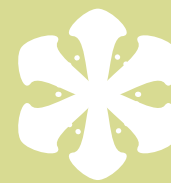
Awards will be assessed according to their importance for Japanese studies, as interpreted by the Steering Committee of the JRC. The Committee, together with the approval of Meiji Jingu, will decide who the successful applicant will be.

Closing Date

The first closing date for applications will be 27 May 2011. If not all funds have been allocated, a second round will be held, with a closing date in late October, 2011.

How to Apply

The Meiji Jingu Research Small Grants for 2011 application form is available to download from the JRC website:
www.soas.ac.uk/jrc



Japanese Roof Garden



The Japanese-inspired roof garden at the School of Oriental and African Studies 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,

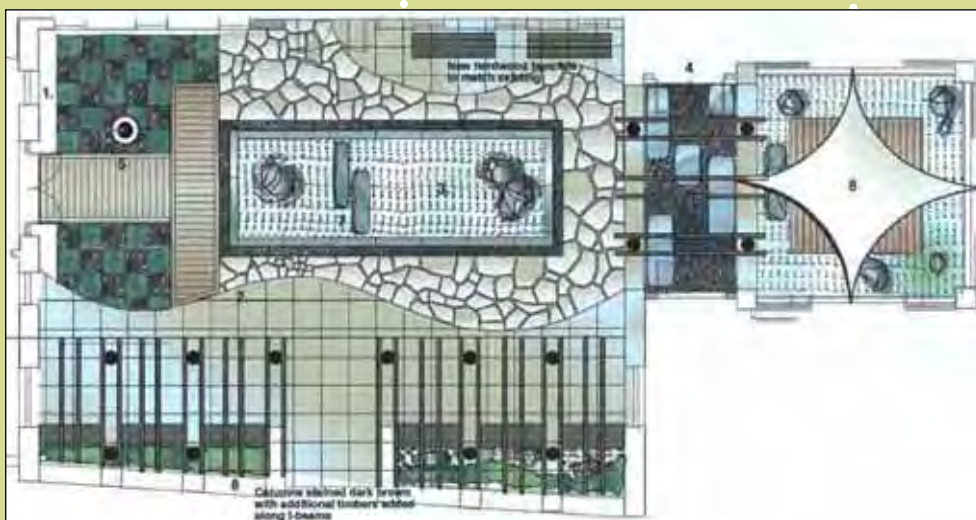
conceived the garden as a place of quiet contemplation and meditation as well as a functional space complementary to the Gallery and its artistic activities.

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:
<http://www.soas.ac.uk/visitors/roofgarden/>



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The Japan Research Centre (JRC) develops and coordinates academic research and teaching, drawing upon the expertise of the Japan specialists who are based in various departments throughout the School. The fields covered by academic members of staff include anthropology, art and archaeology, drama, economics, economic history, geography, history, language and literature, law, media, music, linguistics, politics, religion and sociology. With the largest concentration of Japan specialists outside Japan, the JRC acts as a national and international centre for Japanese studies.

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School of Oriental and African Studies
University of London
Thornhaugh Street
Russell Square
London WC1H 0XG

Tel: +44 (0)20 7898 4893/2
Fax: +44 (0)20 7898 4489
Email: centres@soas.ac.uk

Chair: Dr Angus Lockyer
Email: al21@soas.ac.uk

Centres and Programmes Office
Manager: Jane Savory
Tel: +44 (0)20 7898 4892
Fax: +44 (0)20 7898 4489
E-mail: js64@soas.ac.uk

Executive Officer: Rahima Begum
Tel: +44 (0)20 7898 4893
Fax: +44 (0)20 7898 4489
E-mail: rb41@soas.ac.uk



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