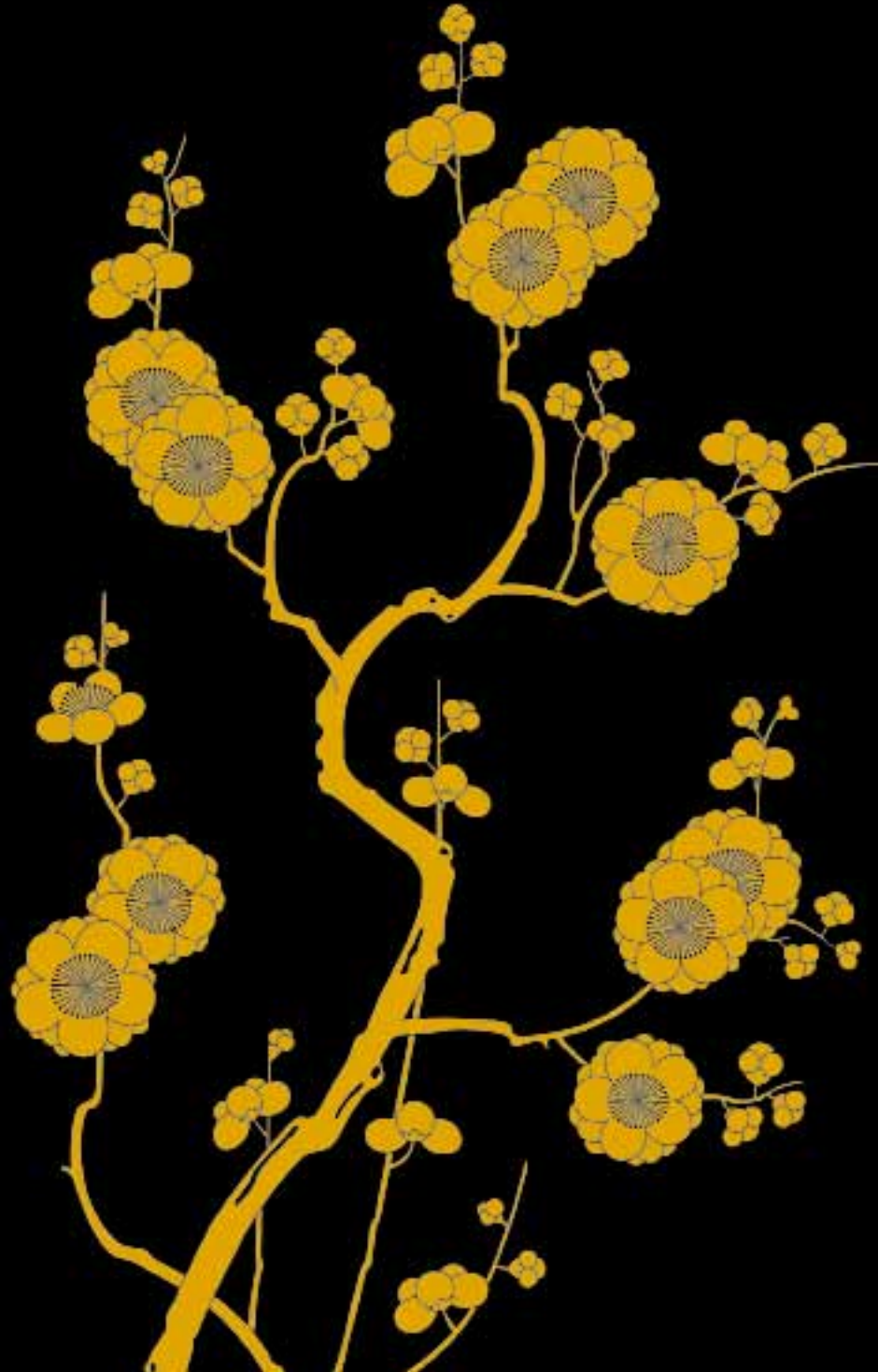


日本研究センター

Newsletter of the Japan Research Centre



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A New Year, A New Chair

It is a pleasure to wish everyone a happy new year as the new Chair of the Japan Research Centre, having taken over from Tim Screech in September.

Over the last six years Tim and John Breen have made the JRC one of the School's most active and interesting Centres. They are going to prove a hard act to follow. A big thank you therefore to Tim and John, both of whom are spending a well-deserved year in Japan. Thank you also to Jane Savory and Rahima Begum, who run the Centres and Programme Office and without whom the work of the Centre would be impossible.

We are happy to welcome a number of new colleagues. Noriko Iwasaki, a new JRC member, has joined the Department of Linguistics as a Lecturer in Language Pedagogy, having previously taught at the University of California at Davis. Dr Iwasaki is an expert in second language acquisition, psycholinguistics and language testing and convenes the MA in Applied Linguistics and Language Pedagogy.

We also have two new Research Associates, Christine Guth and Evgeny Steiner. Christine has recently taken up a joint appointment at the Royal College of Art and the Victoria and Albert Museum in Japanese design history. Evgeny is a Senior Research Associate of the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC), with whom SOAS enjoys a thriving partnership. Details about this year's SISJAC fellows, who are based at SOAS, can be found later in this newsletter.

It is also a real pleasure to congratulate colleagues and students on achievements and milestones over the last year, a number of which deserve particular mention. Congratulations to Kazumi



Tanaka, who received the Foreign Minister's Certificate of Commendation for her great contribution in promoting Japanese language teaching in the UK and Europe; to John Breen for his promotion to Reader; and to Jane Savory on her recent wedding!

As Tim mentioned in the last newsletter, one of the most heartening aspects of the JRC at present is our relatively secure financial position. We are most grateful to our benefactors, whose generosity supports the Tsuda Bursary and Meiji Jingu Studentships, the Meiji Jingu small grants for staff research, and the Annual Tsuda Lecture. Further details about the funding opportunities and this year's awardees can be found later in this newsletter and on the JRC website.

We were delighted to welcome Reverend Miyazaki Shigehiro, the Vice Chief-Priest of Meiji Jingu, in October for a ceremony to inaugurate the Meiji Jingu studentships. And I am happy to announce that Meiji Jingu have generously agreed to support an annual Autumn Lecture, with which to inaugurate our year's programme of events.

This year's programme is already well under way. It began with the first such Meiji Jingu lecture, which I gave to coincide with the opening of a small exhibition at the Japanese Embassy, which celebrated the 150th anniversary of the opening of formal diplomatic relations between Japan and the United Kingdom in 1858.

The Annual Tsuda Lecture will take place as usual on the Wednesday after Reading Week. This year we are delighted to welcome Professor Tomiko Yoda, of Duke University, a distinguished scholar of Japanese literature, cultural studies and gender.

We will also be holding two small workshops toward the end of the year, one on rethinking the 1930s and one on critical theory and emerging media, such as manga, anime, and cyberculture. Details of all these events, together with our regular Wednesday seminar series, will be announced on our website and distributed via email.

Finally, you may have noticed that this is the first JRC News of the current academic year. Since we now rely increasingly on email and the website for announcements of upcoming events and other opportunities, we have decided to make the JRC News an annual report on the activities of the Centre and its members. The next edition, this coming autumn, will include a complete report of the activities of this academic year. Please let us know if you do not yet receive emails about upcoming events and we will add you to our mailing list.

Angus Lockyer
Lecturer in the History of Japan
Centre Chair, 2008-2011

Travels, Talks & Publications

John BREEN

John has had a busy and eventful 2008. He spent the last academic year as a Visiting Fellow at Kyoto University, attached to the Institute for Research in the Humanities (Jinbunken).

John was researching and writing about Hiyoshi Taisha (Hie jinja as it was known before 1945), a cluster of seven major shrines in Sakamoto, a small town in Shiga prefecture, which extends from the foot of Mt.Hiei to the shores of Lake Biwa. His research focused on how the shrines and their priests coped with the recurrent disruptions of the early modern and modern periods—their destruction by Oda Nobunaga at the end of the 16th and the Tokugawa settlement at the beginning of the 17th centuries, the ‘clarification’ of early Meiji by which the shrines were stripped of all traces of Buddhism, and the postwar changes in the Japanese religious landscape.

John spent much of his time in archives in Shiga, which proved a goldmine, including rich material on the Sanno festival, one of the focal points of his investigations. He gave a number of presentations on the research during the year: in Kyoto, Otsu, and Sakamoto itself; in Ise; and at Meiji Jingu and Ochanomizu Women’s University in Tokyo. (He was also called back to London in February to brief the Prime Minister’s strategy unit here in London on issues facing Shinto in the new century.)

John’s findings on Hiyoshi Taisha will appear in a short history of Shinto, which he is co-authoring with Mark Teeuwen, to be published by Blackwells, as well as a couple of forthcoming articles in Japanese. He would like to thank the Jinbunken and the Japan Foundation for making the year possible, as well as a number of individuals who were very helpful in

facilitating his research: Takagi Hiroshi at the Jinbunken, Rev Suhara at Hiyoshi Taisha and Yamaguchi Yukitsugu, a local historian.

Just as John was preparing to come back to London, he was offered a position at the Kyoto-based International Centre for Japanese studies (Nichibunken). As John puts it, ‘SOAS is, as we all know, the best place to study Japan (outside Japan), and my years at SOAS have been happy and stimulating. In fact, it gets better all the time... Still, I have been at SOAS now for more than 20 years and thought it was a time for a change.’

John will therefore be on unpaid leave for the next three years—and much missed. But he will stay in touch through the newsletter and encourages anyone passing through Kyoto to get in touch at: jb8@nichibun.ac.jp

Publications

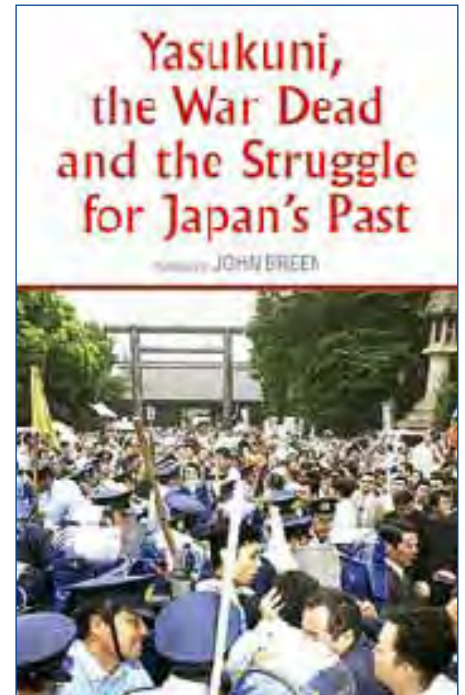
Editor, ‘Introduction: a Yasukuni genealogy’, and ‘Yasukuni and the loss of historical memory’, in *Yasukuni, the war dead and the struggle for Japan’s past*, Hurst/Columbia University Press, 2007.

‘Shinto’ in Bonk, Jonathan J., ed., *Encyclopaedia of missions and missionaries*, Routledge, 2007.

‘Inside Tokugawa religion: stars, planets and the calendar-as- method’, *Culture and cosmos*, 10, 1-2, 2007.

「明治天皇を読む」 [Reading the Meiji emperor], in Ueda Tetsuyuki, ed., 『ラチオ3：日本の近代とは何か』 (2007).

「イギリスの王子文化と『星の王子様』」 [British princely culture and Le petit prince in Japan] 『図書』 694 (2007).



John T. CARPENTER

John was re-appointed as Head of the London Office of the Sainsbury Institute for the Study of Japanese Arts and Cultures. He was also appointed as an International Advisor for the Digital Humanities Center for Japanese Art and Culture, part of the Global Center of Excellence program at Ritsumeikan University, Kyoto and was a Visiting Professor at the Institute for East Asian Art Studies, University of Heidelberg during the summer. In February and March John gave lectures on surimono at the Royal Asiatic Society and the Universidad Autonoma de Madrid and in September he delivered a paper at an international conference celebrating the 1000th anniversary of The Tale of Genji in Venice.

Publications

Editor and ‘Inventing New Iconographies: Historicist and Nativist Motives in Late Edo Surimono’, in *Surimono: The*

MEMBERS

Interplay of Text and Image in Japanese Prints, Rietberg Museum and Brill/Hoten Publishing, 2008.

'Hiroshige's Actor Surimono of the Bunsei Era', Andon, Autumn 2008.

'The Literary Network: Private Commissions for Hokusai and his Circle', in Julia Meech and Jane Oliver, Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680-1860, Asia Society and University of Washington Press, 2008, pp. 142-167.



Steve DODD

Steve is presently working on his second book, tentatively entitled 'The Youth of Things: Life and Death in the Work of Kajii Motojirō'. He attended the EAJIS conference at Lecce, Italy, in September, to present a paper, 'Winter's Day: Modernism in the work of Kajii Motojirō'.



MEMBERS

Lucia DOLCE

In the spring Lucia organized two workshops at SOAS on Researching Japanese Religions and Japanese Portraiture, in which she also presented a paper on a portrait of Go-Daigo; she gave a special graduate seminar on Esoteric Buddhism at the University of Venice Ca Foscari and a lecture on the Lotus Sutra at the University of Naples; and she was an invited discussant at an international conference on Shugendo at Columbia University.

During the summer she delivered the keynote speech at an international conference on Japanese Religious Texts at Nagoya University, gave a lecture at Ritsumeikan University on 'How can we study Japanese religion?' and presented a paper at the EAJS conference in Lecce. In the autumn she delivered a paper and was the invited chair for a panel at an international conference on ritual in Heidelberg. She also delivered papers at a workshop in Ragusa and an international conference on Tantra at the Freie Universitat Berlin.

Lucia was the recipient of a Meiji Jingu small research grant for the project 'Contemporary shinbutsu shugo' and, with Drew Grestle and John Carpenter, of a Research Cooperation Award from the Prime Minister's Initiative for a project on healing and divinatory ritual with Ritsumeikan University. She is on sabbatical during the academic year 08-09 thanks to AHRC Research Leave grant.

Andrew GERSTLE

Drew continues to serve as Associate Dean for Masters' programmes in the Faculty of Languages and Cultures. His book, *Kabuki Heroes on the Osaka Stage: 1780-1830* (British Museum Press and University of Hawaii Press,

2005), co-authored with Timothy Clark and Akiko Yano, was chosen by the Nippon Foundation as one of 100 books for understanding contemporary Japan.

Publications

'Kinsei no Nihongo: miryoku to nansho' (Keynote address), *Japanese Language Education in Europe (Yo-roppa Nihongo Kyôiku)*, no. 12, 2008, pp. 37-45.

Kinsei enpon shiryô shusei IV: Tsukioka Settei 1: 'Onna shimegawa oeshi-bumi' [Collected Erotic Texts of the Early Modern Period IV: Tsukioka Settei 1: 'Love Letters and a River of Erect Precepts for Women'], *Kokusai Nihon Bunka Kenkyu Centre*, 2007.

Griseldis KIRSCH

In the spring, Griseldis gave presentations on TV advertising at the European Spring Academy in Otzenhausen and a JRC seminar on 'Representations of China, Taiwan and Hong Kong in Japanese Film and TV Drama'. She gave a paper on the 'densha otoko phenomenon' at the EAJS conference in Lecce in September and a presentation on 'hafu identity' at the Bodhi Gallery in London in October.

Publications

'Partner oder Gegner? Begegnungen mit China, Taiwan und Hongkong in Kinofilm und Fernseh-drama in Japan' (Partner or Opponents? Encounters with China, Taiwan and Hong Kong in Cinema and TV Drama in Japan), in *Wieczorek, Iris and Manfred Pohl, eds., Japan Jahrbuch 2008. Politik, Wirtschaft und Gesellschaft, Hamburg: Vereinigung für Sozialwissenschaftliche Japanforschung*, 2008, pp. 75-99.



'The poet-lover Ariwara no Narihira' from *Onna shimegawa oeshi-bumi*
~ © Andrew Gerstle



Angus LOCKYER

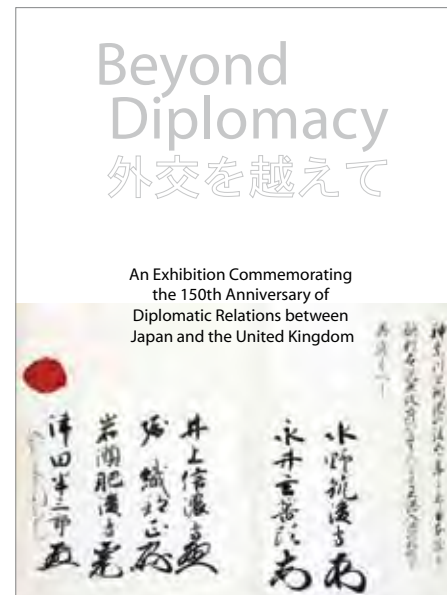
Angus spent the 07-08 academic year as a Visiting Professor at the National Museum of Ethnology (Minpaku) in Osaka. His research and writing focused on three projects: a long-standing project on the history of Japan and exhibitions, from the 1860s to the present day; and two new projects, on the history of Japanese golf and on the comparative history of Japan in the 1930s. He delivered papers in November 07 at the inaugural conference of the School of Global Japanese Studies at Meiji University and the inaugural meeting of the International Asakusa Studies project.

In December 07 he gave a presentation to Museum Network 21 in Osaka on the new Japanese galleries at the British Museum and in January 08 he gave a paper at an Asiascape conference on Futurism and Nostalgia in Oxford. Toward the end of the year he gave two papers on Japanese golf, the first on gender and globalization for the White Rose East Asia Centre in Sheffield, the second on 'golf clubbing' at Ochanomizu Women's University.

During 2008 Angus was also involved in the planning of two exhibitions. The first was 'Self and Other: Portraits from Asia and Europe', a major international travelling exhibition organized by the Asia-Europe Museum Networks (ASEMUS), which opened at two locations in Osaka in September and will subsequently move on to Fukuoka, Kanagawa, South-East Asia and Europe, before arriving at the Brunei Gallery in 2010. The second was 'Beyond Diplomacy', a small exhibition at the Embassy of Japan in the UK in September and October, to commemorate the 150th anniversary of the formal opening of diplomatic relations between Japan and the UK.

The exhibits drew on a number of collections in the UK, including the National Archives, the Victoria and Albert Museum and the SOAS special collections. Angus gave a lecture on the exhibition as the first Meiji Jingu JRC Autumn Lecture in October.

Angus continues to serve as Senior Editor of Japan Forum, the official journal of the British Association of Japanese Studies.



Publications

'Peopling landscapes, ethnographic and otherwise: European images of Asians from the 15th to the 19th centuries.' In: Yoshida, Kenji and Durrans, Brian, (eds.), Self and Other: Portraits from Asia and Europe. Osaka: The Asahi Shimbun, 2008, pp.282-290.

'National Museums and Other Cultures in Modern Japan.' In: Sherman, Daniel J., (ed.), Museums and Difference. Indiana University Press, 2007, pp. 97-123.

'The Logic of Spectacle c. 1970.' Art History, 30 (4), 2007, pp. 571-589.

MEMBERS

Barbara PIZZICONI

Publications:

'Danwa modariti' [Discourse Modality]. *BATJ Journal*, 9, 2008. pp. 31-37.

'Nihon to Kaigai no Kyoikukikan no Kyoiku Renkei no Mosaku – Tanki Kookan Ryugaku Puroguramu no Gakushuusha no Ankeeto kara.' In: *Papers of the Japanese Language Teaching Association in honour of Professor Fumiko Koide*. Tokyo: Koide Kinen Nihongo Kenkyuukai, Tokyo Joshi Daigaku Gendai Bungakubu, 2008.

'Japanese language learning in the UK – Notes on the social and educational background to the year of study in Japan in higher education programmes, and the case of University of London SOAS.' In: *Towards a global standard in Japanese Language Pedagogy*. Tokyo: Japanese Ministry of Education, 2008, pp. 74-84.

Timon SCREECH

Tim visited San Francisco twice in the spring, giving a lecture on Edo erotica at the Asian Art Museum and a paper on 17th-century international trade with Japan at the annual meeting of the Association of Asian Studies. In June, he gave two regular lectures at Tama University of the Arts in Tokyo in his capacity of Permanent Visiting Professor. In July he gave a presentation at Warwick University on Japanese internationalism in the Edo period. Tim is spending the 08-09 academic year on leave in Japan. His first book, 'Edo no ijin ôrai' (Maruzen 1995) has just been given the signal honour of being reissued in bunko-bon format by Chikuma Gakujutsu Bunko (2008).

Publications

'A Japanese Construction of Chinese Painting in the Eighteenth Century', in

Naomi Noble and Donald Brix, eds, *The History of Painting in East Asia: Essays on Scholarly Method*, Taipei: Rock Publishing, 2008.



Peter SELLS

Peter is co-investigator on a major AHRC-funded research project on 'Verb semantics and argument realization in pre-modern Japanese', based in Oxford, which will begin in 2009 and aims to give a comprehensive account of the basic grammar of each of the stages of the language, from the beginning of its recorded history in the 8th century until the beginning of the 17th century.

Publications

With Gerassimova, Veronica. 'Long-Distance Dependencies in Tagalog: The Case for Raising.' In: Chang, Charles B. and Haynie, Hannah J., (eds.), *Proceedings of the 26th West Coast Conference*. Somerville, Mass.: Cascadilla Proceedings Project, 2008, pp. 190-198.

With Levin, Beth. 'Unpredicated Particles.' In: Uyechi, Linda and Wee, Lian Hee, (eds.), *Reality Exploration and Discovery: Pattern Interaction in Language & Life*. Stanford: CSLI Publications, 2008.

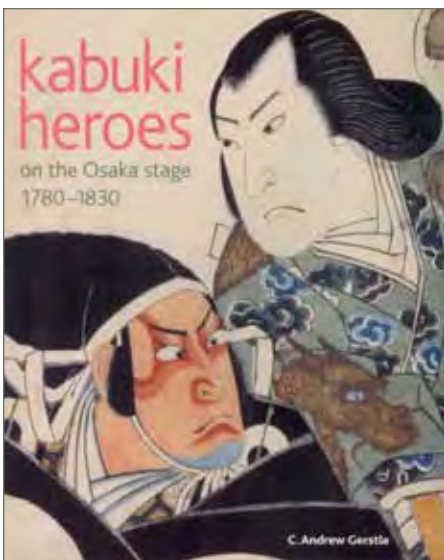
With Kim, Jong-Bok and Wescoat, Michael T. 'Korean Copular Constructions: A Lexical Sharing Approach.' In: Clancy, P. and Hudson, M. E. and Jun, S.-A. and Sells, P., (eds.), *Japanese/Korean Linguistics*. Vol.13. CSLI Publications, 2008. Also with Kim, Jong-Bok. *English Syntax: An Introduction*. Stanford: CSLI Publications, 2008.

Contributions to the study of Japan

Professor Andrew GERSTLE
Professor of Japanese Studies

Drew Gerstle's *Kabuki Heroes on the Osaka Stage: 1780-1830* (British Museum Press / University of Hawaii Press, 2005), co-authored with Timothy Clark and Akiko Yano, was chosen by the Nippon Foundation in Japan to promote understanding of contemporary Japan.

Drew's book was chosen among the 100 Books for Understanding Contemporary Japan



100 Books for Understanding Contemporary Japan (Nippon Foundation, 2008) describes the book as follows:

'Kabuki was, and remains, an actors' theatre. The audience comes to see someone in a play more often than it comes to see the play itself. The phenomenon is familiar to us in our age of movie stars and pop-idols but it is not always remembered that Japan has long entertained a superstar concept. Kabuki actors have, from the inception of the drama, been a stimulus for actor-prints, for lavish albums, for

single-sheet illustrations, all displaying the different ways in which actors and their performances were interpreted.

'Such was the intention of the 2005 British Museum exhibition of which this volume is a reproduction of the catalogue. Most of the exhibits are here reproduced, along with authoritative texts, focusing on Kabuki culture in Osaka and Kyoto during the liveliest period of the adulation of the actors from around 1780 until the 1830s.

'The creation of celebrity and fame is actually a statement about collective participation required by urban culture. In traditional Japan this included the stage, the art studio, the poetry salon and the fan club. We here recognize (some 300 woodblock print reproductions are included) our own obsession with celebrity and may realize that this is not merely a modern phenomenon.'

Japanese Imperialism: 1894-1945 (Clarendon Press, 1987) by William G. Beasley (1919-2006), who spent his career at SOAS as the first Professor of East Asian History, was also chosen among the 100 books.

Mrs Kazumi TANAKA
Senior Lecturer in Japanese

In commemoration of the 150th anniversary of the relationship between Japan and the UK, the Ministry of Foreign Affairs has conferred the Foreign Minister's Certificate of Commendation to Mrs Kazumi Tanaka, Senior Lecturer in Japanese at SOAS, at the Embassy of Japan in the UK.



Mrs Tanaka was one of nine individuals recognized for making significant contributions to the improvement of bilateral relations between Japan and the UK.

Mrs Tanaka was recognized for "her contribution in promoting Japanese language teaching both in the UK and Europe. She was also the core founder of the British Association of Teaching Japanese."

Mrs Tanaka has been a pioneer in the development of Japanese language teaching in Britain. She has been a teacher and teacher-trainer at SOAS, assisting in the development of teaching materials and the School's language programme. She has established herself as one of the most respected Japanese language teachers in Britain.

RESEARCH ASSOCIATES

Shino ARISAWA

Shino recently completed her PhD at SOAS under the supervision of David Hughes. Her dissertation was the first ethnographic study on jiuta-sôkyoku, a type of Japanese instrumental ensemble music (shamisen and koto) originating in the 17th century. It examined the image of 'traditional' music, which is popularly seen in contemporary society as a static art form, with a high degree of continuity from the past.

Through fieldwork, however, she discovered that leading performers of traditional music are almost always innovators who have encouraged changes and development, and have pushed the boundaries of tradition. By examining the discrepancy between image and reality, she analysed how contemporary musicians negotiate the construction of their musical identities. This was the project to study several major musical lineages of jiuta-sôkyoku and Shino was given exceptional permission to learn from the head musicians and to film and document traditions that are generally closed to outsiders.

Shino's next project as a Postdoctoral Research Associate at SOAS is the impact of Japan's 1954 legislation concerning the protection of 'intangible cultural properties' (muken bunkazai), in particular the title of 'Living National Treasure' (ningen kokuhô), which is given to artists considered to be the most significant transmitters of Japan's cultural traditions.

The study will contain a range of in-depth case studies of Living National Treasures in the performing arts. Key questions include: the role of culture in the construction of national identity; the use of technology, media and the market for the dissemination of culture as commodities; aspects of innovation

and creativity within tradition; and the impact of the legislation on the artists, e.g. their understanding of their own arts and traditions.

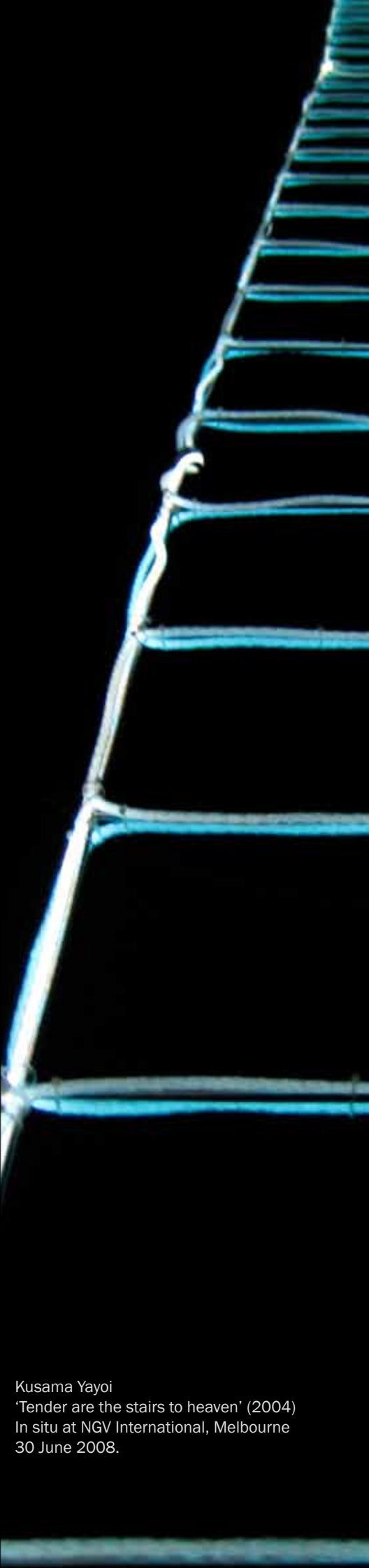
In 2004, Shino founded the SOAS Japanese Music Society and has been teaching the koto, shamisen, and singing. The aim of the society is to learn and enjoy sankyoku ensemble (koto, shamisen, and shakuhachi), and is open to all SOAS students as well as members of staff. Japanese music enthusiasts from outside SOAS are also welcome though places are limited. The group is also extremely happy to perform weddings and private parties (!). Please email Shino Arisawa: sa98@soas.ac.uk.

Gina BARNES

Between July and November Gina was Visiting Research Fellow at the International Research Center for Japanese Studies (Nichibunken) in Kyoto. Her research topic was 'Immigrant craft technologies in the late 4th-5th centuries. In late October she acted as the Lecturer for Archaeological Tours (New York), visiting several archaeological sites in Kyushu and many museums in Kanto, Kyushu, and Kinai, among other attractions. In November she gave presentations at Kyoto University on cross-straits relations between Japan and Korea in the 4th century, at Osaka University on 'Territory and ideology in the early Kofun period', and at the Museum of Natural history on Japanese geohistory.

Publications

'The Making of the Japan Sea and the Japanese Mountains: Understanding Japan's Volcanism in Structural Context'. *Nichibunken Japan Review* 20: 3-52 (2008).



Kusama Yayoi
'Tender are the stairs to heaven' (2004)
In situ at NGV International, Melbourne
30 June 2008.

David HUGHES

David retired from SOAS in August 2008 and is now a Research Associate of the JRC and the Department of Music. In March he gave a book launch lecture for *Traditional Folk Song in Modern Japan* (Global Oriental, 2007), at Daiwa House in London and in June he delivered a paper on oral mnemonics at the Performance, Orality and Historical Memory symposium at SOAS. Between July and December he was Overseas Visiting Professor at the International Research Center for Japanese Studies in Kyoto, researching Japanese folk song contests and preservation societies. In September he was a guest performer at the 26th Columbia Records national folk song contest in Osaka.

Publications

Co-editor (with A. Tokita), 'Folk music: from local to national to global', and with A. Tokita, 'Context and change in Japanese music', in *The Ashgate research companion to Japanese music*. Aldershot, UK: Ashgate, 2008.

Peter KORNICKI

Peter spent some of May in Italy, delivering lectures on 'Women and the book in Japan' in Florence and 'Textual variants in the Tosa nikki' in Venice. In July and August he visited Japan, Korea and Vietnam for library research on the printing of Chinese texts outside China, focusing in Japan on the Cabinet Library in Tokyo.

Publications

'Books in the service of politics; Tokugawa Ieyasu as custodian of the books of Japan', *Journal of the Royal Asiatic Society* 18: 71-82.

'Ikeda Kikan and the textual tradition of Tosa nikki: European influences on Japanese textual scholarship', *Revue d'histoire des textes* 8: 263-282.

Evgeny STEINER

Evgeny began the year with a series of lectures in Moscow, on the alphabet, Dharma and Japanese prints. He gave a JRC seminar in January on ukiyo-e and a guest lecture at UEA in February on his new project on displaced art following WWII. He gave a lecture at the Courtauld Institute in March on *Victory over the Sun*, a seminal futurist text of 1913, and gave papers on Orientalism at the Courtauld Institute in April and in Moscow in July. He gave talks on Japanese prints at an international conference at the Russian State University for the Humanities in June and as a Third Thursday lecture at the Sainsbury Institute in Norwich in July.

For the academic year 08-09 Evgeny has been awarded a grant by the American Council of Learned Societies for his project on "special collections" of far eastern art in Moscow museums' and will be sharing his time between London, Berlin and Moscow.

Publications

Victory Over the Sun. Ed. by P. Railing. London: Artists.Bookworks, 2008.

Japanese Prints in the Pushkin Museum of Fine Arts. Moscow, 2008. 2 vols.

Dreams & Visions



Ive Aaslid COVACI

Ive completed her Ph.D. in Art History at Yale University in the spring of 2007 with a dissertation entitled “The Ishiyamadera engi and the representation of dreams and visions in pre-modern Japanese art.” The dissertation considered depictions of dreams and visions in illustrated scrolls of the Kamakura period, as well as the broader relationship between dreaming and image making in pre-modern Japan.

At Yale, she studied under Mimi Yiengpruksawan, with a concentration in Japanese Buddhist art and narrative painting. She also holds a BA in Art History and an MA in East Asian Studies from Stanford University. As a Robert and Lisa Sainsbury Fellow, she will be revising her dissertation for publication as a book.

A main theme of Covaci’s research is the relationship between material and immaterial images, and she aims to understand how this relationship operates in the production and use of icons and narrative paintings. In the book, she will investigate this topic from the angle of dreams and visions, which

occupied an important place in both lay and monastic religious practice in the Heian and Kamakura periods. Because accounts of dreams and visions appear repeatedly throughout varied sources in medieval Japan, her approach to works of art commissioned or produced after inspirational dreams considers a wide variety of materials, including Buddhist texts, literary works, courtiers’ diaries, setsuwa, and documentary records of the time.

Covaci’s current research on narrative depictions of dreams focuses on the Ishiyamadera engi, an illustrated handscroll composed in the early fourteenth century and illustrated over the course of many centuries.

The scroll depicts the numerous dreams experienced by pilgrims to the temple, famous for its deity’s propensity for dream revelations. Her research on this scroll examines the role these depictions play in the visual and textual narrative of the scroll as a whole, as well as how the artists cope with the problem of representing the internal experience of dreaming. She extends this analysis further to dream scenes in

other illustrated scrolls of the thirteenth and fourteenth centuries, arguing that

the ways in which scrolls pictorially construct a dream space reveal a great deal about the boundaries between waking, dreaming, and envisioning in pre-modern Japan.

The theme of dreaming also allows an investigation of the relationship between narrative forms of paintings, such as illustrated scrolls, and more iconic forms, such as images of deities used in ritual settings, another central concern of her research.

Representation & Experience



Maki FUKUOKA

Maki received her Ph.D in Art History from the University of Chicago in 2006, and comes to London from The University of Michigan in Ann Arbor, where she is an Assistant Professor of Japanese Humanities in the Department of Asian Languages and Cultures. Maki's research looks at various manifestations of visual culture in 19th and 20th century Japan, the reciprocal relationship between them and

the ways in which perception (real or imagined) is utilized to conform and/or challenge person's experience of the world.

Her current book project, for instance, examines botanical illustrations from the late Tokugawa period to show how illustrations executed in various media enabled different kinds of seeing and knowing of the world of plants.

Tentatively titled "Between Seeing and Knowing: Representing the Real in Japan between 1830-1872", it focuses on a group of honzō-gaku scholars in Owari domain known as Shōhyaku sha, analyzing their illustrations in

copper-etching, ink-rubbing, and hand-copying in tandem with specific language and other practices that permeated within the group. Particularly central to this project is the concept of shashin, which ultimately came to designate photography in Japanese in the late 1870s, but conveyed vastly different conceptual meaning among the members of the group. Navigating the texts and illustrations that hinged upon this concept, Maki traces the shifting meanings associated with the term, and analyzes representational strategies explored, articulated, and questioned collectively by this group to bring to the fore the relationship between perception and knowledge that these scholars challenged and overcame.

Maki's project on iei (photographic portrait of the deceased) in modern Japan, emerges from a similar interest in the intersection between vision and pictorial representation on one hand, and the experience of the real on the other.

She is exploring the funeral practices, reproductions of iei in popular media,

and religious understandings of death in years between Sino-Japan War and Russo Japan War, to ask in what way photographic portraits allowed for or constricted experiencing and accepting the death of an individual during these perilous wars. From a concomitant yet diametrically opposed stance, she is also writing an article on the photographic portraits of the Meiji Emperor and the ways in which his performative presence was orchestrated and experienced through these images and cultural practices that surround them. Her other research interests include the history of exhibition and collection, the institutional and discursive formulation of "art history," and the history of photographic albums.

Their Final Resting Places

One of my goals while I was in London on my sabbatical during 2007 was to find the graves of two members of the London Missionary Society. Lao She would go on to become one of the great novelists of modern China, but in 1924 he arrived in London to take up a position teaching Chinese at SOAS. (It was while working at SOAS that he began working on his first novel.) The job had been arranged by Evans, a missionary in China, together with his father-in-law, William H. Rees, who had resigned from the Society and was working as head of Chinese at SOAS. Tragically, both Rees and Evans died shortly after Lao She's arrival, deeply affecting his work. Despite their significance, the locations of their graves have never been known to Lao She scholars.

Before I arrived in London I assumed that the search would be fairly straightforward. I had an address in Barnet where Rees and Evans had both lived and I knew the dates when they had died. I also assumed that the London Missionary Society would have had its own cemetery and records. Little did I know.

I started at SOAS, with its rich collection of missionary archives. I must emphasize how much easier the collections are to use, compared to my earlier visits. Being able to make copies with a digital camera, having more archivists to consult have all made the researcher's work much more efficient and pleasant.

The archivists were unable to give me any leads, but the first clue did in fact come from a file in the archives. This was Rees's SOAS personnel file. I had seen it before, in 1994, when it was held in the Human Resources department. It now included a note I had written to the department after my visit, together with

a summary of my earlier research!) At that time I hadn't paid much attention to some notes in the file written by Rees's daughter and Evans's wife, Janet. But one of these, a long letter written after Evans's death, described his funeral in detail: Evans was buried 'in the little old parish church at Llanaber, only 200 yards from the sea', near where he drowned.

Rees's grave took a little more time to find. The relevant microfilm of the local paper, the Barnet Press, was missing at the local history museum, but the original was held in the reference room of the paper's office. Finally, in the edition for 9 August 1924, I found Rees's obituary, including the location of the funeral, the Bells Hill cemetery.

A few days later I contacted the cemetery. Ms Baker, the caretaker, confirmed that the cemetery included the graves of Dr Rees and his wife and met me at the station. Eventually, with the help of cemetery's record book, we found Rees's grave in one of the furthest corners of the graveyard.

On a large stone cross was inscribed in large Chinese characters:

瑞牧師

The pedestal had an inscription in English, 'In Loving Memory of William Hopkyn Rees', and underneath, 'Missionary and Sinologue, born at Cwmavon, Wales, April 24th 1859, died at Barnet Aug. 1924'.

Lao She arrived in London one month later. There is no way of knowing who wrote the Chinese characters, but to me they were not unlike Lao She's handwriting.

Evans died roughly one year later. To corroborate Janet's letter, I wrote to

Gwynedd council and asked them to confirm that Evans was buried at the church in question, then St. Bodfin's, now St. Mary's. The senior archivist replied in the affirmative, enclosing two articles from the local press. Despite my discovery, I did not have the time to visit St Mary's, since I was only in the UK for four months. One day I will visit Evans's grave and pay my tribute to the man without whose support we may not have had Lao She the novelist.

Professor Yuriko Takahashi
(Sophia University)

Visiting Scholar, 2007
Professorial Research Associate (SOAS)

New Perspectives

I was lucky enough to be able to research at SOAS from April to October 2008. When I arrived in London, I was surprised by the speed with which people walked; I was constantly overtaken. Crowded and lively restaurants, many kinds of delicious food in Waitrose, and sushi bars, all this was very different to the memories of London I had from twenty years ago.

One day in May, I went to Canary Wharf. Many young people in black suits were excitedly watching the prices of shares on a gigantic electric screen. Things have changed since then. Throughout September I watched the financial turmoil start to change London.

While London boomed, SOAS appeared to have expanded. I never saw so many students from so many different backgrounds. The buildings always seemed crowded with students and teachers. But SOAS appeared to be as calm as before.

I went as many academic meetings as possible. I was interested in how ideas such as 'tradition', 'nation', and 'ethnicity' were being treated in discussions relating to religious rituals, art history, and so on.

British historians have been producing fascinating arguments prompting reconsiderations of these ideas. Their arguments should not be taken as a reason for rejecting cultural continuity, but some people do. Thus some Japanese who feel guilty about the conduct of their own country, for example, atrocities committed by the army during the Second World War, disdain "Japanese tradition", "Japanese culture", etc, because these words were frequently used as tools to build a national consciousness and justify the war.

A month ago, a general of Japan's Self-Defense Force wrote an article denying the fact that Japan had invaded any of its neighboring countries. He was dismissed. This is one of the many examples of Japan's inability to accept the less glorious moments in its history.

The discussions at SOAS appeared to be firmly based in historical fact and free from any ideology.

As this financial crisis has shown globalisation is a matter of everyday life. However, while Japan is still struggling to come to terms with memories, SOAS is moving toward new historical perspectives—participating actively in the phenomenon of globalization. I was lucky to have seen firsthand the potential of the interconnected world for enlightened unbiased study.

Professor Reishi Tayama
(Bukkyo University)
Visiting Scholar 2007-2008



AWARDS



Emma Cook

MEIJI JINGU STUDENTSHIP

Emma came to SOAS after degrees at Liverpool and Edinburgh, followed by four years teaching English in Hamamatsu.

Her dissertation is preliminarily titled, Japanese 'Freeters': Moving Beyond the Salaryman 'Model' of Masculinity. Through participant-observation at a nine-screen cinema and Non-Profit Organisation (that aimed to help youth into employment), and through intensive interviews and life histories, she explores the lives and masculinities of young Japanese men who are working as freeters ('part-time' workers who are neither housewives nor students).

Men in Japan have been seen, typically, to define themselves and be defined largely through their work. Though there have always been many alternatives to working in 'regular' full-time work (as a 'salaryman'), dominant Japanese masculinity remains that of the responsible middle-class salaried worker, breadwinner, and father. Male freeters, by dint of their irregular/unstable employment situation, are consequently unable to live up to mainstream ideals of Japanese masculinity. Through looking at individuals' lives my current research explores the contradictions and tensions that arise from the contrasting expectations on and opportunities available to male freeters, and how these young men are consequently negotiating and constructing their masculinities and identities.



Francesca Di Marco

TSUDA BURSARY

Francesca's dissertation examines the discourse on suicide patterns in post-war Japan, investigating the formation of the image of suicide throughout the post-war period in non-fictional media, in particular in newspaper coverage, suicide how-to manuals and suicide websites.

The thesis covers the whole post-war period, from 1946 to 2005, focusing particularly on the 1990s when there was a rapid growth of Internet associations, suicide pacts, and web suicide groups. At the same time, suicide became a much-reported topic in the mass media. The result of these new trends has been a striking increase in suicide clusters and in new methods of suicide, as well as the emergence of new dynamics such as group suicide and suicide communities.

Most existing research, despite a variety of theoretical approaches, has analysed suicide largely as an unchanging expression of traditional Japanese values. By contrast, Francesca wants to analyse the changing relationship between suicide and its representation, unveiling the conditions under which the historical appearance of suicide is formed, reinterpreted and reinvented.



Taka Oshikiri

MEIJI JINGU STUDENTSHIP

Taka's research focuses on Chanoyu during the Meiji period. Chanoyu is a cultural activity which revolves around the consumption of powdered green tea and includes various cultural practices. Chanoyu-related-industries produced a number of material objects, which later became referred to as 'art objects'.

Since Chanoyu consists of a variety of cultural practices and a range of material objects, Chanoyu has been studied from various perspectives. Yet, its full potential as an object of study has been overlooked until recently.

First, there have been relatively few studies of the period after the Meiji Restoration. Second, tea historians seem to put their emphasis on stylistic analysis and connoisseurship and to be less interested in exploring the social aspects of this practice. Third, it seems that tea historians unquestioningly relate the role of Chanoyu in modern society through the concept of tradition. However, as a number of recent historical studies have illustrated, the idea of tradition arises from an intricate relations between the state, nation and industry. Taka's research therefore aims to examine the social aspects of Chanoyu, which is deeply rooted in the life of Japanese elites. She hopes to contribute not only to the literature on the history of tea but also to the broader cultural and social history of modern Japan.

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Jane ALASZEWSKI

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Kiku DAY

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Enquiries:

Contact the Chair of the Japan Research Centre, Dr Angus Lockyer (al21@soas.ac.uk)



Yayoi Kusama, 'Pumpkin' (1994-2005). In situ at Benesse Art Site Naoshima

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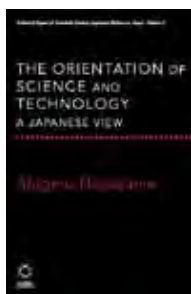
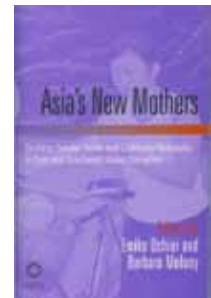
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