

School of Oriental and African Studies

# JRC News

Newsletter of the  
Japan Research Centre  
September 2006



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### **Dr Nicola Liscutin**

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### **Dr Maria Roman**

Universita Autonoma, Madrid

### **Dr Elliots Tinios**

Leeds University

## From the Centre Chair

Welcome everybody to the new academic year, and to a new term of JRC events.

I would like to begin by thanking Tim Screech for running the JRC over the last couple of years. 2005-6, in particular, was an eventful one for all concerned with the study of Japan at SOAS, and it was in no small degree owing to Tim's leadership that we emerged from that year relatively unscathed. I refer, of course, to the Library crisis which, for the time being at least, is over. Kobayashi Fujiko, our invaluable librarian, is back with us to stay.

If there were difficulties to overcome in the first half of last year, there were also disappointments to swallow in the second. Angus Lockyer headed up what was universally regarded as a superb bid for HEFCE funding to create here at SOAS the axis of an Inter-University Japan centre. The bid was to provide intensive training for PhD students at SOAS, Oxford, Birkbeck and Cardiff, and so allow us to play a key role in preparing the next generation of home-grown Japan specialists; but it was not to be. Angus and his team were short listed but, in the end, they lost out to a rival bid from Leeds and Sheffield.

This academic year the JRC has already got off to a very encouraging start, thanks to the great generosity of two sponsors. We are honoured that Tsuda Kayoko has agreed to fund both the JRC Annual lecture, and a bursary for final year PhD students working on Japan. I am delighted to report, too, that the Meiji Jingu in Tokyo has generously funded the procurement of the new JRC carrel in the library, which will be available for use by visiting Japanese academics. (Please refer to the dedicated items below on both these developments.)

As ever, we have a full list of seminars that cover a range of disciplines. Note that several of these seminars are co-hosted with the Japan Society of London. This new JRC-Japan Society partnership is one of Tim's initiatives, which opens up both the JRC and the Japan Society to wider, more differentiated audiences than would otherwise have been possible. Note, finally, that the seminars move this term from the limited space of the 2nd floor Brunei Gallery to the more expansive space of the ground floor main building.

I welcome, as ever, your comments on the Newsletter, and look forward to seeing you at the JRC's weekly seminars. Finally I would like to thank Sara Hamza for all her work on the new-look JRC news.

John Breen  
**Chair**

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### End Matter

# Japan Research Centre Seminar Schedule

School of Oriental and African Studies (SOAS)

Thornhaugh Street, Russell Square, London, WC1H 0XG

Wednesdays, 5pm, Room G51, (except where otherwise stated)

**11 October**

*JRC Party, (NB) Russell Restaurant, 6-8pm*

**18 October**

*Representing the 'Female' Body in Kabuki*

Professor Drew Gerstle, SOAS

**25 October (Co-hosted with the Japan Society)**

*Sex Trafficking in Japan*

Professor Jeff Kingston, Director of Asian Studies, Temple University, Japan Campus,

*NB* Khalili Lecture Theatre, 5pm

**9 November (Co-hosted with the Japan Society)**

*Kano Sansetsu (1590-1651) and the Song of Everlasting Sorrow (Chogonka) - Sources and Resources, from Tang China to Edo Japan*

Dr Shane McCausland, Curator of the East Asian Collections, Chester Beatty Library, Dublin,

*NB* Khalili Lecture Theatre, 6.45pm

**15 November**

*Why Work so Hard? Thoughts on Anxiety and Consumption in Early Modern Japan*

Professor Mary Beth Berry, Department of History, University of California, Berkeley

**22 November**

*'Very White Women with Black Teeth' and 'Gruesome Effigies' - Olof Eriksson Willman's Impressions of Japan in the 1650's*

Dr Catharina Blomberg, Stockholm University, Sweden

**29 November**

*The Discussions and Problematics of National Archaeology in Japan, Pre-World War Two (the "Ethnic" Nature of the Prehistoric Settlement of Japan and the Link to Modern National Identity).*

Arnaud Nanta, Charge' de recherche au CNRS, Centre de recherches sur le Japon, EHESS, Paris

**6 December**

*The Rise of Bizen Tea Ceramics in the Momoyama Period*

Maria Roman, Universidad Autonoma de Madrid, Spain

**13 December (Co-hosted with the Japan Society)**

*Ainu in the City: Disjuncture and Indigeneity in Japan's Capital*

Dr Mark K. Watson, Postdoctoral Fellow in the Comparative Study of Indigenous Rights and Identity,

McGill University, Montreal, Canada

*The seminars are free and open to the public. Except where stated, no booking is required.*

For further information please contact Sara Hamza. Email: sh87@soas.ac.uk, tel: ++44 (0) 207-898-4893.

## Major Donations to the JRC

### Kayoko Tsuda

The Japan Research Centre at SOAS records with pleasure its gratitude to Ms Tsuda Kayako for her great generosity in agreeing to fund, for ten years, the academic endeavours of the JRC. The JRC would also like to thank Dr Meri Arichi for facilitating this most generous donation.

Henceforth, and in recognition of Ms Tsuda's beneficence, the JRC Annual Lecture will be styled the Tsuda Lecture. As for the Tsuda Bursary, which is valued at £7,000 pounds per annum, this will be awarded annually to one final (generally 4th) year PhD student, regardless of nationality, working on any aspect of Japanese studies. The successful candidate for 2006-7 is Alan Cummings, who is profiled later in this Newsletter.

Ms Tsuda graduated from secondary school in Japan in 1961, and studied Comparative Culture at Michigan State University, continuing at the University of Madrid. It was in Spain that she met Stanley Guy, to whom she has now been married for forty years. They brought up three sons, mostly in London.

After her youngest child began school, Ms Tsuda took an A Level in History of Art, enrolling with students less than half her age, and went on to take classes at Birkbeck. She then took a year-long course at Christie's, which led her to a full-time job in the Impressionists Department, Christie's King Street. After eight years, she became an independent art consultant, dealing largely with Japanese clients.

Ms Tsuda and her husband live semi-retired between Tokyo and London. Ms Tsuda writes, 'I feel it is time to return something to the society in which I live. The American family with whom I stayed in Michigan were modest people, but they helped me out when the amount of money one could take out of Japan was limited. Eventually I was able to repay them, but they urged me to pass on the spirit of generosity and kindness. It was with this sentiment that I gave a small endowment to the Asian Art Department of Michigan State University Library, and am now delighted to support the valuable activities of the JRC at SOAS.'

### The JRC and the Meiji Jingu

Tim Screech and the JRC Steering Committee played host on Friday 18th August to a party from the Meiji Jingu, Tokyo, lead by its Chief Priest, the Most Reverend Toyama Katsushi.

Reverend Toyama came to SOAS to consolidate the burgeoning links between the JRC and the Meiji Jingu, but his specific purpose was to inaugurate the 'JRC Room' which he has generously sponsored. The JRC Room, which is Carrel D14, on the 2nd floor of the Library is now available for use by academic visitors to the Japan Research Centre.

Reverend Toyama, who was accompanied by his wife and Reverend Ito, also brought to the SOAS library the latest volumes of the *Meiji Jingu Soshō* collection. The library now has the complete series of these volumes of primary source material relating to the history of the Meiji Jingu.

On behalf of the JRC, I wish to record once again my gratitude to Most Reverend Toyama and to the Meiji Jingu for their tremendous generosity. May this be the start of a long and fruitful relationship between us.



Timon Screech, John Breen, Toyama Katsushi

**John Breen**

## TIMON SCREECH PROFESSORIAL APPOINTMENT



Photo: Zoo Murayama

I am delighted to inform members of the JRC, and readers of this newsletter, that Dr. Timon Screech of the Art and Archaeology Department has recently been appointed Professor of the History of Art at SOAS.

Tim is the most prolific of SOAS's many prolific scholars working on Japan. He has six books to his name, plus two more in press, and also two critical editions, as well as numerous scholarly articles and book chapters. Several of his books have been translated into Japanese, plus one into Polish and one into Korean.

All of them have caused a ripple or two. Indeed, Tim's work has impacted profoundly on the field of Japanese art. The author of a critical view of recent research trends (published in the *Art Bulletin*) wrote that Tim was 'easily the most productive and controversial scholar in Japanese art history today,' and that he had 'fundamentally altered the ways in which art historians look at the Japanese print.'

Discussing Tim's book, *Sex and the Floating World: Japanese Erotic Imagery, 1700-1820* (London: Reaktion Books & Honolulu: Hawaii University Press, 1999), the same reviewer observed that Tim had developed 'an extremely useful theoretical construct for considering the power of pictures to attract our eyes and hearts.'

Tim's interests and contributions extend beyond pictures and their power. A cursory look at some of his recent academic articles reveals that he has written on such varied topics as tobacco (Tobacco in Edo Period Japan in Sander Gilman & Zhou Xun (eds), *Smoke: A Global History of Smoking* (London: Reaktion Books, 2004), clothing (Dressing Samuel Pepys: Japanese Garments and International Diplomacy in the Edo Period, *Orientalism* (Feb 2001) and the anatomy (The Birth of the Anatomical Body, in Nicole Rousmaniere (ed.), *Births and Rebirths in Japanese Art* (Amsterdam: Hotei Press, 2001)). He has also recently edited volumes on Isaac Titsingh and Carl Peter Thunberg.

Tim was also instrumental in setting up the Sainsbury Institute for the Studies of Japanese Arts and Cultures (SISJAC), and continues to have close connections with it.

Since 2005 Tim has been a Permanent Visiting Professor at Tama Art University in Tokyo.

Congratulations, Tim, on this much deserved recognition of your outstanding contribution.

**John Breen**



## FIRST ANNUAL TSUDA BURSARY AWARD WINNER



**Alan Cummings**

The JRC is delighted to announce that the first annual Tsuda Bursary for 4th-year PhD students has been awarded to Alan Cummings. The Selection Committee regarded all applicants as outstanding, but were unanimous in choosing Alan as the successful candidate.

Alan Cummings received his MA from Waseda University in 1998 with a dissertation about criminality in the works of the 19th century playwright Kawatake Mokuami. Since then he has been working on his PhD at SOAS, and from 2000 he has been teaching Japanese classical literature full time in the Department of the Languages and Cultures of Japan and Korea at SOAS. He has had translations of several kabuki plays published in the four volume *Kabuki Plays On Stage* series (University of Hawaii Press, 2002-2003). Other recent publications include “Kawatake Mokuami to Meiji Kabuki no Hanzai Chiri” in Shibahara Koji & Stephen Dodd eds., *Toshi no Fikushon: Chi no Tairyu* (Osaka: Seibundo, 2006).



**Caption:**

Kawatake Mokuami (left), captured backstage with his closest actor collaborator Ichikawa Kodanji IV (centre) and the chanter Kiyomoto Enjudayu IV. The print is from 1864 and is by Utagawa Kunisada II.

“Dazzled by the glittering artistry of Kabuki actors and the intimate relationship they forge with their audiences, it is easy to forget that Kabuki is also a theatre that tells stories and creates meaning through narrative.

My dissertation aims at uncovering the kinds of theatrical meanings that emerged from the creative partnership between actor and playwright, and in particular I am fascinated by the somewhat overshadowed figure of the playwright.

I focus upon the last great sakusha trained in the traditional manner, Kawatake Mokuami, who dominated kabuki playwriting in Edo from the mid to late nineteenth century. Mokuami is best known for the many plays he wrote on the theme of criminality and its consequences, both individual and social.

I also consider the ways in which Kabuki engaged with questions of history, tradition, identity, rationality and the supernatural at this pivotal point in Japanese history.”

**John BREEN**

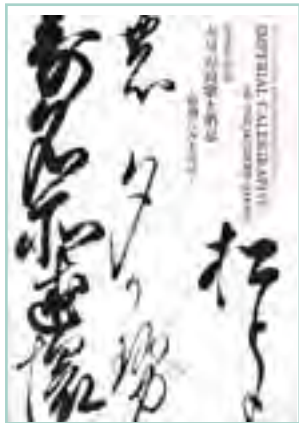
'Yasukuni: rekishi kioku no keisei to soshitsu, *Sekai*, 756 (September, 2006).

'Komei seiken no kakuritsu to tenkai', *Chuo Shigaku*, 29 (March 2006).

**John CARPENTER**

"Handwriting Empowered by History: The Aura of Calligraphy by Japanese Emperors", in idem *Imperial Calligraphy of Premodern Japan: Scribal Conventions for Poems and Letters from the Palace* (Kyoto: Art Research Center, Ritsumeikan University, Spring 2006).

"Kyoka and Print Designers", in Amy Reigle Newland, ed., *The Hotei Encyclopedia of Japanese Woodblock Prints* (Amsterdam: Hotei Publishing, 2005).



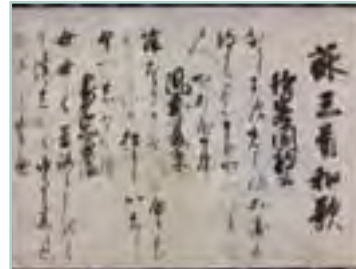
John T. Carpenter, with contributions by Kawashima Masao, Genjo Masayoshi, Matsumoto Ikuyo and Kaneko Takaaki. The Fujii Eikan Bunko Collection. *Imperial Calligraphy of Premodern Japan: Scribal Conventions for Poems and Letters from the Palace* (Kyoto: Art Research Center, Ritsumeikan University, Spring 2006).

This publication is the result of weekly research seminars conducted at Art Research Center (ARC) at Ritsumeikan University, Kyoto during John Carpenter's extended visits to Kyoto in 2003 and 2004. Along with Dr Carpenter's introductory essay, 'Handwriting Empowered by History: The Aura of Calligraphy by Japanese Emperors', which surveys the entire history of premodern *Shinkan* (imperial calligraphy), the volume includes a fully illustrated catalogue of some thirty examples of *Shinkan* of the thirteenth to nineteenth centuries from the collection of the Fujii Eikan Bunko, which was recently bequeathed to Ritsumeikan University.

Highlights of the collection include a section of the Hirotsawa-gire by Emperor Fushimi of the Kamakura Period, poems on *Kaishi* writing paper by Emperor Kōgon and other members of the Northern Court inspired by themes from the Lotus Sutra (designated an Important Cultural Property), as well as several other examples of poems and letters by emperors and empresses regnant of the medieval and Edo periods. All texts, including compositions in *Chirashigaki* (scattered writing) format have been fully deciphered, and many *Waka* composed at palace gatherings have been translated into English.

This project has been carried out with primary funding from the 21st Century COE (Center of Excellence) programme at the Ritsumeikan Art Research Center. A digital archive of the collection was also created by Takaaki Kaneko.

Complimentary copies of the volume are available to JRC members by contacting the ARC office in Japan ([www.arc.ritsumei.ac.jp](http://www.arc.ritsumei.ac.jp)) or through the Sainsbury Institute office in Norwich ([sisjac@sainsbury-institute.org](mailto:sisjac@sainsbury-institute.org)). An exhibition with highlights of the Fujii Eikan Bunko, including a selection of the *shinkan* was held at the Hosomi Art Museum in Kyoto in the summer of 2006.



*Waka Kaishi* by Emperor Go-Kashiwabara in the collection of Fujii Eikan Bunko, Ritsumeikan University

**Alan CUMMINGS**

'Kawatake Mokuami to Meiji kabuki no hanzai chiri' [Kawatake Mokuami and the geography of criminality in Meiji kabuki] in Shibahara Koji & Stephen Dodd (eds.), *Toshi no Fikushon: chi no Tairyū* vol.1 (Seibundo, 2006).

**Steve DODD**

"Aimai na toshi: Kajii Motojirō no sakuhin ni okeru jiko to tasha" in Dodd, S. and Shibahara, K. (eds.), *Toshi no Fikushon: Chi no Tairyū*, pp.3-11. Osaka: Seibundō, 2006.

"Hojosen toshite no fikushon" (co-authored with Shibahara Kōjiin) in Dodd, S. and Shibahara, K. (eds.), *Toshi no Fikushon: Chi no Tairyū*, pp.213-244. Osaka: Seibundō, 2006.

**Drew GERSTLE**

'Onnagata noshintai o egaku – nikutai hyōgen to Ryūkōsai' *Ukiyoe Geijutsu*, no. 152 July 2006, pp. 80-87.

(with Timothy Clark and Akiko Yano) *Ōsaka Kabuki Ten: Kamigata Yakusha-e to Toshi Bunka*, (Osaka Rekishi Hakubutsukan and Waseda Engeki Hakubutsukan) October 2006.

'Nichi-ei kōryū: "Ōsaka kabuki-ten – yakusha to toshi bunka', *Waseda Daigaku Engeki Hakubutsukan*, vol. 93, Sept. 2005, pp. 18-23.

'La construction masculine du corps féminin: représentation de l'Onnagata dans le kabuki', *Japon Pluriel* 6, Editions Philippe Picquier, 2006, pp. 39-55

**Timon SCREECH**

'Going to the Courtesans: Transit to the Pleasure District of Edo Japan', in Martha Feldman & Bonnie Gordon (eds.), *The Courtesan's Arts: Cross-Cultural Perspectives* (New York & Oxford: Oxford University Press, 2006)

'Shunga in the Edo Period', in Amy Newland (ed.), *The Hotei Encyclopedia of Ukiyo-e* (Leiden: Hotei, 2006)



**Dr John BREEN**

**April 28**

'Le sanctuaire de Yasukuni ou la perte de la Mémoire Historique Inalco,' Paris

**April 7**

Panel Discussant, 'The Politics of Yasukuni Shrine: From Meiji to Present,' AAS San Francisco

**March 25**

'Igirisu no Ojibunka to Hoshi no Ojisama, Hoshi no Ojisama Kai,' Sogakudo, Tokyo.

**September 22-4**

'Chiteki Nettowa-ku no Igi to Kino (The meaning and function of intellectual networks)' at the 5th International Symposium 'Shinto kenkyu no Kokusaiteki Nettowa-ku Keisei', Kokugakuin University, Tokyo

**Gina BARNES**

**November 2005**

First guided tour for the newly opened Japanese Galleries at the British Museum.

**October 2005**

Discussant for Juha Janhunen's lecture at the Asia Society.

**Dr John T. CARPENTER**

**July 2006**

'Calligraphy by Emperors and Empresses of the Edo Period,' Third Thursday Lecture Series, Sainsbury Institute for the Study of Japanese Arts and Cultures

**May 2006**

'Hokusai and the Art of Poetry: Allusive Imagery to Accompany Japanese Verse,' Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

**March 2006**

'Imperial Calligraphy of China and Japan,' Asia House, London

**December 2005**

'Calligraphy by Emperors of Premodern Japan: Scribal Conventions and Individual Style,' Art Research Center, Ritsumeikan University, Kyoto

**Alan CUMMINGS**

**22 May**

'Kabuki: Actors and Aesthetics,' Asia House, London

**6 May (and 27 May)**

'Ebizo, Danjuro and Edo Kabuki,' Sadlers Wells, London

**1 April**

'Objects and modernity in Meiji Kabuki,' University of Iceland

**March – April**

Seminars on Japanese literature conducted as a visiting lecturer at the University of Iceland

**Research - July/August**

In July and August 2006, Alan Cummings spent two weeks beginning research on Kabuki Buyo choreography, observing rehearsals and performances led by Fujima Kanjuro VIII at the National Theatre in Tokyo.

**Lucia DOLCE**

**September 2006**

'Ritualizing Duality: Fudô, Aizen and the Secret Iconography of Empowerment', The Power of Ritual Symposium, Art Research Centre, Ritsumeikan University, Kyoto.

**Professor Drew GERSTLE**

**August 2006**

Sado

**July 2006**

'Osaka Art' at the Kansai Research Center at Mukogawa Women's University

**June 2006**

Kansai University  
International Research Centre for Japanese, Tokyo

**May 2006**

Kyoto University of Foreign Studies

**January 2006**

Ritsumeikan University, Kyoto

**December 2005**

Waseda University

**November 2005**

International Ukiyo-e Society, Tokyo  
Osaka Museum of History  
Ukiyo-e Society of America, New York

International Research Centre for Japanese Studies, Kyoto

**Research - 2005-6**

Spent 2005-6 at the International Research Center for Japanese Studies, Kyoto, where he conducted research on 18th century theatre and art, particularly of the Osaka-Kyoto area.

The 'Osaka Kabuki' exhibition, first held at the British Museum in the summer of 2005, toured to the Osaka Museum of History (Oct-Nov) and Waseda Theatre Museum (Dec-Jan).

**Robert KHAN**

**May 2006**

Lecture on the relationship of literature with other aspects of Heian era culture, to Asian Art Diploma students at the British Museum.

**April 2006**

'Love at the Sumo Festival: Erotic Poetics of the Surviving Fragments of the 13th-Century Sumai Monogatari [A Sumo Tale].' Invited lecture at the University of British Columbia, Vancouver, Canada.

**December 2005**

'Refracting Royal Romance: Premodern Japanese Courtly Gender and Sexuality through the Prism of Contemporary Popular Culture.' For a panel 'East Asia Canon in a Multi-Media World' at the Modern Language Association annual convention, Washington DC.

**September 2005**

'Kamakura Companions: Homosociality in Extant and Lost Kamakura Era Court Tales.' For a panel organized on Heian and Kamakura era literary homosociality at the European Association of Japanese Studies conference, Vienna.

**June 2005**

'Heteronormativity Medieval and Modern, East and West,' at the conference 'Heteronormativity' at Trondheim, Norway.

**Dr Angus LOCKYER**

**9 September**

'Community as Commodity: Mingei in the Market,' SISJAC workshop, British Museum

**7 April**

'Industrial Exhibitions in Ueno Park: Differentiated Development, 1877-1907,' Association of Asian Studies annual meeting, San Francisco

**21 March**

Presented at First Lecture in the Modern East Asia Lecture Series, Leiden University

**28 April**

Presented at First Lecture in the Modern East Asia Lecture Series, INALCO, Paris

**2 February**

'Japan at the Exhibition, 1862-2005: Objects, Practice, Modernity,' Research seminar, Victoria and Albert Museum

**19 January**

'Who made the Nation and Where was the State? Japan at the Exhibition, 1912-1970,' Nissan Institute, Oxford University.

**Professor Timon SCREECH**

**July**

Delivered two lectures at Tama Art University, Tokyo

**June**

Spoke at conference on 'Collecting in 18th-Century China,' Institut nationale d'histoire de l'art, Paris

Spoke at Wellcome Institute conference on 'Sodomy and Sexual Practices in East Asia.'

**May**

Lectured at Universita Autonoma, Madrid

Lectured at University of Vienna

**April**

Spoke at Association for Asian Studies, San Francisco

**March**

Spoke at Ochanomizu Women's University, Tokyo

**February**

Spoke at conference to celebrate the career of Josef Kreiner, Bonn University

Delivered the annual Barlow Lecture, University of Sussex

## Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC)



### Research Fellows and Associates

#### Monika DIX

Monika Dix is a Robert & Lisa Sainsbury Fellow at the Sainsbury Institute, SOAS for the academic year 2006/7. She received her Ph.D. in June 2006 from the University of British Columbia where she specialized in pre-modern Japanese literature and art history. Her Ph.D. dissertation, entitled "Writing Women into Religious Histories: Re-reading Representations of Chujohime in Medieval Japanese Buddhist Narratives," considers how reception history and conditions surrounding the production of pictorial Buddhist narratives, featuring women as heroines, are linked, through the examination of literary, religious, and cultural discourses on women. By analyzing the expansion of Chujohime's legend from the Kamakura to the Muromachi period, I demonstrate how this narrative was used to carve out a niche for women in the literary, religious, and socio-historical arenas, at a time when their participation in religious institutions and society, as well as their economic power, became increasingly limited. Currently, she is working on a book manuscript based on her dissertation. Other research interests include the inter-relationships between text and image in Japanese culture, women and religion, noh theatre, gender and visual culture, and women's history.



**Sherry FOWLER**

Lisa and Robert Sainsbury Fellow (2006-07), Dr Sherry Fowler is Associate Professor of Japanese Art History at the University of Kansas. She received her Ph.D. from UCLA with a specialization in Japanese Buddhist sculpture. Her book *Muroji: Rearranging Art and History at a Japanese Buddhist Temple*, which was published by University of Hawai'i Press in 2005, addresses the shifting identities of Buddhist images and the flexible nature of Buddhist temple history. Other publications include "Shifting Identities in Buddhist Sculpture: Who's Who in the Muroji Kondo" *Archives of Asian Art* 52 (2000–2001) and "The Splitting Image of Baozhi at Saioji and His Cult in Japan" *Oriental Art* 46/4 (2000).

She is currently working on a project that examines the development of the Six Kannon cult in Japan, with particular emphasis on recovery of its lost associated sculptures and how the patronage of the Six Kannon cult changed from an elite practice, beginning in the tenth century, to a popular practice centuries later. She is also researching Japanese printed religious imagery, especially temple and shrine precinct prints from the nineteenth and early twentieth-century.



**Sachiko IDEMITSU**

Handa Fellow (2004-06) at the Sainsbury Institute, Sachiko Idemitsu will continue to be based in London as a Research Associate of the Institute. She is concurrently a Curatorial Assistant in the Japanese Section of the Department of Asia at the British Museum. A PhD candidate at Keio University in Tokyo, she specialises in Japanese literati painting and recently submitted her doctoral dissertation entitled 'A Study of "True Views" by Ike Taiga: Representations of Famous Sites in China'. As part of her duties at the British Museum she has given lectures in the Asian Art Diploma programme sponsored by the education department of the British Museum. She has also been assisting visitors from Japan during viewings of the British Museum collection and helping organize special educational events. She is presently working on a journal article on the concept of Ike Taiga's True View paintings as revealed by his inscribed images of Mt. Fuji. Recent publications include 'Reconsideration of the Theme of the Screen 'Tidal Bore on the River Qiantang' by Ike Taiga in the Tokyo National Museum.' *MUSEUM* (December 2005) vol. 599.

Recent public lectures include: 'Manuals of Paintings in the Taiga Style Published by His Followers', Early Modern Japan Network Panels, Association for Asian Studies, San Francisco, 7th April 2006. 'The Birth of True Views: One Aspect of Artistic Activities by Ōbaku Priests in Early eighteenth century Japan', Asian Studies Conference Japan, International Christian University, Tokyo, Japan, 25th June 2006. 'The Study on the City Genre Paintings by the Japanese Literati artists: especially on West Lake in China by Ike Taiga', Open Research Centre Project, "The Media of Genre Paintings and the form of City Images", Ritsumeikan University, Kyoto, Japan, 8th August 2006.

#### Masaaki MORISHITA

After completing his tenure as Handa Fellow (2005-06), Dr Masaaki Morishita will continue to be based at SOAS as a Research Association of the Sainsbury Institute. During the previous academic year, he delivered a number of lectures for the continuing education programme at Birkbeck College/ British Museum (Diploma in World Arts and Artefacts) and the postgraduate programme at King's College (MA in Cultural and Creative Industries). Recent publications include 'The iemoto system and the avant-gardes in the Japanese artistic field: Bourdieu's field theory in comparative perspective' (*Sociological Review*, May 2006). This year, he plans to complete a monograph entitled *The Empty Museum: Western cultures and the artistic field in modern Japan* (Ashgate, forthcoming autumn 2007). He will also participate in upcoming seminars including 'Critical Dialogue for "iconoclasm.jp"' (iconoclasm/TrAIN Research Centre, University of the Arts London, 22 September) and 'Asian Art Market and Cultural Policy' (School of Humanities, King's College London, 27 October).

## JRC 2006 ANNUAL LECTURE

The Second Annual JRC Lecture was held on 6 March in the Clore Education Centre of the British Museum. Professor Josef Kreiner of the University of Bonn addressed a packed hall on the subject of 'Tamino's Hunting Coat, or, What Mozart Might have Known about Japan.'

Professor Kreiner pointed out that in the Magic Flute, the character Tamino enters 'wearing a Japanese hunting coat'. This makes one think of the Kariginu, a typical elite Japanese clothing type, but how did Mozart come across such a thing? What did it mean for Tamino to be so-dressed? Kreiner then led the audience through a fascinating and little-known realm of Jesuit theatrical performances, which took place across much of Northern Europe in the seventeenth century. He revealed the extent to which Japan figures in these, and considered what performances Mozart might have seen, or what play texts he could have been exposed to.

Professor Kreiner is a well-known figure in the study of the Japanese peripheries, Ainu and Ryukyuan culture, and of East-West contact. He has written extensively, and most recently edited the entire archive of Engelbert Kaempfer, much of which had never been published before. He was also founding head of the German Centre for Japanese Studies in Tokyo, and after a career spent between Bonn and Vienna, will shortly take up a post of advisor to the Provost of Hôsei University.



**JRC ANNUAL LECTURE**

**“Tamino’s Japanese Hunting Coat or, What Mozart might have known about Japan.”**

**Joseph Kreiner**

**6pm Wednesday 15 March - all welcome.**  
Sackler Rooms, Clore Education Centre, British Museum

*The lecture will look widely at elements of Euro-Japanese cultural relations during the period of so-called national isolation (sakoku) under the Tokugawa Shoguns (1603-1868). Among other exchanges, the kimono arrived in the Netherlands, and caused a boom in the 18th century. Jesuit dramas of the late-17th to early-18th centuries could have exposed Mozart to elements of Japanese culture, and he is also likely to have had personal contacts with members of the Dutch East India Company, or the VOC.*

School of Oriental and African Studies • University of London • Thornhaugh Street • London WC1E 7HU

## REVISITING JAPANESE MODALITY, SOAS 24 - 25 JUNE 2006

About 50 delegates gathered at SOAS on the last weekend of June for two days of scholarly debate. The event was “Revisiting Japanese Modality”, the first international conference on Japanese linguistics ever held at SOAS. The conference was supported by the Japan Foundation, Great Britain Sasakawa Foundation and Daiwa Anglo-Japanese foundation; it was ‘powered’ by two distinguished plenary speakers and 21 presenters who provided plenty of food for thought for a wide international audience. (Modality, by the way, is an umbrella term used to refer to phenomena of grammaticalization of the speakers’ subjective attitude: think, for example, of modal verbs such as may, should, or predicates such as –ni chigainai, -hazuda).

Methodological approaches and perspectives on the theme of modality proved to be as varied as the home countries of the participants. In addition to numerous scholars from the natural constituencies of Japan and the UK, and the (scholarly speaking) relatively close USA and Australia, there were participants too from Latvia, Slovenia, the Basque Country, France and Germany. The conference established links which we hope to strengthen in the future. Professor Masuoka Takashi of Kobe University of Foreign Studies and Professor Yukinori Takubo from Kyoto University, both eminent voices in the field of Modality - as well as several other domains of Japanese linguistics - provided not only the opening and closing keynote talks, but also a steady flow of thoughtful feedback to other presenters.

While several presentations recognised the contribution of general linguistics frameworks (and naturally English linguistics in particular) to the history of Japanese modality studies, others pointed out the perceptive yet unacknowledged insights of the Japanese school on subjectivity. This was a further reason for all of us to rethink modality from a Japanese perspective. More than one paper discussed the criteria necessary to distinguish modality from other grammatical phenomena with a general tendency to ascribe to semantic criteria an advantage over syntactic or pragmatic criteria. Interestingly, repeated reference was made to studies on grammaticalization, and there was some evidence that Japanese may not be accounted for by the unidirectional development model, which prescribes a movement from deontic to epistemic modality. Finally, presentations on learner development were a welcome addition to ‘traditional’ approaches to modality. This is an area which definitely demands more extensive research efforts.

Justice cannot be done in the space allowed by this report to the lively and inspirational contributions that we enjoyed in the course of the conference. We hope however to find a suitable repository for the erudite and original scholarship presented and to publish soon the output of this first SOAS gathering.

**Barbara Pizziconi and Mika Kizu**



## 'Mingei: Reassessing the Impact of Mingei, Bernard leach, and the Concept of 'Craft' Workshop, 9th September 2006

On Saturday, 9 September, the Sainsbury Institute for the Study of Japanese Arts and Cultures, in collaboration with the Japanese section of the department of Asia at the British Museum, the Japanese Embassy and the Research Centre for Transnational Art, Identity and Nation (TrAIN), held a workshop on Mingei at the Stevenson lecture Theatre of the British Museum. The workshop, entitled *Mingei: Reassessing the Impact of Mingei, Bernard leach and the Concept of 'Craft,'* intended to renew the debate among scholars concerning the trans-national dialogue between advocates of Japanese and British folk-craft, particularly Bernard Leach and the driving force behind the Japanese mingei movement, Yanagi Soetsu.

Suzuki Sadahiro of Ochanomizu University opened the workshop with a discussion of Leach's understanding of the mingei movement's purpose; he stressed that, while the phrase "counter-industrial revolution" has often been applied, Leach in fact was working to restore the balance of power between the different value sets of industrial and folk manufacture. Next, TrAIN's Watanabe Toshio gave an enlightening talk on the "ambivalence of authorship" where artist's gardens were concerned, focusing specifically on the initiative taken by the ceramicist Kawai Kanjiro in designing his garden after rebuilding his house in a mingei style.

Rupert Faulkner of the V&A recounted the process of reconstructing the Mikuniso, a mingei-style house that was initially built as part of the Folk Craft Pavilion of a 1928 Exhibition at Ueno. Faulkner focused particularly on the hybrid stylization featured in the Mikuniso's design, and the idea that this mixed East/West approach was the foundation of a mingei-driven proposal for a new, modern style of living.

The V&A's Glenn Adamson spoke on the connections between the ideal of the mingei movement and the Western concept of the pastoral, tracing mingei's penetration of the West up to the Funk movement's rejection of its principles in the 1960s U.S. Adamson also touched upon the problematic nature of the "pastoral gaze." This was a theme developed by Angus Lockyer of the School of Oriental and African Studies. Lockyer noted that while mingei defined itself against both industry and the market, it used a nostalgia for rural community to sell itself as commodity, enabling this through comprehensive display techniques which immersed the middle-class viewer in the pastoral idyll.

In the afternoon, Kikuchi Yuko, also of TrAIN, brought the debate back into a transnational context with a discussion of both the movement's significance with nationalist/imperialist propaganda regarding 'Orientalness' during the second World War, and its later history as a source for the post-war 'Good Design' movement.

Takenaka Hitoshi followed this with a further exploration of mingeis in the context of Japanese imperialism, pitting Yanagi's personal interest in Korean, Choson period white porcelain (and his personal pacifism) against the contemporary boom in Koryo celadon – a boom which caused many Korean ceramicists to begin their careers in Japanese-run factories producing celadon replicas. Beth McKillop, of the V&A, followed Takenaka's talk with a review of recent literature addressing Korean perspectives on mingei, pointing out that the interest in Choson ceramics only arose after the start of colonialism.

Hamada Takuji, grandson of founding mingei potter Hamada Shoji, explored the postwar mingei boom in the context of Japanese domestic tourism of the 1960s and 70s. Hamada stressed the difference between Yanagi's understanding of mingei and the sorts of kitsch items, called mingei-hin, which were produced for tourist markets at this time. Finally, Mimura Kyoko of the Mingeikan, the Japanese Folk Crafts Museum, gave a detailed biographical sketch of Yanagi, closely analyzing his intellectual development. She finished the day by presenting attendees with a comprehensive slideshow of exhibitions staged at the Mingeikan over the past two decades.

**Sarah Walsh**



## Report on the Post-graduate Workshop on Japanese Art History (PWJAH)

The Sainsbury Institute, with generous support from the Kajima Arts Foundation (and the Toshiba International Foundation, the Japan Foundation, the Japan Foundation Endowment Committee, the Great Britain Sasakawa Foundation and the Daiwa Anglo-Japanese Foundation), hosted the Postgraduate Workshop in Japanese Art History from June 19-26, 2006.

The participants stayed in the historic surroundings of the All Hallows Retreat Centre in Suffolk, in the east of England, for four days of intensive presentations and discussions, before moving to London to visit collections and for a final day of presentations at the School of Oriental and African Studies, University of London. A reception for the participants was hosted at the Brunei Gallery by Dr Angus Lockyer on behalf of the JRC.

This was the eighth in a series of workshops which have been held alternately in Japan and North America since 1981 under the title of Japan Art History Workshops. This was the first time the workshop had been held in Europe, and approximately one third of the thirty participants came from European countries, reflecting the increasing awareness of and interest in Japanese art history on the continent.

The participants, all working on doctorates in Japanese art history, presented their work in a series of seminars and visited UK collections of Japanese art at the newly re-opened Sainsbury Centre for Visual Arts in Norwich, the British Museum and the Victoria and Albert Museum.

The workshop was attended by senior Japanese art historians including Professor Nobuo Tsuji, Director of the Miho Art Museum and formerly Professor of Art History at Tokyo University and Professor Arata Shimao of Tama Art University. The workshop was being organised by the Sainsbury Institute under the leadership of its Director, Dr Nicole Rousmaniere, with the cooperation of senior British-based scholars including Professor Timon Screech, Dr John Carpenter and Dr Angus Lockyer of SOAS, Tim Clark, Head of the Japanese Section at the British Museum, and Professor Toshio Watanabe of the TrAIN Research Centre at the University of Arts, London.

In addition to students from SOAS, Oxford and the Royal College of Art, the European contingent comprised young scholars from Charles University in Prague, and the Universities of Leiden and Heidelberg. American participants represented a wide range of universities including Berkeley California, British Columbia, Columbia, Harvard, Kansas, Stanford, and Wisconsin-Madison. Japanese participants included students from the following universities: Doshisha, Gakushuin, Keio, Kyushu, Osaka, Ritsumeikan, Tama Art University, Tokyo and Tokyo Geidai.

The presentations covered a broad range of art historical themes, from collecting to performing, icons, bodies and religion, and from landscapes to literature. Topics varied from the William Anderson Collection at the British Museum, timely with the re-opening of the Japanese Gallery there later in 2007, to Meiji period photography, Kamakura period Buddhist imagery and Imperial ceramics, taking in important art works and locations such as the Skado-Engi-Emaki at Seiryō Temple, the legends of the Toshogu shrine, encountering artists such as Tani Buncho, Yosa Buson and Kyosai Kawanabe, as well as many more.

The scope of the presentations was indicative of the healthy state of Japanese art studies, and it was agreed that PWJAH provided an important opportunity for the new generation of art historians of Japan to develop their research networks and shape the field for future study.

There were lively discussions between the participants, and Professor Shimao Arata provided many stimulating and helpful comments. A particular highlight was seeing Japanese collections at the British Museum (including paintings, screens, prints and photographs, many from the Anderson collection) and the Victoria and Albert Museum (including swords, textiles, porcelain and earthenwares). The Japanese curators at both museums generously gave up their time to guide the group around the galleries and to discuss the collections in their care.

All of the participants left copies of their presentations with the organisers, and it is anticipated that the proceedings will be edited for circulation among the participants in due course.

**Simon Kaner**

## The Symposium on Japanese Education in Europe

The Association of Japanese Language Teachers in Europe (AJE), founded in 1995, is a trans-national organisation based in Europe, which aims to enhance and promote teaching and learning Japanese language and culture in Europe. Regular activities include publishing newsletters and organising annual international symposia on Japanese language education in collaboration with local associations. It has over 200 members from 23 different countries.

The 11th Symposium was held in Vienna this year from 14 to 16th September, and was organized jointly with the Austrian Association of Japanese Teachers. It was attended by 150 participants from 24 different countries. The keynote speaker was Prof Yukio Ohtsu, Keio University, who talked on “Foreign Language Learning from the Viewpoint of Cognitive Science”. The guest speaker, Prof Hisashi Noda of Osaka Municipal University, addressed the topic of teaching Japanese Language based on different skill needs. Dr Roland Domenig of the University of Vienna introduced the audience to his experience of creating subtitles for Japanese films and spoke about incorporating creating subtitles for his advanced Japanese class. There were 23 presentations by the members of AJE, from 11 different countries.

## Japanese Language Education Symposium

An international conference, combining BATJ conference and AJE symposium, jointly organized by BATJ and AJE was held at SOAS from 6 to 8 September 2007.

## BATJ Conference

The British Association for Teaching Japanese as a Foreign Language (BATJ) was formed in March 1998, with the aim of encouraging and promoting Japanese language education in the UK, in particular by stimulating teaching and research in the field of language studies as an academic discipline.

The Association has about 120 members mostly from the HE institutions in the UK. BATJ's activities include an annual conference, regular workshops/seminars, Newsletters and a refereed BATJ Journal. Volume 7 of the BATJ Journal has just been published.

The 9th Annual BATJ Conference was held at Royal Holloway, University of London, on 8 & 9 September. The annual conference is a great opportunity for teachers to meet and exchange experiences and ideas. There were about 60 participants at this year's event including several from Japan.

The keynote speaker was Dr Katsumi Shibata, University of Osaka, who spoke on “Variations in Inter-language”. Dr Ken Hyland, Institute of Education, was the guest speaker and he lectured on “Understanding Writing: Exploring Texts, Writers and Readers.” In addition to the speakers, there were presentations and demonstrations by the members of BATJ.

## The Chino Kaori Memorial ‘New Visions’ Lecture Series



**Caption: Chino Kaori (1952–2001)**

### The Sainsbury Institute Fourth Chino Kaori Memorial ‘New Visions’ Lecture

**Venue: Brunei Gallery Auditorium at SOAS**

**Date: Friday 20 October 2006**

**Time: 6pm**

*(Reception Follows)*

The Sainsbury Institute will host the Fourth Chino Kaori Memorial ‘New Visions’ Lecture on Friday 20 October 2006 (6.00 pm) at the Brunei Gallery Auditorium at SOAS; a reception will follow. Co-sponsors of the lecture series include the Center for the Study of Women, Buddhism, and Cultural History (Kyoto), Medieval Japanese Studies Institute (Kyoto), The Research Institute for Gender and Culture (Tokyo), and SOAS, University of London.

The ‘New Visions’ Lecture Series takes place on an annual basis, taking place alternately between Japan and Europe and the USA. The lectures commemorate the ground breaking contribution of the late Professor Chino Kaori of Gakushuin University made to the field of Japanese art studies from a feminist perspective.

The Chino Lectures are intended to inspire new ways to interpret Japanese visual arts in the context of religion, gender, narrative, and cultural history. Each lecture is published bilingually in Japanese and English. Previous speakers include Midori Wakakuwa (Professor Emerita of Chiba University) and Professor Linda Nochlin (Institute of Fine Arts, New York University).

Our invited speaker is Sharon Kinsella, who will speak on the ‘Feminine Revolt in Male Cultural Imagination in Contemporary Japan’. After teaching at Yale University in Connecticut, Dr Kinsella has returned to London and continues to lecture and publish as an independent scholar, while also being affiliated to the Institute for Social and Cultural Anthropology at Oxford University. This autumn she is a visiting professor at MIT in Cambridge, Massachusetts.

Dr Kinsella has been involved in interdisciplinary and cross-cultural research looking at emergent social trends linking youth, the media, subculture, corporate culture and new modes of governance, based on Japanese case studies with global application.

Her areas of special application include cuteness, school-girl and gyaru culture, Japanese transracialism, otaku subculture, the manga industry, men’s comics, and male cultural imagination and journalism.

She is the author of *Adult Manga: Culture and Power in Contemporary Japanese Society*. Her talk will be based on a topic related to her forthcoming book, *Girls and Male Imagination: Fantasies of Rejuvenation in Contemporary Japan*.

For further information see the Institute’s website at:  
[www.sainsbury-institute.org](http://www.sainsbury-institute.org)

## The JRC-Ocha No Mi Zu Initiative: International Research Workshop January 2007



**Professor Kokaze Hidemasa**

Professor Kokaze Hidemasa of Ocha no mizu university has initiated a programme of joint research workshops involving Ocha dai and a number of universities in Asia, Europe, and the US. The JRC is delighted to be a part of this initiative.

Professor Kokaze, who is known for his books on Japanese imperialism, maritime transport, and international trade, will be leading a party of academics and postgraduate students to SOAS for a workshop in January. The time and the place of the events co-hosted will be announced via the JRC mailing list as soon as they are fixed, and carried, of course, in the next issue of the Newsletter.

### **Professor Kokaze writes:**

“It is a great honour for Ocha no mizu joshi daigaku to be involved with SOAS in hosting a postgraduate workshop in London in the New Year. Last year we set up an international consortium for research and training involving seven universities in Asia and Europe. Our specific purposes were two-fold.

1) To facilitate international exchange between academics, especially young scholars nearing the end of their PhD programmes. We deem it essential that young Japanese scholars are made aware of the work being done overseas on Japan in their respective fields, and are in a position to engage intellectually across borders;

2) To ensure the intellectual exchange takes place not only in Japan, but in universities across the globe, the better to acquaint our students with, and indeed to reap the benefits of innovative training and education.

Last year we launched the ‘international consortium’ with joint workshops in France, Czechoslovakia and Korea. This year we are planning to involve not only SOAS, but universities in Taiwan and China as well. Our links with SOAS

go back now over some seven years through our student exchange programme, and SOAS and Ocha dai academics have been working together for considerably longer than that.

‘The plan on this occasion is to co-host an event over several days that will involve academics as well as advanced PhD students. I hope very much that this might prove the start of a long and still more fruitful relationship between our two institutions.

I look forward to meeting you all in the New year.

Best wishes  
Kokaze Hidemasa.  
Ocha no mizu joshi daigaku”

### **Professor Kokaze is the author of many books including:**

*Higashi Ajia no Jidaisei*, 2005  
*Ajia no Teikoku Kokka*, 2004  
*Kindai Nihon to Kokusai Shakai*, 2004  
*Teikokushugi ka no Nihon Kaiun: Kokusai Kyoso to Taigai Jiritsu*, 1995

## BUNRAKU CHANTING AND SHAMISEN PERFORMANCE



Chikamatsu added a female character, the fishergirl Chidori, who falls in love with the handsome warrior Naritsune, and made the story more dramatic by depicting on the psychology of Shunkan tragically left behind on the desolate island. The play is translated in *Early Modern Japanese Literature: An Anthology 1600-1900* (2002), pp. 301-13.

Bunraku is Japan's most developed art of dramatic chanting. Through a demonstration and then performance, Chitose-dayû and Tomisuke will present a magnificent insight into this art. In 2003 Bunraku was recognized by UNESCO as a World Intangible Cultural Heritage. The tour is sponsored by the Japanese Agency for Cultural Affairs (Bunka-Chô) and the Japan Foundation.

**Date:** 7 March 2007

**Time:** 6pm

**Venue:** Brunei Lecture Theatre, SOAS

*(Free)*

Two Bunraku Puppet Theatre performers, Toyozawa Tomisuke (shamisen) and Takemoto Chitose (chanter) will perform the Chikamatsu Monzaemon play, 'Kikai ga Shima' (Devil's Island). They will also conduct a workshop (to be arranged) in conjunction with the SOAS Music Department.

This is the seventh tour of Toyozawa Tomisuke in which he has conducted workshops and held performances of Bunraku chanting and shamisen in several European countries. It is the first time for him to perform in Britain. The two performers are rising stars in the Bunraku troupe.

'Kikai ga Shima' (Devil's Island) was originally part of act two of the play Heike nyogo no shima, which premiered in 1719. 'Devil's Island' came to be performed from 1772 as an independent play in both Bunraku and Kabuki.

The story focuses on the Heike warrior Shunkan, who with two others is exiled to Devil's Island by the despotic Taira no Kiyomori for plotting against him. The others are eventually pardoned but Shunkan is left on the island to die. He learns that his own wife has committed suicide after refusing to submit to Kiyomori's demands to become his consort.

The original incident happened during the twelfth century and was an episode in the Tales of the Heike. It was made into the Noh play Shunkan, and then rewritten as a Jôruri (Bunraku) puppet play by Chikamatsu.



# THE JAPAN ANTHROPOLOGY WORKSHOP (JAWS)

**The 18th Japan Anthropology Workshop  
University of Oslo  
Museum of Cultural History  
March 14-17, 2007**

## CALL FOR PAPERS

Participation is open to scholars and students from all over the world. The conference theme is "Japan and materiality in a broader perspective." A "broader perspective" may include any aspect of what is tangible or physical, but proposal topics are not limited to this.

Any panel and individual paper proposal which lays out Japanese contexts within the general scope of anthropological portrayal is equally welcome. Possible topics for the conference are listed below:

- Popular culture: media, film, fashion, commercial culture, food & drink.
- Place and landscape: monuments, sights, itineraries, mementos.
- The materiality of display: theme parks, museums, games, virtual reality.
- Significant objects: tools for identity making, proprietorship, emblems of power and interest.
- Inalienable or marketable crafts and skills.
- Nature, body, sexuality, and the sacred within the context of tools and technology.
- The physicality of selfhood: social use of the body.

Prospective panel conveners are invited to post individual calls for papers on the conference website: a topic for a conference activity such as a plenum arrangement, panel/workshop presentation, roundtable discussion, or media event.

Abstracts must be received no later than November 21, 2006.

Please access the Oslo JAWS website for additional information: <http://www.khm.uio.no/jaws-2007/>

## Contact Information

Email: [jaws-2007@khm.uio.no](mailto:jaws-2007@khm.uio.no)

JAWS 2007

Department of Ethnography /Museum of Cultural History, Univ. of Oslo  
P.O. Box 6762 St. Olavs plass / NO-0130 Oslo, Norway  
(Telephone 47-22859965)



**Date of Contest:** 15 February 2007

**Application Deadline:** 30 November 2006

#### **APPLICATION PROCEDURE**

To obtain an Application form to enter the Awards, please contact :

The Sir Peter Parker Awards Secretariat  
c/o Language Centre  
School of Oriental and African Studies  
Thornhaugh Street  
London WC1H OXG

**Tel:** 020 7898 4875  
**Fax:** 020 7898 4889  
**Email:** ef@soas.ac.uk

Application forms may also be downloaded from the Awards website ([www.soas.ac.uk/languagecentre/Japanese/sppa](http://www.soas.ac.uk/languagecentre/Japanese/sppa)).

The completed application form should be sent to the Sir Peter Parker Awards Office by **30 November 2006**.

## **THE JAPAN DISCUSSION GROUP**

The Japan Discussion Group is an informal group of business people, journalists, academics and others, all with a keen interest in contemporary Japan. It meets monthly over lunch for a 90 minute talk and discussion. Topics of discussion vary widely from the state of the Japanese economy, politics, and its international relations to issues on civil society.

The meetings are held at Chatham House (10 St. James's Square).

**To be included on the mailing list to receive information about future meetings, contact:**

Dr Christopher P. Hood  
Director, Cardiff Japanese Studies Centre, Cardiff University  
Associate Fellow, Chatham House

**E-mail:** hoodcp@cardiff.ac.uk  
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**Web:** <http://www.cardiff.ac.uk/carbs/cjsc/>



## *Nissan Institute of Japanese Studies, Oxford Michaelmas Term 2006*

### *The 2nd Annual Nissan Motor Company Senior Executive Lecture Nissan Institute Lecture Theatre at 5.00 p.m.*

Thursday, 12th October

Tadao Takahashi, (Executive Vice President, Manufacturing, Tokyo) and Colin Dodge, (Senior Vice President, Manufacturing, Nissan Europe), 'The Nissan Production Way (NPW) in Japan and the UK'

### *25th Anniversary Special Lecture Series Nissan Institute Lecture Theatre at 5.00 p.m.*

Friday, 24th November

Roderick MacFarquhar, (Harvard University)

'Conflicts in the Post-Confucian World: China and Japan in the 21st century'

### **Seminar in Japanese Studies** *Fridays at 5.00 p.m. in the Dahrendorf Room, St. Antony's College*

Friday 13th October

David Willis (Soai University, Japan and St. Antony's College)

'Japan metamorphosis: transformation in the cultural borderlands of Japan'

Friday 20th October

Anthony Woodiwiss (University of East London)

'Human Rights in Asia: Learning from Japan'

Friday 27th October

Machiko Osawa (Japan Woman's University)

'Globalization and the growth of non-standard work arrangements in Japan'

**Joint seminar with St Antony's College Asian Studies Centre**

Friday 3rd November

Christopher Madeley (Chaucer College, Kent University)

'Kaishinsha, DAT, Nissan and the British Motor Vehicle Industry, 1912-1986'

Friday 10th November

Toshihiro Minohara (Kobe University)

'Crossing the Rubicon: The Rationale behind Japan's Decision for War in November 1941'

Friday 17th November

Mika Ko (Sheffield University)

'Representing Okinawa: Contesting Images in Contemporary "Japanese" Cinema'

Friday 1st December

James R. Bartholomew (Ohio State University) 'Japan and the Politics of the Nobel Prize'

**Convenors: Roger Goodman and Ian Neary**

## Letter from Harvard



**The Bando Concert**

On a trip through Shikoku I came across a most remarkable museum. The Naruto German House, as it is known, documents the history of WWI prison camp and the extraordinary activities of its inmates who were all German soldiers taken prisoner at Tsingtao by the Imperial Japanese Army in 1914.

In September 1914, 30,000 Japanese soldiers were dispatched to capture the German base at Tsingtao, after Japan allied itself with Britain and declared war on Germany. This may have been a response to the humiliating Triple Intervention nine years earlier, but it certainly offered Japan an opportunity to advance into China. In any case, the German forces soon surrendered to a Japanese army that had ironically been modelled upon that of Prussia and 4,700 German soldiers were taken prisoner and transported back to Japan where they were imprisoned.

These German prisoners were among the many victims of the imperialist scramble for China, but another international development of that decade actually worked in their favour. In 1911, Japan finally managed to revise the Unequal Treaties. In the same year, to enhance further her reputation as a “civilised nation”, Japan ratified the Hague Convention that regulated the treatment of POWs and decided in 1917 to establish a model prison camp for about one thousand inmates at Bando in Tokushima prefecture, Shikoku.

The camp commander Major Matsue Toyohisa did not follow the Japanese tradition of humiliating his prisoners; instead, he acknowledged the German POWs had “fought for their fatherland”. Sharing the Western view that being a prisoner of war was a form of service or duty, he believed prisoners should be treated well and should even receive regular pay.

The vast majority of the German captives in Bando were drafted soldiers who came from a wide variety of professional backgrounds: merchants, lawyers and teachers. Therefore, when these German prisoners of Japan were allowed to work, they engaged in a most remarkable range of activities.

Not for them hard manual labour for soon the camp had its own print shop, post office and health insurance, all run by the German prisoners. Restaurants, butchers, bakers, a repair shop for musical instruments and even tutors for poetry composition could all be found in Tapatau street, which was named after the commercial district of Tsingtao.

Most importantly, these activities were not only carried out for the prisoners’ sake but they also formed part of an intensive interchange with the Japanese living in the surrounding areas of the camp. The Germans opened up bakeries outside the camp and, in cooperation with local carpenters, a ‘German stable’ was built thus introducing a new style of cattle breeding which led to the development of a local dairy association and an agricultural school.

Furthermore, the POWs seemed to develop a passion for building bridges, which resulted in the construction of 6 wooden and 4 stone bridges, some of which still stand today. All these activities cumulated in the 1918 “exhibition of fine and industrial art” held in the nearby town hall and temple buildings. This display of “German working ability and thoroughness” featured 220 paintings and photographs, countless model ships, toys and musical instruments and attracted more than 50,000 visitors.

The camp’s own journal *Die Baracke* had an initial circulation of 300, and drew a lot of attention within and without the camp not only because of its content, which affords valuable insights into life inside the camp, but also because it was published as a multicoloured lithography manifesting a high level of craftsmanship.

Moreover, to inspire cultural life, inmates held regular lectures on topics ranging from history and arts to politics and corporate financial affairs. Some of the inmates offered Japanese and Chinese language courses to their fellow prisoners using textbooks written and published in the camp. Many of those books were later extended and reprinted for use in Germany.

The inmates staged numerous dramatic performances with men playing the female roles, a concept reminiscent of Japanese *onnagata* had it not been for the actors’ costumes, which were self-made. The many military musicians in the prison population formed two orchestras. They performed some thirty-five concerts in all, the most notable being Beethoven’s 9th symphony. Indeed the inmates’ orchestra was the first ever to lay this masterpiece in Japan. And as it was performed by an all-male choir, it was actually a world premiere.

It is noteworthy that after their release in 1919/20 more than 150 Germans decided to stay on in Japan and make use of their manual skills. Furthermore, among the many prisoners who used their time as POWs to improve their language skills and gain a deeper understanding of Japanese culture, three stand out.

Johannes Barth devoted himself to the theatre of the Kamakura and Edo period whereas Kurt Meißner collected Japanese folk songs and translated the works of Nagai Kafu. Hermann Bohner, who had acquired Japanese through self-study in the camp, became a teacher at Osaka Gaikokugo Gakko in 1922. He collected legends of early Japanese Buddhism and later on translated and wrote extensively about no drama.

Maybe there was indeed a place and time when Schiller's All people become brothers was an ideal that neither watchtowers nor barbed wire could divorce from reality.

**Juergen Melzer**  
Harvard University  
(SOAS BA 2006)

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## Letter from Japan

### The JRC Bench

I spent a year sitting on the JRC bench. I was helped by Barbara (now retired) and Jane (her replacement). I was introduced to Ms Kobayashi and said 'Hi' to Dr Breen with his arm in a sling. Thus begun my year at the JRC. Soon, I encountered Ms Kobayashi, a student once more, studying in the Reading Room; strikes were spoken of; it was a year of turmoil.

I honed my research topic down to the prevalence of cattle plague in the 19th century and spent much time gathering data from Blue Books prepared by special advisory committees to Parliament. Cattle plague broke out in Japan two centuries earlier, in fact, on two separate occasions. The veterinary scientist Kishi Hiroshi discovered this through his own independent research, but historians have yet to appreciate the significance of his discovery. My purpose was to work out what happens when large numbers of cattle perish in a short space of time and to isolate all the relevant information. The Blue Books were the ideal source for achieving my purpose.

Cattle plague began to extend its influence in ways unanticipated. The cattle plague issue was in 19th Century Britain a microcosm of society as a whole. The huge demand for meat that accompanied industrialisation allowed cattle plague to penetrate deep, and the arguments over countering cattle plague became entangled with disputation over the Corn Laws, impeding at the same time the progress of bacteriology.

My focus shifted to the linkage between humans and animals, and I became keenly aware of the differences between Japan and British society in this regard. For example, in both countries dogs were required to wear muzzles as a counter to rabies. Only Britain, though, would see the removal of that requirement as a ploy to win votes in a general election.

I got great pleasure from walking with the aid of an old map past the sites where the cattle and meat markets and the slaughter houses once stood. Opposite the still functioning Butchers' hall and to the north of St Paul's there was a meat market; King Edward St, behind the splendid Nomura House, originally known as Stinking Lane. To know these facts made London for me all the more enjoyable. I was surprised to bump into the LSE after walking through what used to be Clare Market.

Places I wanted to walk, pubs I wanted to visit are too many to mention. I will never forget my time in London though and if I am ever to be reborn, my wish is to be reborn as a dog that scampers on Hampstead Heath.

**Professor Aki Eto**



**Aki Eto**





## Japan Foundation Funding Opportunities

The Japan Foundation offers a number of funding opportunities. Our funding is divided into three distinct categories, Japanese Studies & Intellectual Exchange, Arts & Culture and Japanese Language. (For information concerning Japanese Language funding opportunities please contact: [info.language@jpf.org.uk](mailto:info.language@jpf.org.uk).)

Programme guidelines and application forms for the 2007-8 year are now available and can be obtained by contacting the London office, or can be downloaded from [www.jpf.go.jp/e/about/program/index.html](http://www.jpf.go.jp/e/about/program/index.html).

The deadline for applications, unless otherwise stated, is 1 December 2006. Please contact the Japan Foundation in London to discuss the eligibility of any project before submitting an application.

Here are a few examples of some of our funding opportunities in Japanese Studies and Intellectual Exchange:

**Japanese Studies Fellowship Programme** – Provides support to scholars in Japanese Studies to give them an opportunity to conduct research in Japan. (Available to individuals – Ph.D. level and above)

**Grant Programme for Intellectual Exchange Conference** – Provides support for implementing international intellectual exchange projects. (Available to organisations)

Until this year, the Japan Foundation also ran a Grant Programme for Research and Conference for Japanese Studies and the Visiting Professorship Programme for Japanese Studies. For 2007-8, these two programmes have been integrated into a comprehensive new programme under the title **Support Programme for Organisations in Japanese Studies**. If you would like further information, please contact the London office to discuss this new programme. Application forms for this programme are only available from this office.

The London office also holds a small budget for assistance towards Japan-related projects taking place in the UK and our Study Support Programme (Travel Grant Scheme) is available for those applicants planning to visit Japan for research in Japanese Studies or Intellectual Exchange.

**Details of all our funding opportunities can be found on our website: [www.jpf.org.uk](http://www.jpf.org.uk).**

For further information about funding for Japanese Studies, please contact Esther Williams: e-mail [esther.williams@jpf.org.uk](mailto:esther.williams@jpf.org.uk).

This article concerns funding for Japanese Studies, for specific information about funding opportunities in Arts and Culture, please see our website.



Dear JRC member,

### **Grants from the Great Britain Sasakawa Foundation**

This is to remind you that the Great Britain Sasakawa Foundation continues to place high priority on the support of Japanese studies in the UK and invites applications from JRC members for grants for projects/research in all areas of Japanese studies.

Our application deadlines are 31st August, 15th December and 31st March of each year.

- As the level of demand is high, most awards are quite small, the average being around £2,000.
- Grants are intended to be “pump-priming” or partial support for worthwhile projects which would not otherwise be realised, and evidence of core funding should be available before any application is made for an award.
- Applications are not normally accepted from individuals seeking support for personal projects. However, your organisation may apply for a grant in support of your work as an individual, and applications from individuals will be considered if there is clear evidence of firm organisational support.
- Grants are not made for student fees or travel in connection with study for a personal qualification.
- Normally, those who have received an award in the previous three years are not eligible to apply for further support. However, for projects designed to extend over more than one year, we are prepared to consider requests for funding spread over a period of not more than three consecutive years.
- Although not a condition of any grant made, we greatly appreciate acknowledgment of the Foundation’s support in any published material resulting from a grant.
- Projects originating in the UK should be submitted through the London office and those originating in Japan through Tokyo.
- Projects for UK-Japan collaborations or exchanges should be submitted as a single project through Tokyo or London, and not as separate applications from the UK and Japanese partners.
- Further information can be found on our website [www.gbsf.org.uk](http://www.gbsf.org.uk)

We should be delighted to discuss potential proposals for funding and can be contacted on Tel: 020 7436 9042 or email us on [gbsf@gbsf.org.uk](mailto:gbsf@gbsf.org.uk).

Stephen McEnally  
**Chief Executive**



## The Daiwa Anglo-Japanese Foundation

The Daiwa Anglo-Japanese Foundation is a UK charity, established in 1988 with a generous benefaction from Daiwa Securities Co Ltd. The Foundation's purpose is to support closer links between Britain and Japan.

### Daiwa Scholarships

The Daiwa Scholarship programme was established in 1991 and was inspired by the belief that the exchange of young people would foster mutual understanding and support the long-term relationship between Britain and Japan.

Each year, up to ten talented British graduates are chosen as Daiwa Scholars. Since 1991, 91 graduates from 36 universities and 21 different subject areas – from engineering to politics and from fine art to law – have completed the programme. Daiwa Scholarships are tenable in Japan for 19 months. There are three main elements to the programme: a 12-month period of intensive Japanese language study, a one-month homestay, and a six-month work placement. The next deadline for applications is Thursday 7 December 2006.

### Grants

Since its establishment, the Foundation has awarded grants to a wide range of beneficiaries in the UK and Japan which have included artists, scientists, university academics, schoolchildren, professional and grassroots organisations, theatre groups, research institutes, and national and regional museums.

Grant-giving is carried out via the following programmes:

- Daiwa Foundation Small Grants are available from £1,000-£5,000 to individuals, societies, associations or other bodies in the UK or Japan to promote and support interaction between the two countries. They can cover all fields of activity, including educational and grassroots exchanges, research travel, the organisation of conferences, exhibitions, and other projects and events that fulfil this broad objective. New initiatives are especially encouraged. Applications are accepted throughout the year and decisions are made in May and November.
- Daiwa Foundation Awards are available from £5,000-£15,000 for significant collaborative projects that enable British and Japanese partners to work together, preferably within the context of an institutional relationship. Projects in all academic, professional, cultural and educational fields are eligible. Applications are accepted throughout the year and decisions are made in May and November.
- Daiwa Adrian Prizes are made available every three years in recognition of significant scientific collaboration between Japanese and British research teams. The next Daiwa Adrian Prizes, expected to be in the region of £75,000, are scheduled to be advertised in January 2007 and awarded by the end of the year.
- Special Project Grants. The Foundation wishes to be receptive to new initiatives and therefore endeavours to respond flexibly to proposals that meet its general objectives but which, because of either their nature or scale, may fall outside of the criteria for our Small Grants and Awards programmes. We hope to accommodate two or three significant projects per year. Proposals, to be considered on a project-by-project basis, should be sent for the attention of the Director General in the first instance.

### Daiwa Foundation Japan House

Daiwa Foundation Japan House acts as a centre for academic and cultural activities relating to Japan. It provides facilities for visiting academics, meeting rooms for outside groups, and a forum for discussion and exchange through its events programme.

- Facilities for visiting Japanese academics. The Foundation welcomes Japanese researchers on study visits to the UK. It offers the use of computers and desk space on the top floor of Daiwa Foundation Japan House. Visiting academics can take part in the full range of Foundation events during their stay and meet with their British and Japanese counterparts who form part of the Foundation's network of contacts.
- Arranging meetings at Daiwa Foundation Japan House. Meeting rooms at Daiwa Foundation Japan House are available for use by organisations and groups involved in UK-Japan relations, or for events or short courses related to Japan or Japanese culture.
- Events. A wide range of events are held at Daiwa Foundation Japan House throughout the year. These include seminars, lectures, book launches and exhibitions, which are aimed at increasing understanding between the UK and Japan, and stimulating cross-cultural debate and exchange. All events organised by the Foundation are free of charge.

### The Daiwa Anglo-Japanese Foundation

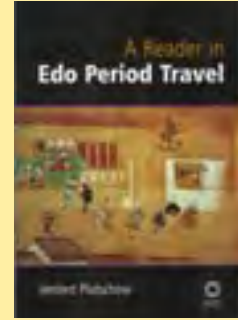
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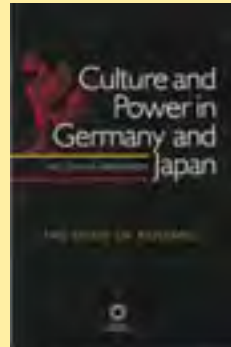
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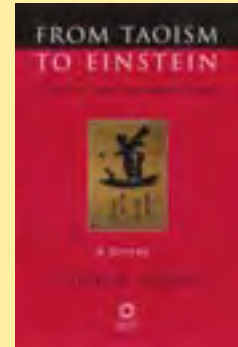
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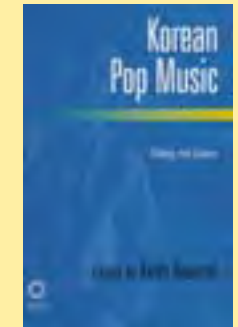
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