

JRC news



Newsletter of the Japan Research Centre

日本研究センター

October 2007
No 56



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Keio University

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SOAS

Letter from the Chair



Welcome back for the new session, or for all those who are new, welcome to SOAS. It is my pleasure to take back the Chair of the JRC for one final year, before, following new, agreed rules, and handed over to an elected successor next summer.

The JRC is home to all those interested in researching into Japan, whether at MA, MPhil, PhD or academic staff level, whatever Department they are affiliated with. This year, we are delighted to have a large MA intake in Japanese Studies, and also many MAs interested in Japan but attached to other programmes. We also have fresh MPhils and up-graded PhDs, and several Academic Visitors from Japan, plus the new Sainsbury and Handa Fellows. All, I am sure, will add to the scholarly excitement of being at SOAS, and will benefit from it.

I am specially happy to note the arrival of a permanent member of staff, Dr Griseldis Kirsch, who will take up the new post in Contemporary Japanese Culture, in the Japan & Korea Department. Her profile follows. Please also be aware that thanks to the generosity of the Sasakawa Foundation, we will be advertising another new position later this session, in Japanese Economic History.

Congratulations are in order to several people. Dr John Carpenter has been promoted to Reader (and naturalised too), and Dr Yoshika Imaizumi has successfully completed her PhD. We are also happy to bring back Duncan Adam, after a hiatus, as this session's Tsuda Fellow. Profiles of all three follow.

As always, we have a full list of activities, and I hope members will attend as many events as they can. The standard fixture is the JRC Seminar, at 5pm every Wednesday, but this is only the beginning. Advance notification is contained here of other events, including the Annual Tsuda Lecture, which, as before, will be held the Wednesday after Reading Week in Term Two. Also, all JRC members are automatically members of the Japan Society of London, so please be in the habit of consulting their website and attending their functions, which are numerous and varied.

The JRC's link with Ochanomizu Joshi University will continue, and a staff/research student workshop is planned for December, in Tokyo. The Tsuda Bursary holder and his tutor will attend. After a successful staff symposium with the Universidad Autonoma of Madrid, which was held in SOAS last Spring, we hope to strengthen relations in a reciprocal event, in Spain, later this session.

Finally, according to the Constitution, the Centre has a Steering Committee, nominated by the Chair, containing the Chair, ex-Chair and three others. I have invited Drs Steve Dodd, Griseldis Kirsch and Helen Macnaughtan to become members, and they have kindly agreed. The ex-Chair's position will remain vacant as Dr John Breen is away all session.

So, for the sixth and, I think, final time as JRC Chair, I wish you all happy new academic year!

Timon Screech
Professor of the History of Art
Centre Chair 2007-8

JRC News

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Centre Activities

Japan Research Centre seminar/event schedule: Term 1

Wednesdays, 5pm

Room G51, Ground Floor, Main Building

SOAS, Thornhaugh Street, Russell Square, London WC1H 0XG

(except where otherwise stated)

For further details contact: Timon Screech (ts8@soas.ac.uk) or Rahima Begum (rb41@soas.ac.uk)

All Welcome

These Seminars are open to the public. No booking is required.

- | | |
|-------------|---|
| 17 October | Dr Adrian Pinnington (SOAS)
Takaha Shugyo : A Leading Post-War Haiku Poet |
| 24 October | Dr Karen Fraser (Sainsburys Fellow)
The Photographer at Work: Studio Practices in Early Japanese Photography |
| 31 October | Dr Christian Steineck (Goethe-Universität, Frankfurt-am-Main)
Bioethics and cultural evolution in Japan: The case of Informed Consent |
| 7 November | Dr Chia-Ling Yang (SOAS)
Story of the Story - The Role of Japan in the Artistic Development of Late Qing Shanghai
Time: 18.30- 20.00
Venue: Khalili Lecture Theatre, Main Building |
| 9 November | Japan Research Centre, SOAS and Doshisha University, Kyoto
A Symposium and Exhibition for Asian Art Week
Craft Enterprise: Tradition and Renovation in the Service of a New Creativity
Time: 12.00- 20.00
Venue: Khalili Lecture Theatre, Main Building |
| 21 November | Dr Barak Kushner (Cambridge University)
“The Meiji Restoration was a Menu Revolution - diplomacy and dining in early modern Japan.” |
| 28 November | Dr Nicola Liscutin (Birkbeck College)
Surfing the Neo-Nationalist Wave: A Case Study of the Manga Kenkanryu |
| 5 December | Dr Penelope Francks (University of Leeds)
Drinking in Oblivion: Sake, Beer and the Invisible Consumer in Japan’s Economic History |
| 12 December | Dr Ann Waswo (University of Oxford)
The Housing Culture of Modern Japan |

Japanese Art from the Treasures of SOAS Collection

For more details of this exhibition, turn to page 24 - 25



Album of Kabuki actor prints by artists of the Katsukawa school. Japan, Edo, 1780s–90s.
Colour woodblock prints: hosoban (narrow format), each approx. H 31.0 x W 14.5 cm.
Gift of Frederick Anderson (Japanese prints 41 (14–16) and 44 (69–71)).
The actors in the triptych by Shunshō include (right to left): Segawa Kikunōjō III, Iwai Hanshirō IV and Nakamura Rikō.
(below)



Japan Research Centre, SOAS and Doshisha University, Kyoto 'Craft Enterprise: Tradition and Renovation in the Service of a New Creativity' A Symposium and Exhibition on 9 November 2007

Aims and objectives

In order to understand the urban culture that flowered in Kyoto, it is essential to begin with an exploration of that culture's fundamentals.

Katayama Kurouemon, a national cultural treasure and no performer has insisted that 'the art of no is not built upon performance alone. No only makes sense, rather, when harmony prevails between the garments and the masks which the performers wear and the fans which they wield. No theatre is sustained by the craftsmen who make this items.'

The problematic that lies at the heart of the 'Craft enterprise' symposium and exhibition is manifest in this statement. The flourishing of the arts of no, the epitome of Kyoto elegance, of tea, of flower arranging and the world of Kagai, maiko and geiko with attendant businesses, shrines and temples are all indebted to the craftsmen, the traditions they have cultivated and the utensils they deploy, as well as to the urban networks that sustained them. Only by shedding light on these dynamic features of Kyoto urban culture can we deepen our understanding.

The present symposium and exhibition are intended to promote understanding of Kyoto culture through the collaboration of two major craftsmen:

Karakamiya Choeimon (Karacho) who, inspired by 400 years of paper making traditions, is pioneering new directions, and Ichizawa Shinzaburo Hanpu, whose bags informed by over a century of craft skills are sought after as modern fashion accessories.

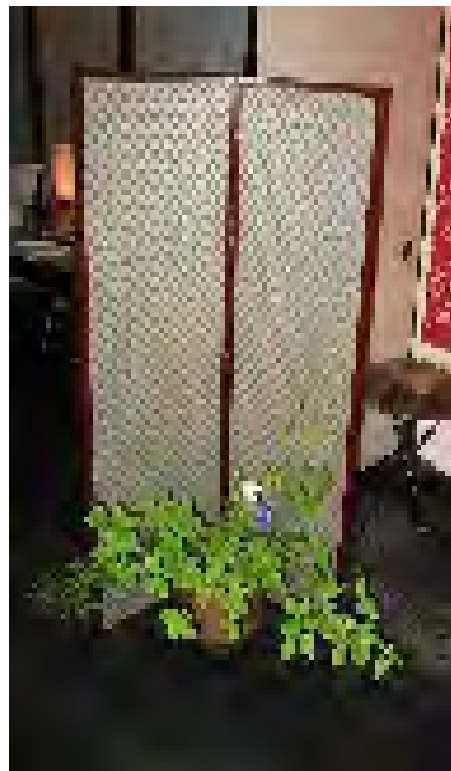
We hope that the skills of these Kyoto craftsmen may prove an inspiration to craft enterprises in Britain too.

Sponsors:

Japan Research Centre, SOAS
Social Common Capital Research Centre, Doshisha
Doshisha university

Collaborators:

Professor Uzawa Hirofumi (SCCRC, chair)
Professor Nishimura Takashi (Doshisha University)
Professor Kawashima Nobuko (Doshisha University)
Professor Drew Gerstle (SOAS)
Professor Timon Screech (SOAS)
Dr John Breen (SOAS)



Friday 9 November 2007
Khalili Lecture, Main Building, SOAS

Enquiries

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Toshiba Lectures in Japanese Arts Okinawa/Ryukyu: Kingdom of the Coral Isles 14 November and 17 November (SOAS) 2007

Hundreds of islands lie scattered as if along a twisted rope (Oki no nawa) in the East China Sea, between Kyushu and Taiwan, a distance of 1000 km. They support a population of 1.3 million people, who live mostly in modern Japan's southernmost prefecture, Okinawa. For over 2,000 years, Ryukyu islanders have traded the products of their rich coral reefs and as well as exotic goods from foreign lands. A maritime trading state arose on Okinawa by 1400, enjoying a special tributary relation with China. Gradually the islands came under Japan's political control, being annexed in 1872. The Toshiba lectures explore the unique culture of Okinawa from early times, with emphasis on extensive archaeological excavations of the past 35 years.

In November there will be a unique opportunity to learn about the art and archaeology of the Ryukyus.

The Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC) is bringing Richard Pearson, Professor Emeritus of the University of British Columbia and the leading western specialist on the art and archaeology of Okinawa, to London and Norwich to deliver the 2007 Toshiba Lectures in Japanese Arts on the theme of Okinawa (Ryukyu): Kingdom of the Coral Isles.

This series of three lectures will explore life in the Ryukyu Kingdom, examine the role of traders in the East China Sea in the rise of kingdoms in Okinawa, and will introduce the rich legacy of castles in the islands. The lectures will be complemented by a one-day symposium at SOAS, University of London, on the theme of Kingdom of the Coral Seas: a symposium on the archaeology and culture of the Ryukyu Islands. This will, for the first time in the UK, present a comprehensive overview of current understanding of the art, culture and archaeology of the Ryukyu Islands.

The lectures and symposium are free and all are welcome to attend. The Toshiba Lectures for Japanese Arts are sponsored by the Toshiba International Foundation and the symposium is supported by the Daiwa Anglo-Japanese Foundation. The Sainsbury Institute is grateful to our sponsors and to the British Museum, the Japan Society and SOAS, in association with which these events are organised.

WEDNESDAY, 14 NOVEMBER

6.15pm
Traders in the East China Sea:
The Rise of Kingdoms in Okinawa
VENUE: Brunei Gallery Lecture Theatre,
SOAS

SATURDAY, 17 NOVEMBER

10am-5pm
Kingdom of the Coral Isles: A
Symposium on the Archaeology and
Culture of the Ryukyu Islands
VENUE: Khalili Lecture Theatre,
SOAS

For further information please contact:
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Website: <http://www.sainsbury-institute.org>

SAINSBURY INSTITUTE FOR THE STUDY OF JAPANESE ARTS AND CULTURES PRESENTS
THE TOSHIBA LECTURES IN JAPANESE ART / 9, 14, 15, 17 NOVEMBER 2007

RICHARD PEARSON PROFESSOR EMERITUS, UNIVERSITY OF BRITISH COLUMBIA
UNACO RESEARCH ADVISER, SAINSBURY INSTITUTE

**OKINAWA/RYŪKYŪ
KINGDOM OF THE CORAL ISLES**

Friday 9 November, 4pm
Life in the Ryūkyū Kingdom
3P Lecture Theatre
The British Museum, London

Wednesday 14 November, 6.15pm
Traders in the East China Sea:
the Rise of Kingdoms in Okinawa
Brunei Gallery Lecture Theatre
SOAS, London

Thursday 15 November, 10am
Okinawa: Islands of Castles
Buckingham Hall
St Andrew's Place, Norwich

Saturday 17 November, 10am-5pm
Kingdom of the Coral Seas:
A Symposium on the Archaeology
and Culture of the Ryūkyū Islands
Khalili Lecture Theatre, SOAS,
Russell Square, London

The Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC) is a registered charity (1183844) and a limited liability company (04110573). It is a member of the British Museum, the Japan Society and SOAS. It is also a member of the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC) and the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC).

Sponsored by the Toshiba International Foundation and the Daiwa Anglo-Japanese Foundation. The Sainsbury Institute is grateful to our sponsors and to the British Museum, the Japan Society and SOAS, in association with which these events are organised.

The 2007 JRC Annual Tsuda Lecture

Took place on Wednesday 21 February, at 6pm in the Khalili Lecture Theatre, SOAS

The speaker, Professor John Nelson (University of San Francisco, USA) delivered a paper titled 'On the Ground in 18th Century Kyoto: Ethnohistory, Material Culture, and the Imagination of Everyday Life'

This lecture provided a visual and cultural ethnohistory of the amazing city of Kyoto in the mid-18th century. It drew upon travel documents, journals, textbooks, songs, and sightseeing guides (rather than privileging the perspectives of scholars and aristocrats), we attempted to reconstruct the social and cultural worlds of middle-class merchants and their wives, low-ranking samurai, highly skilled artisans, petty bureaucrats, and the highly complex and diverse peasant class. The goal of this talk was to enter into lives and worldviews that, while bounded by class and the policies of a draconian police state, led quickly to the transcendent workings of the cosmos.

Professor John Nelson and audience in the Khalili Lecture Theatre.



Professor John Nelson



Professor John Nelson and Dr. John Breen (right) SOAS



Successful Applicant of the 2007 Tsuda Bursary

The 2007 Tsuda Bursary was awarded to Duncan Adam.

Adam received a BA in Chinese Studies from University College, Oxford and after a number of years in Japan he went on to take an MA in East Asian Literature at SOAS. After a period of research at Doshisha University in Kyoto, he began working on his PhD on modern Japanese literature at SOAS, in 2003.



Duncan Adams

Auto-bio

My research looks at sexual desire in the fiction of Mishima Yukio. It attempts to put Mishima's treatment of desire in context, by comparing his fiction to other contemporary discussions of desire in fiction and non-fiction (including journalism and medical writing). It investigates the relationship of Mishima's fiction to the most influential conceptualizations of sexuality in circulation in Japan during his lifetime – principally sexology and psychoanalysis – as well as its relationship to Japanese and Western literary representations of desire. It differs from previous research in the prominence it gives to Mishima's treatment of desire and in its attention to his popular fiction, which generally receives little critical attention.

I find Mishima's 'popular' novels, which in number match the 'serious' works that are usually the focus of critical writing, enjoyable and fascinating. Many of them were originally published in serial form in mass-circulation women's magazines and I have been looking at the way they

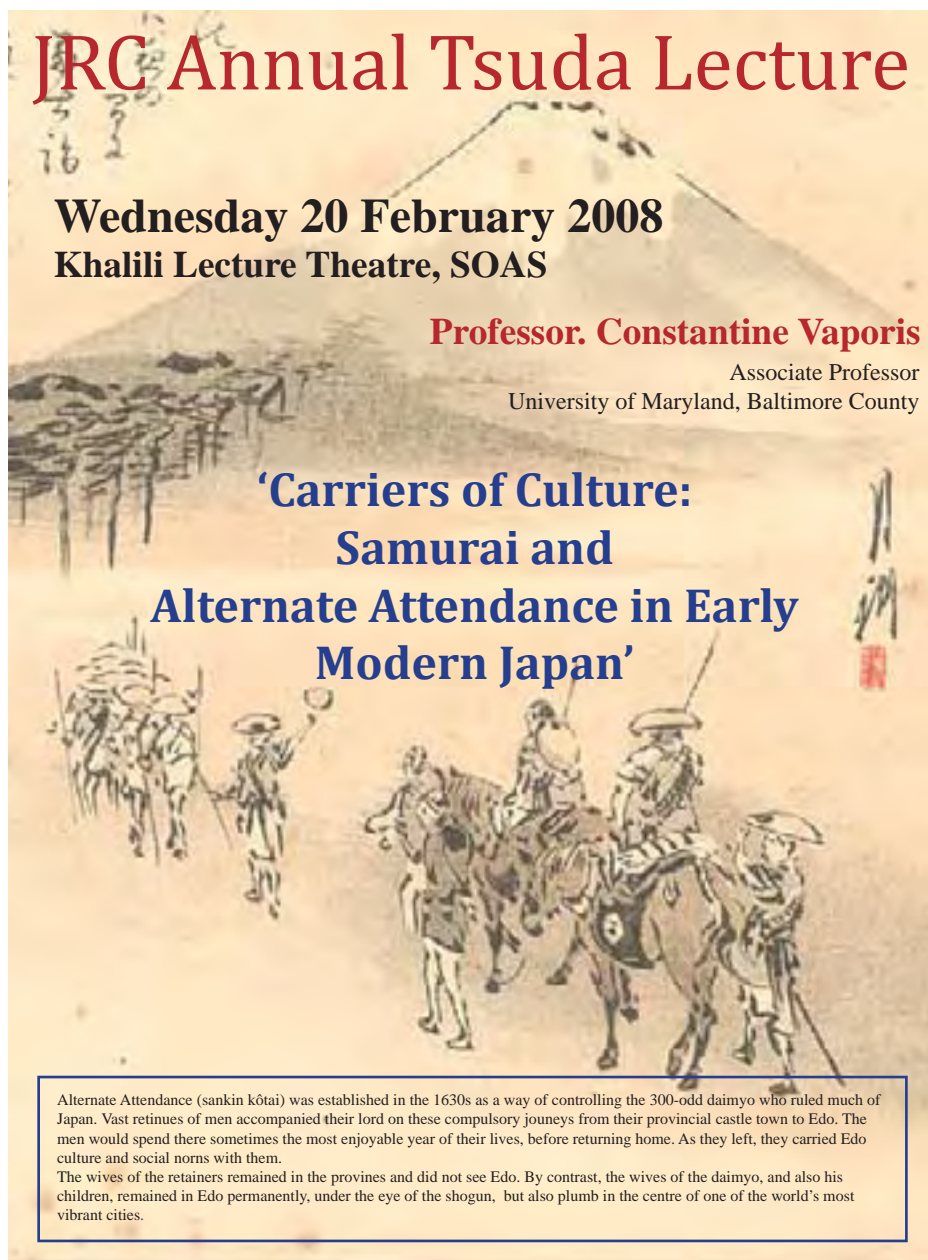
“Confessions of a Mask... shares many of its themes with the more scandalous end of Japanese journalism in the immediate postwar period”.

overlap with the stories told in advice columns, letters and articles published along with them. This gives an image of Mishima as a writer of stories for young women about love, romance, sex and desire in the Japan of the 1950s and early 60s – very different to the image of him from the final years of his life.

This overlaps with popular journalistic writing is something I trace in Mishima's earlier writing as well. I am interested, for example, in the way that '*Confessions of a Mask*', which is often treated as a confession of an individual's innermost desires, shares many of its themes with the more scandalous end of Japanese journalism in the immediate postwar period. Mishima's ability to write so convincingly about the same themes that sold contemporary magazines helps to explain his own commercial success as a writer. I find this aspect of Mishima's writing more interesting than attempts to solve the riddles of his own psychology.

Duncan Adam
August 2007

Advanced Notice for The Annual Tsuda Lecture
20 February 2008



JRC Annual Tsuda Lecture

Wednesday 20 February 2008
Khalili Lecture Theatre, SOAS

Professor. Constantine Vaporis
Associate Professor
University of Maryland, Baltimore County

**‘Carriers of Culture:
Samurai and
Alternate Attendance in Early
Modern Japan’**

Alternate Attendance (sankin kōtai) was established in the 1630s as a way of controlling the 300-odd daimyo who ruled much of Japan. Vast retinues of men accompanied their lord on these compulsory journeys from their provincial castle town to Edo. The men would spend there sometimes the most enjoyable year of their lives, before returning home. As they left, they carried Edo culture and social norms with them. The wives of the retainers remained in the provinces and did not see Edo. By contrast, the wives of the daimyo, and also his children, remained in Edo permanently, under the eye of the shogun, but also plumb in the centre of one of the world’s most vibrant cities.



Professor Constantine N. Vaporis

Constantine N. Vaporis, Associate Professor (Ph.D. Princeton University)

Professor Vaporis teaches Japanese and East Asian History. He has received numerous fellowships for research in Japanese history including a Fulbright Scholar’s Award and an NEH Fellowship for College Teachers. He is the author of *Breaking Barriers: Travel and the State in Early Modern Japan* and *Tour of Duty: Samurai, Military Service in Edo and the Culture of Early Modern Japan* (in press). Dr. Vaporis also holds an affiliate appointment in the Gender and Women’s Studies Program and is the Graduate Program Director for the Historical Studies Program.

Procession of the Daimyo in Komagatake, THE ART OF OGATA GEKKO (1859-1920) www.ogatagekko.com (above)

Sankin kōtai (below)



NEW AND FORTHCOMING TITLES

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Edited by **Michael Weiner**, San Diego State University, USA

Provides clear historical introductions to the six principal ethnic minority groups in Japan, including the Ainu, Chinese, Koreans and Okinawans, and discusses their place in contemporary Japanese society.

August 2008: 234x156: 256pp
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Kiyohiko Toyama, Miyazaki International College, Japan

This book is a reappraisal of the role of the Emperor and his responsibility for Japan's conduct during the Second World War. It concentrates on the immediate postwar period when Japan was still occupied by the US.

November 2008: 234x156: 240pp
Hb: 978-0-415-25420-5: **£75.00**

Japan and the Emerging Asia-Pacific Order

Edited by **Glenn D. Hook**, University of Sheffield, UK

Provides an up-to-date account of Japanese involvement in recent developments within the Asia-Pacific region.

December 2008: 234x156: 224pp
Hb: 978-0-415-23287-6: **£75.00**

New in the Japan Anthropology Workshop series

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An Ethnography of a Japanese Corporation in France

Mitchell Sedgwick, Oxford Brookes University, UK

This book examines the nature of global cross-cultural organisational interaction, providing a detailed study of everyday workplace practices, and change, in the subsidiary of a large Japanese consumer electronics company in France.

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Hb: 978-0-415-44678-5: **£80.00**

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Self, Individuality and Learning in Elementary Education

Peter Cave, University of Manchester, UK

The balance between individual independence and social interdependence is a perennial debate in Japan. This book, based on an extended, detailed study of two primary schools in the Kinki district of Japan, discusses these debates.

November 2007: 234x156: 256pp
Hb: 978-0-415-44679-2: **£75.00**

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Critical and Historical Perspectives

Edited by **Rupert Cox**, University of Manchester, UK

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Hb: 978-0-415-30752-9: **£75.00**

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Members' News

Publications

John Carpenter, Department of Art and Archaeology

'By Brush or Block Printing: Transmitting Cultural Heritage in Premodern Japan', *Orientalions* (Special SOAS issue), vol. 38, no. 7 (Oct. 2007).

'The Origins of the East Asian Rare Book and Manuscript Collections at SOAS', *ibid.*

Book review of Rosina Buckland, Timothy Clark, Shigeru Oikawa, *A Japanese Menagerie: Animal Pictures by Kawanabe Kyosai*, The British Museum Press, London, 2006, *ibid.*

(with Yoshiko Yasumura), Introduction and entries on East Asian objects, for Anna Contadini, ed., *Objects of Instruction: Treasures of the School of Oriental and African Studies*, catalogue of an exhibition at the Brunei Gallery, SOAS, October (2007)

Translations of *kyuka* and *haikai* in Claudia Brown and Laurie Petrie Rogers, ed., *Carl Schraubstadter and Japanese Prints: The Robert Louis Mueller Family Collection*. Herberger College of the Arts, Arizona State University, (2007)

'Chinese Calligraphic Models in Heian Japan: Copying Practices and Stylistic Transmission', in Rupert Cox, ed., *The Culture of Copying in Japan: Critical and Historical Perspectives*, (Japan Anthropology Workshop Series), London: Routledge, Sept. (2007)

Steve Dodd, Department of the Languages and Cultures of Japan and Korea

'Kaerenai tochi' in Dodd, S. and Shibahara, K. (eds.), *Toshi to kokyô no fikushon: chi no tairyû*, pp.297-307. Osaka: Seibundô, (2007)

'Kajii Motojirô: gyakkyô no kokufuku' in Dodd, S. and Shibahara, K. (eds.), *Toshi to kokyô no fikushon: chi no tairyû*, pp.55-71. Osaka: Seibundô, (2007)

'Aimai na toshi: Kajii Motojirô no saku hin ni okeru jiko to tasha' in Dodd, S. and Shibahara, K. (eds.), *Toshi no fikushon: chi no tairyû*, pp.3-11. Osaka: Seibundô, (2006)

Barbara Pizziconi, Department of the Languages and Cultures of Japan and Korea

'The lexical mapping of politeness in British English and Japanese', *Journal of Politeness Research* 3(2): 207-241 (2007)

Timon Screech, Department of Art and Archaeology

'Owning Edo-Period Paintings', in Elizabeth Lillehoj (ed.), *Acquisition: Art and Ownership in Edo-Period Japan* (Warren CT: Floating World Editions, 2007)

'Japanese Erotic Literature', in Malti-Douglas, Fedwa, ed. *Encyclopedia of Sex and Gender*. Detroit: Macmillan Reference USA (2007)

Steve Dodd's Publications (below)



Academic Travel / Research / Talks

Gina Barnes, Professorial Research Associate, JRC

On 1 March 07 delivered a talk on "The Queen Mother cult and Miwa rulers of Early Kofun Japan" in the Centre for the Study of Japanese Religions (CSJR) seminar series at SOAS.

24 March 07

Invited Lecture: "Regional polity development in Early Kofun Japan: why political 'rule' equalled 'ritual' rather than state organization", for Panel "Current perspectives on the archaeology of the early Japanese state" British Association for Japanese Studies (BAJS) Annual Conference, Norwich

10 April 07

Invited Lecture: "My Prehistory: personalization of the Japanese past", Morgan Distinguished Lecture Series, Stanford Archaeology Center, Stanford University

11 April 07

Invited talk: "Social stratification", Wednesday Lunch Club, Department of Archaeology, Stanford University

12 -13 April 07

Invited lectures: "Finding religion in Japan: the Queen Mother of the West and Kofun-period politics", Archaeology Workshop Series, Stanford University & University of California Berkeley

17 May 07

Invited lecture: "Queen Mother of the West and Early Kofun politics" Italian School of East Asian Studies, Kyoto

Steve Dodd, Department of the Languages and Cultures of Japan and Korea

21 -25 March 07

Attended a Tanizaki Jun'ichiro conference in Paris and delivered a paper, entitled, "History in the Making: Fictions of the Past in Tanizaki Jun'ichiro's Shunkinsho".

Lucia Dolce, Department of the Study of Religions

26 February 07

Presented a talk on 'Sexual' iconographies in medieval Japanese Buddhism at

the SOR Research Seminar, SOAS

15 March 07

Gave a lecture on "Sacred triads and the perfect body: icons of ritual power in medieval Japan" at INALCO, Paris

19 March 07

Delivered a lecture on 'Idols, rosaries and incense: nineteenth-century British perceptions of Japanese Buddhism' at the Japan Society, London

19 March 07

Was discussant at the international conference "Seeing and Not Seeing: Visualizing the Invisible in Pre-modern Japanese Culture," SOAS

22- 23 March 07

Gave talk on "The view from Religious Studies" at the workshop "The Representation of Japan in the New Japanese Galleries at the British Museum," Japan Foundation, London

24 April 07

Gave a lecture on 'Unorthodox Icons, Heretical Rituals: Constructing the Perfect Body in Medieval Japan', Princeton University,

27-29 April 07

Presented a paper "Dual-ity and the kami: Reconfiguring Buddhist notions and ritual patterns" at the International symposium on Medieval Shinto, Columbia University, Columbia

1 May 07

Took part in the workshop on 'Miwa Shinto' at the Reischauer Institute, Harvard University

2-4 May 07

Conducted archival research at the Petzold collection, Harvard-Yenching library, Harvard University

Drew Gerstle, Department of the Languages and Cultures of Japan and Korea

August 2007

Was a visiting research fellow at the International Research Center for Japanese Studies in Kyoto. Working with Prof. M. Hayakawa on a project to publish Osaka shunga books with English translations.

8 September 07

Gave resenation on Edo-period language at the Symposium on Japanese Language Education held at SOAS, sponsored by the BATJ and the AJE associations of British and European teachers of Japanese.

Barbara Pizziconi, Department of the Languages and Cultures of Japan and Korea

07 Delivered a lecture: "Toward a global standard in Japanese language education (report on the survey on Learners of Japanese in England), 16th Koide conference on Japanese Language Teaching, Tokyo

Timon Screech, Department of the Languages and Cultures of Japan and Korea

March 07

Oxford University Nippon Club Annual Lecture: 'Studying Japan at Oxford at the Beginning of the "Bubble"', Alsace Centre for Japanese Studies, France: 'A la recherche d'un tableau exporté de Londres au Japon, 1614', at conference, Rethinking the 'Christian Century' Discussant for Panel 'International Trade and Cultural Exchange in East Asia', Association for Asian Studies, Boston, USA

EKO Center, Düsseldorf: 'The Career of Carl Peter Thunberg', at conference Brüchenbauer zwischen Japan and Europa

May 07

'A Painting of the Full Moon, and its History', New York, Columbia University, at conference in *Celebration of the Career of Henry Smith* 'Hiding the Shogun', SOAS, at conference on *Representing the Invisible in Japanese Culture* Tama Art University, Tokyo, 'Edo toshi keikaku no shigaku' (the poetics of Edo town planning')

June 07

Colegio de México, Mexico City, 'The Structure and Meaning of Edo's Pleasure Quarters'

John Carpenter, Department of Art and Archaeology
Special Announcement

John Carpenter, Department of Art and Archaeology

John Carpenter is pleased to announce that he and his partner became British citizens on 6 June 2007 in a ceremony at Camden Town Hall

Earlier this year John Carpenter was appointed as Adjunct Professor at Ritsumeikan University, Kyoto, initially for a five year term. During this time, he will also be an international advisor for the Digital Humanities Center for Japanese Art and Culture, part of the Global COE (Center of Excellence) program for which Ritsumeikan recently received funding from Japan's Ministry of Education, Culture, Sports, Science and Technology (MEXT). During the autumn and summer terms of the 2007-08 academic year, he will also be Visiting Professor at the Institute for East Asian Art Studies, University of Heidelberg and working on a catalogue of the Marino Lusy Collection of Surimono at the Rietberg Museum, Zurich. Other good news he would like to share is that he was recently promoted to Reader in the History of Japanese Art.

John Carpenter with the Mayor of Camden after his British citizenship ceremony (*below*)



He, however, “intends to hold onto his American citizenship and accent”

Academic Travel / Research / Talks

14 March 07

‘Hiroshige and the Art of Poetry: Japanese Verse on Woodblock Prints’, Brown University/ Rhode Island School of Design, Providence, Rhode Island

21 March 07

‘Actor Prints by Toyokuni I, II, and III’, Japanese Art Society of America /Institute of Fine Arts, New York

23 March 07

‘Rewriting the History of Heian Calligraphy: Emperor Fushimi as Collector and Copyist’, Association of Asian Studies Annual Meeting, Boston

27 March 07

‘Zeshin and the Art of Poetry: Haiku on Lacquerware and Surimono’, San Antonio Museum of Art, San Antonio

16 August 07

‘Japanese Poetry Prints: Surimono from the Marino Lusy Collection, Zurich’, Third Thursday Lecture Series, Sainsbury Institute, Norwich

21 August 07

‘Inventing New Iconographies: Traditional East Asian Literary and Historical Themes in Surimono’, Publication workshop on the Marino Lusy Collection, Museum Rietberg, Zurich

Letters from Japan

Professor Ikezawa Ichiro, Meiji University

Visiting Scholar from 26 March 2006 - 1 April 2007

I had the pleasure of being attached to the JRC as an Academic Visitor from March 29th, 2006 to April 1st, 2007.

As soon as I had arrived in London, and found accommodation, I paid a visit to the JRC office. The staff kindly showed me and my wife, who had come with me, around the facilities and library, and provided us with our IDs and reader's cards. A few days later, Professor Screech, then (and now again) chair of the JRC, introduced us to other academic members. We went to the British Library, and were immediately issued with tickets there, thanks to our letter of invitation from SOAS, and our passports. A little later, we visited the British Museum, and met Dr Idemitsu Sachiko, then a fellow of the Sainsburys Institute, and she introduced us to the head of BM's Japanese section, Timothy Clark. Mr. Clark and Dr Idemitsu promised to help with my research into the Japanese and Chinese literati painting. During my stay at the JRC, I was able to proceed with my research, using these three institutions – SOAS, the BL and the BM. SOAS Library has an impressive collection of books on Japanese literature and art. The scale of the holdings is almost equal to that of the best universities of Tokyo. I made full use of them it, in order to pursue my topic of vaudeville in the Meiji period, and the thought of Mori Ogai. Students of Japanese culture often work on Natsume Soseki, but few have interested in Ogai, or rate him equal to Soseki. The Library was accordingly lacking in some crucial research books. I requested Prof. Screech to order there, and he kindly passed work to Ms Fujiko Kobayashi, who handles the Japanese and Korean books. Before long they had arrived and been catalogued, and I was able to use them for my research.

The fruit of this research at SOAS was a long paper in the academic journal Bungaku (Literature), published in two parts, in the March-April and July-August issues, 2007. While in SOAS, Dr John Breen gave me the chance to speak on vaudeville culture in the Meiji Period, at a symposium organized with Ochanomizu University, in January in 2007, Prof Screech served a chair of the panel I was on. I was very impressed by the presentations. Ochanomizu University has since published the Proceedings of the symposium containing my paper.

In London, I was often in the British Library, reading the works of Noguchi Yonejiro, in English. Prof Screech, himself a writer of beautiful English, strongly criticized Noguchi's broken phrases. But as a Japanese who has never mastered the language fully, I liked his lyric English very much. I am interested in how he expressed his admiration for Edo paintings, and in his association with cultural figures such as Arthur Waley, Virginia Wolf and Ezra Pound. In London, I wrote a short essay on the painter Sakai Hoitsu, in which I referred to Noguchi's essays. This is have since published in Meiji University's in-house journal, Meiji Daigaku Kyōyō Ronshū (September, 2007)

At the British Museum, with the assistance of Mr Clark and Dr Idemitsu, I investigated various aspects of literati painting. Mainly I tried to read the intricate inscriptions written on them. The relationship between poetic inscriptions and the paintings themselves is a most exciting one. Dr John Carpenter, as a head of the London Office of the Sainsbury Institute, invited me to speak on this topic in March, 2007. My title was 'Poetic Inscriptions on the Landscape Paintings of Taiga, Buson and Chikuden'. I will talk more on this subject (though restricting myself to Buson), at the National Convention of the Haibun Gakkai (the association of the study of haikai poetry and prose) this October. In the process of this research, Prof Screech gave me valuable advice about Buson.

As well as the above, I attended the weekly JRC seminars and special events, which occurred twice or three times almost every week. How much academic activity there was! Through attendance of this kind of session, I tried to improve my English listening, though I fear largely in vain.

After the seminars, there was always held a reception for the speaker, and I was often fascinated with this party more than with the lecture itself, which I had not always understood perfectly (what a shameful drinker!) After leaving London, I had the pleasure of meeting Prof Screech in Tokyo, and we had a long walk through Tokyo's old shitamachi, where I had been brought up. During conversation over red wine at a famous Japanese steak house, I reminisced about my happy days in London, and those of my wife – as I am doing again now. Many thanks to all!



Ikezawa Ichiro
Professor of Japanese Literature,
Meiji University, Tokyo

Ikezawa Ichiro

New Member of the Japan Research Centre, SOAS Dr Griseldis Kirsch

I joined the Department of the Languages and Cultures of Japan and Korea this September to occupy the new position of lecturer in Contemporary Japanese Culture. I previously took Contemporary Japanese Studies, English Studies and Cultural Anthropology from 1995 to 2001, at the University of Trier, Germany, interspersing a year of study in Japan.

After completion of my MA, with a thesis on representations of foreign characters and scenes in Japanese TV commercials, I became a research fellow in a project entitled 'Japan's Return to Asia in Japanese Literature, Media and Popular Culture', based in the Department of Japanese Studies at Trier and funded by the Deutsche Forschungsgemeinschaft. I worked there until November 2004, but in 2005, took up one-year research grant at the German Institute for Japanese Studies, Tokyo, to further my PhD project on representations of contemporary China in Japanese TV drama and cinema. My thesis is soon to be submitted to the Department of Japanese Studies at the University of Trier.

After returning to Germany in 2006, I took up a temporary position at the Department of Japanese Studies in the University of Würzburg, then returned

to Trier again to teach. In both institutions, I offered courses on contemporary Japanese culture and society.



Recently, one of my papers has been published in the volume *Facetten der japanischen Populär- und Medienkultur 2* (Facets of Japanese Popular and Media Culture 2), edited by Martina Schönbein and Stephan Köhn (Wiesbaden: Harrassowitz, 2007). My paper (which is in English) deals with 'Spiritual Healing in China – Encounters with the People's Republic of China in Japanese Cinema and TV Drama.'

I am delighted to be a part of the JRC at SOAS.

Griseldis Kirsch

Current MA/MPhil/PhD Students

Current MPhil/PhD Students

Duncan Adam

Desire in the Fiction of Yukio Mishima
Supervisor: Dr Stephen Dodd

Jane Alaszewski

Supervisor: Dr David Huges

Ryoko Aoki

Supervisor: Prof Andrew Gerstle

Shino Arisawa

School Identity and Musical Change in the transmission of Japanese jiuta-sokyoku
Supervisor: Dr David Huges

Midori Atkins

Time and Space Reconsidered: Local and Cultural Cosmopolitanism in the Narratives of Murakami Haruki
Supervisor: Dr Stephen Dodd

Kristian Bering

Supervisor: Prof Andrew Gerstle

Kiku Day

Remembrance of Things Past: The Archaic Shakuhachi in Contemporary Contexts
Supervisor: Dr David Huges

Makiko Hayashi

Supervisor: Dr John Breen

Irene Hayter

Worlds Fall Apart: The Politics of Narrative Form in 1930's Japanese Fiction
Supervisor: Dr Stephen Dodd

Deidre Healy

Contemporary Compositions for the Shakuhachi
Supervisor: Dr David Huges

Satomi Horiuchi

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

Eric Kwong

Kominka Movements in Taiwan and Korea 1937-1945
Supervisor: Dr Angus Lockyer

Kigensan Licha

The Esoterization of Soto Zen in Medieval Japan
Supervisor: Dr Lucia Dolce

Tullio Lobetti

Faith in the Flesh: Body and Ascetic Practices in contemporary Japanese Religious context
Supervisor: Dr Lucia Dolce

Benedetta Lomi

Bato Kannon/Matou Guanyin: cult, images and rituals of the Horse-Headed One
Supervisor: Dr Lucia Dolce

Shinya Mano

Eisai and the development of Zen-Esoteric Buddhism
Supervisor: Dr Lucia Dolce

Francesca di Marco

Discourse on Suicide Patterns in Postwar Japan
Supervisor: Dr Angus Lockyer

Christian Mau

Supervisor: Dr David Hughes

Doreen Mueller

Kirokuga: record paintings in the Edo Period
Supervisor: Prof Timon Screech

Carla Tronu Montane

Supervisor: Dr John Breen

Yaara Morris

The Cult of Tenkawa Benzaiten – her rituals, texts, and mandalas
Supervisor: Dr Lucia Dolce

Tamiko Nakagawa

19th Century Shunga and Images of Violence
Supervisor: Prof Timon Screech

Takako Negishi

An examination of the drama performed by Japanese actress Hanako's company in the West in the early 20th century
Supervisor: Prof Andrew Gerstle

Yukiko Nishimura

Worship of Avalokitesvara in Japan
Fumi Ouchi
The vocal arts in medieval Japan and Tendai hongaku thought
Supervisor: Dr Lucia Dolce

Masaaki Okada

Decision making process in Japanese new religions abroad: the case of Tenrikyo UK
Supervisor: Prof Brian Bocking

Galia Petkova

Supervisor: Prof Andrew Gerstle

Chris Roberts

British Extra-Territoriality in Japan, 1859-1899
Supervisor: Dr Angus Lockyer

Nobushiro Takahashi

Rinpa and 'Japanese Identity'
Supervisor: Prof Tim Screech

Nobuaki Takase

Mutsu Munemitsu: British influence on Japanese Modernisation in the 19th Century
Supervisor: Dr Angus Lockyer

Terumi Toyama

Pictorial discription of sacred spaces of reconstructed religious architecture in the early Edo period
Supervisor: Prof Timon Screech

Shino Toyoshima

The formation of a Colonial Community: Kunsan, Korea, 1899 to the present
Supervisor: Dr Angus Lockyer

Stafania Travagnin

Supervisor: Prof Brian Bocking

Takerhiro Yokoo

Supervisor: Dr David Hughes

MA Students (Full and Part time)

Katie Anderson

Lau Blaxekjaer

Katherine Louise Brooks

Vincent Brouwer

Jonathan Edward Bull

Naomi Crowther

Jane Lucia Ene Effio

Rosalind Louise Holder

Keir Howie

Steven Edward Iving

Daniel Hugo Leussink

Kigensan Licha

Antoinette Malone

Nicola Klemmentyna Munro Majella

Whitney Blair Martin

Mort Mascarenhas

Nina Matsushima

Taka Oshikiri

Jay Reyes

Virgilio Sardido Reyes

Tobias Emanuel Schmidt

Travis Seifman

Chiga Shiotani

Claudia Mary Laurence Smith

Oliver Staines

Richard Sunley

Michiko Suzuki

Hanna Tamura

Elizabeth Agnello Weeks

Meiji Jingu Signing Ceremony 18 July 2007

On 18 July, Professor Paul Webley, Director of SOAS and Rev Toyama Katsushi, the Chief priest of the Meiji Jingu in Tokyo, signed an Agreement pledging future academic cooperation. The signing marked the second phase in a developing relationship between SOAS and the Meiji Jingu which began in 2006 when the Meiji jingu generously sponsored the Japan Research Centre carrel in the library.

Under the new Agreement, Meiji Jingu pledge to donate £12,500 per annum to SOAS for a period of three years in the first instance.

The donation comprises two tranches: one will be used to help finance PhD students at SOAS working on any Japan-related subject.

The other is a small grant fund which may be used for workshops, library-support and other research related activity. The bulk of the donation will be set aside for the former purpose, and it is anticipated that each year two outstanding PhD students will receive £5,000 each. SOAS in return has pledged to offer a 20% fee waiver to the successful students.

The Japan Research Centre will be inviting applications for the Studentships and publishing further details in the New Year.

The formal signing of the SOAS-Meiji Jingu Agreement took place in the afternoon of Wednesday 18th July on the Japanese garden on top of the Brunei Gallery. The Meiji Jingu party comprised Rev and Mrs. Toyama Katsushi, Mr. and Mrs Ikemoto, the Rev. Sato and Dr. Imaizumi. Professor Paul Webley represented SOAS along with Dr. John Breen and Prof Drew Gerstle of the Japan research centre, and Prof Lisa Croll. The celebratory mood was enhanced by the Okinawan music performed by Dr. David Hughes and friends.

As the chair of the Japan Research Centre at the time of the negotiations and subsequent signing, I would like to take this opportunity to record my thanks on behalf of the Japan Research Centre to Rev. Toyama and the Meiji Jingu for their great generosity.

John Breen



(above) from left to right - Rev Toyama Katsushi, Dr John Breen (standing) and Professor Paul Webley



PhD Awarded Student Yoshika Imaizumi Contested Space: A Genealogy of Meiji Shrine, 1912-195

I would like to begin by expressing gratitude for the help I have received in completing this thesis. I am extremely grateful to my professors, lecturers and advisors, Prof Brian Bocking, Dr. Stephen Dodd, Dr. Angus Lockyer and Dr. John Breen. Their advice and expertise were hugely valuable to me in my studies at SOAS, and will continue to be so in my future endeavours.

I would like to extend a special thanks to my personal supervisor, Dr. John Breen.

My thesis examined the processes whereby the Meiji Shrine, established in Tokyo in 1920 and dedicated to the spirits of Emperor Meiji and Empress Shoken, was formed and transformed in correspondence with the changing structure and nature of the nation state. It set out to illuminate the production of the shrine as a contested space in order to delineate a genealogy of Meiji shrine time-space. In the process it problematised the prevailing but overly-static understanding of "shrine", and the shrine's relationship with Shinto and religion.

The thesis consisted of five chapters. The first focused on the creation of the Inner and Outer precincts, tracing the process of their construction from Emperor Meiji's death in 1912 to the shrine's inauguration in November 1920. Chapter Two examined the shrine's Memorial Art Gallery, completed in 1936, to disclose the dynamic interaction between commemorative performance and monemonic space. Chapter Three explored the way in which the shrine's approaches were developed in tandem with the growth of Tokyo and located the shrine in the shifting boundary of the city and its suburbs; the evolution of city planning and the aftermath of the 1923 Great Earthquake were the focal points of this exploration. Chapter Four traced the history of the Meiji Shrine Sports Meets, held from 1924 to 1943 at the Outer precinct stadium, and focuses in particular on the 1940 Sports Meet. My discussion highlighted the association (and dissociation) of local bodies and the community at this national sporting occasion. In the fifth and final chapter, I considered the shrine in its post-war manifestation. After an examination of Allied Forces wartime policy on post-war Shinto and of the repositioning of the shrine's status during the Occupation, I discussed the process of the shrine's re-creation and the events that marked the completion of reconstruction in 1958.

My studies at SOAS would not have been possible without the assistance of Meiji Shrine. I would like to record here my deepest gratitude to the staff at the shrine, in particular Chief Priest (present Honorary Chief Priest) Toyama Katsushi, Deputy Chief Priest (present Chief Priest) Nakajima Seitaro and the staff of Meiji Shrine Research Centre. They provided endless support, advice, and guidance throughout my studies, and I am forever grateful.

Yoshika Imaizumi



Yoshika Imaizumi outside SOAS (below)



SOAS Activities

SISJAC Fellow news

The Robert and Lisa Sainsbury Fellowships, established in 2000 through generous funding from Lord Sainsbury of Turville, are designed to strengthen academic ties with Japan studies programmes in North America. The Institute offers two fellowships on an annual basis to scholars who have either received a PhD from a North American university, or who are currently employed by a North American academic institution or museum. The fellowships are intended to provide recipients with an opportunity to work in a scholarly environment conducive to completing a publication project.

To date, a total of sixteen Sainsbury Fellows have been based in the Department of Art & Archaeology at SOAS, with offices on the fourth floor of the Brunei Gallery.

The Institute also sponsors Research Fellows who are based in the UK working on international projects related to Japanese visual culture. This year's Sainsbury Fellows, Dr Karen Fraser and Dr Naoko Gunji, have just arrived and will be based in the Handa Study Room in the Brunei Gallery until late summer next year. Professor Evgeny Steiner, Senior Research Fellow, will be based here from October to December doing bibliographic research related to the surimono collection in the Pushkin Museum of Art, Moscow.



Naoko Gunji

Naoko Gunji specializes in pre-modern Japanese art history, with particular interest in the ritual functions of art and architecture. Her doctoral dissertation examines the art, architecture, and rituals related to mortuary ceremonies for Emperor Antoku and the Taira at the Buddhist temple Amidaji in Shimonoseki City in Yamaguchi Prefecture. During her Sainsbury Fellowship, she is working on a book project based upon her dissertation and two articles, "Evoking and Appeasing Spirits: Portraits of Emperor Antoku and the Taira and the Illustrated Story of Emperor Antoku in Ritual Context" and "The Separation of Shinto and Buddhist Divinities at Akama Shrine: Changing Rituals on the Anniversary of Emperor Antoku's Death."

* Naoko will be giving a presentation at SOAS in Term 2 titled "Redesignating the tomb and redefining the death rite: The Separation of Kami and Buddhist Deities at the Mortuary Site for Emperor Antoku."

Karen Fraser specializes in modern Japanese visual culture. Her current research focuses on early Japanese photography, examining practical matters related to domestic photography production and consumption as well as the relationship of photographs to contemporary discourses shaping class, gender, regional, and national identity. While at the Sainsbury Institute she will be working on a book manuscript on one of Japan's first photography studios titled *The Tomishige Studio Archive: A Regional Study of Commercial Photography in Meiji Japan*. Other research interests include Japanese prints, museum and exhibition history in both the West and in Japan, and the history of photography.

* Karen will be delivering a presentation at SOAS in Term 1, titled "The Photographer at Work: Studio Practices in Early Japanese Photography".



Karen Fraser

New Associate joining SISJAC this Autumn
October - December



Professor Evgeny Steiner

Professor Evgeny Steiner

Senior Research Associate (Autumn 2007),
Sainsbury Institute for the Study of Japanese Arts and Cultures /
Department of Art and Archaeology, SOAS

A native Muscovite and graduate of Moscow State University (Department of Art History), Evgeny Steiner began his professional career in the Pushkin Museum for Fine Arts while still a graduate student. He earned his Ph.D. at the Institute of Oriental Studies of the USSR Academy of Sciences (writing a dissertation on the collective/group performative character of mediaeval Japanese shigajiku and renga). He has also earned a Higher Doctorate from the Institute for Cultural Research (Moscow, 2002). Evgeny has taught and conducted research in the field of Japanese and Russian art history and cultural studies at various universities: Hebrew University of Jerusalem, 1991-1994; Sophia University, Tokyo, 1994-1995; Meiji Gakuin University, Yokohama, 1996-1997; New York University, 1999-present; State University of New York, 2002-2005; the Higher School of Economics, Moscow, Autumn 2006. Before moving to London as a Senior Research Associate at Sainsbury Institute / SOAS, Evgeny spent a year in Manchester as a Leverhulme visiting professor.

In London, Evgeny plans to work on his ongoing project of preparing a catalogue of Japanese prints of the Pushkin Museum for publication. After this, Evgeny plans to move in January 2008 to Moscow to finish the catalogue project and to accept the offer from the Pushkin Museum to oversee its collections of Japanese art as a principal research fellow. In the field of ukiyo-e Prof. Steiner's research interests highlight surimono for the collective/ritualistic nature of this art form and for its rich potential for the study of the complementary relationship of poetic and visual texts in Japanese artistic culture.

Selected Publications

'Victory Over the Sun' / Translation from Russian with commentaries and introductory articles. In *Victory Over the Sun*, 3 vols., ed. Patricia Railing. London: Artists.Bookworks, (2007)

Zen-Life: Ikkyu and Beyond (St. Petersburg: Orientalia Petersburgiana, 2006). [In Russian. An English version of this book is currently under preparation]

Letters from the Space (Moscow: the New Literary Review Press, 2006). [In Russian]
Without Mt. Fuji: Japanese Images and Imaginations (Moscow: Natalis, 2005). [In Russian]

Stories for Little Comrades: Revolutionary Artists and the Making of the Early Soviet Childrens Books (Seattle and London: University of Washington Press, 1999).

English-Japanese Phrasebook and Dictionary (New York: Hippocrene Books, 2000)

Former Sainsbury Fellow **Alicia Volk** Wins First Phillips Book Prize

The Center for the Study of Modern Art at The Phillips Collection in Washington, D.C. has awarded The Phillips Book Prize, an annual award to an emerging scholar for publication of a book representing new research in modern or contemporary art, to Alicia Volk. Alicia was based at SOAS for two years as Robert and Lisa Sainsbury Fellow 2005-06 and Sainsbury Institute Research Associate 2006-07. Last year, she was concurrently a J Paul Getty Postdoctoral Fellow in the History of Art and Humanities 2006-07.

Alicia's manuscript, *In Pursuit of Universalism: Yorozu Tetsugoro and Japanese Modern Art*, which she worked on as a Robert and Lisa Sainsbury Fellow, will be published by the University of California Press. Alicia is currently Assistant Professor of Japanese Art History, University of Maryland, College Park.

Advanced Notice

Centre of the Study of Japanese Religions Seminar Schedule: Term 1 2007- 08



**Centre for the Study of Japanese Religions
Seminars and Fora 2007-08**

Thursdays, 5:00-6:30 pm, Room G3
Main Building, SOAS

- | | |
|--------------------|--|
| 11 October | Evoking and Appeasing Spirits: Portraits of Emperor Antoku and the Taira and the Illustrated Story of Emperor Antoku in Ritual Context
Naoko Gunji (Sansbury Fellow) |
| 18 October | Sukyo Mahikari: God's Light and Universal Principles
Sidney Chang (Scientist and SM consultant) |
| 25 October | The Yamato katuragi hôzanki: Ryôbu Shintô and the Semiotic Construction of Medieval Mythological Discourse *
Tatsuma Padoan (University of Venice Ca' Foscari) |
| 1 November | Rituals in Dôgen's Zen
Christian Steineck (Goethe-Universitat Frankfurt-am-Main) |
| 22 November | Representations of the Body, Sex and Eroticism in medieval Buddhist literature
Raj Pandey (La Trobe University) |
| 29 November | Jisha-engi, reizan-engi, shugendô-engi: Aspects of Japanese Foundation Narratives *
Carina Roth (Université de Genève/ EPHE Paris) |
| 6 December | Belief in print: the senshafuda tradition
Rebecca Salter (Chelsea College of Art, London) |
| 13 December | * Eisai (Yôsai) and Tendai Esoteric Buddhism: The doctrinal system of a ritual practitioner
Shinya Mano (SOAS) |

Lectures marked by * are part of the Japanese Religions Forum

For more information on the Seminars please contact the convenor:
Dr Lucia Dolce (020) 7898-4217 (ld16@soas.ac.uk)

Advanced Notice

A series of lectures and seminars delivered at SOAS by Professor Iyanaga Nobumi

THE BUKKYO DENDO KYOKAI VISITING PROFESSORSHIP 2007-2008

Under the Shadow of the Great Śiva Tantric Buddhism and its Influence on Japanese Medieval Culture

A series of lectures and seminars delivered by
Professor Iyanaga Nobumi (Tokyo)

.....
10 January-11 April 2008

Thursday 10 January, 6:00-7.00 pm, Brunei Gallery Theatre

Inaugural Lecture followed by a reception

LECTURE SERIES: Thursdays, 5-6:30 pm, Room G3

- | | |
|--------------------|---|
| 17 January | Buddhist Mythology I: Matara-jin, Daikoku, and other medieval deities with three heads |
| 24 January | Buddhist Mythology II: the Horse-headed Avalokiteśvara and Horse-headed deities in East Asia |
| 31 January | Dākinī, the wish-fulfilling jewel, and Japanese medieval ritual of enthronement unctio |
| 7 February | Dākinī and the heretical “Tachikawa-ryū” |
| 14 February | What was, and what was not the “Tachikawa-ryū” |
| 21 February | Māra of the Sixth Heaven and the medieval myth of creation |
| 28 February | Annen, medieval Shinto, and Hirata Atsutane: on the beginnings of the comparative study of mythology |
| 6 March | The Pantheon of Yushima-tenjin/Shinjō-in complex |
| 13 March | Myth, rite and royalty in medieval Japan |

Seminars: Tuesdays, 5.00-6:30pm, Room 389

Dates: 15, 22, 29 January; 5, 12, 19, 26 February; 4 and 11 March

The seminars will examine selected passages from the Buddhist sources discussed during the lectures, including Sino-Japanese canonical texts such as the Darijing, medieval ritual anthologies such as the Kakuzenshō, and other relevant works of Buddhist literature.

FOR FURTHER INFORMATION PLEASE CONTACT THE CONVENOR:

Lucia Dolce, Centre for the Study of Japanese Religions

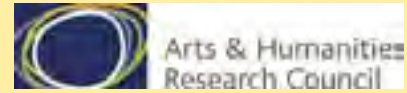
tel: 020 7898 4217

email: ld16@soas.ac.uk

THE LECTURES ARE OPENED TO THE PUBLIC.

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Objects of Instruction: Treasures of the School of Oriental and African Studies
11 October - 15 December 2007, Brunei Gallery, SOAS



The Launch Exhibition of:
Objects of Instruction:
Treasures of the School of Oriental and African Studies
11 October - 15 December 2007

Curator: Anna Contadini, in collaboration with the Brunei Gallery,
the Department of Art and Archaeology, and the SOAS Library.

Objects of Instruction: Treasures of the School of Oriental and African Studies is an important project aimed at publicising the School's remarkably rich but little known artistic and archival collections. Generously funded by the Foyle Foundation, the exhibition is set to culminate in a permanent display in the new Foyle Special Collections Gallery. For the first time this will make the artistic assets of SOAS accessible to a wider audience, including students, scholars, and members of the general public. The launch exhibition, which is due to open in October 2007, will bring together a broad range of interesting and beautiful objects from across Asia and Africa that are at present known only to a few specialists.

Among this wealth of material are illustrated Islamic manuscripts, including a luxurious Mughal copy of the *Anvar-i Suhayli*, a book of animal fables; Chinese and Japanese paintings and prints; varied ceramic objects from the Middle East and East Asia; decorative Buddhist manuscripts and sculptures from South-East Asia; contemporary African paintings and textiles; and important archaeological collections from East Asia, South Asia and the Middle East. Many of these objects are true treasures whose display is long overdue. The content will be periodically rotated, which will ensure the vitality and continued appeal of the permanent display.

Objects of Instruction will not only significantly enhance the image of the School as a unique institution with a strong involvement in the arts, but will also be of great interest and benefit to a broad range of groups. Foremost among these are students, for whom the exhibition and display will provide stimulating teaching aids as well as exciting opportunities for research. The wider community - in particular those whose cultures the artefacts represent - will benefit from the project. Objects of Instruction will thus be of considerable, far-reaching, and enduring importance, and will finally make known the richness and variety of the School's artistic and archival holdings.

Opening hours: Tuesday-Saturday 10:30 - 17:00 (Closed Sundays & Mondays)
ADMISSION: FREE

For further information on exhibition details, please contact:

The Brunei Gallery (SOAS):
Tel: 020 7898 4046 - Recorded Information
Tel: 020 7898 4915 - Reception
Fax: 020 7898 4259
e-mail: gallery@soas.ac.uk

Japanese Rare books, Manuscripts and Prints from the SOAS Special Collections

On 14 February 2007 over a dozen members of the Japan Research Centre joined a *chōsa* (viewing session) in the Special Collections study room of the Library to examine Japanese rare books and manuscripts from SOAS collections. The previous day, Yoshiko Yasumura (SOAS Library), Ellis Tinios (Leeds University) and John Carpenter did a preliminary survey of the entire collection of Edo-period illustrated books in the SOAS library. A number of works viewed in the course of those two days were selected for the inaugural exhibition of the Foyle Special Collections Gallery at the Brunei Gallery, opening in mid-October. Dr Anna Contadini of the Department of Art and Archaeology has organized the exhibition *Objects of Instruction: Treasures of the School of Oriental and African Studies*, which highlights rare books, manuscripts, and art objects from SOAS collections.

The SOAS Library has an excellent selection of works representing the entire history of book printing of the Edo period (1615–1868). It has numerous examples of *gōkan* (serialized illustrated fiction), *ukiyo-zōshi* (booklets of the demimonde), and *jōruribon* (puppet plays). There is also a good number of illustrated books by *ukiyo-e* artists, including fine impressions of *e-dehon* (drawing manuals) by Kitao Masayoshi and Katsushika Hokusai. Of particular interest is a rare set of several volumes of *Ukiyo-buro* (Bathhouse of the Floating World) by Shikitei Sanba, which appears to have belonged to an Edo lending library.



Page with kana, from *Arte bre da lingoa Iapoa da Arte grande da me lingoa*, by João Rodrigues, Macao, 1620. SOAS, Marsden Collection (EB62.11 / 11961).

The East Asian collections were given a special boost in the early 1950s through special funding received from the government to buy materials in Japan. Among SOAS staff members who took a special interest in acquiring valuable primary source materials was Professor Gordon Daniels, one of the pioneers of Japanese studies in the UK during the immediate post-war period. Although many of the rare early Japanese literary manuscripts that Professor Daniels recommended for purchase were, we may assume, acquired with the idea of training students to work with pre-modern manuscripts, no one would dispute their immediate aesthetic appeal. They include an elegantly calligraphed fourteenth-century copy of the *Kokinshū*, the first imperially commissioned Japanese poetry anthology of 905, and hand-copied seventeenth-century *Nara-ehon* style editions of the *Heiji monogatari* and *Hōgen monogatari*.

Perhaps the most noteworthy of the acquisitions recommended by Professor Daniels is the *Procession of Korean Ambassadors*, a handscroll painting, over twelve metres long, probably commemorating the delegation of 1655. SOAS also gratefully acknowledges a generous grant from the Sumitomo Foundation for the complete rebacking and conservation of this handscroll in the course of the next few years.

Another important category of early printed books from East Asia included in the SOAS collections are those published by the Jesuit missionary press. For instance, the SOAS Library owns an exceedingly rare copy of the *De missione legatorum Iaponensium ad Romanam curiam [...]*, which includes the most complete account of the first Japanese mission to Rome (1582–90). It was published in Macao in 1590, making it the first book to be printed by Europeans in China. SOAS also possesses one of only two known surviving copies of the original edition of the *Arte bre[ve] da lingoa Iapoa da Arte grande da me lingoa...*, a pioneering study of the Japanese language compiled by Father João Rodrigues and published in Macao in 1620, and two rare examples of books published by the Jesuit Mission press

in Japan (*Kirishitan-ban*), which only operated from 1590 to 1612, before Christianity was outlawed in Japan.



Portraits of the Tsar and Tsarina of Russia, from *Kankai ibunki* (*Strange Tales of a Circumnavigation*), Japan, early 19th century. Manuscript with hand-painted illustrations, 10 volumes, each H 26.1 x W 18.2 cm. Gift of Sir Harold Parlett (MS 55942).

SOAS has approximately 500 Japanese woodblock prints, most dating to the late eighteenth or nineteenth century. Most were donated by Lord Harlech, who served as Chairman of the Governing Body of SOAS in the 1950s, and Mr Frederick Anderson, one of the School's governors from 1917 to 1939. Among the popular prints, the most outstanding are found in an album of Kabuki prints of the eighteenth century, including over sixty by Katsukawa Shunshō (1726–92), the foremost actor portraitist of his day. The most recent addition to the collection is an illustrated book by Shunshō donated by SOAS alumnus Sebastian Izzard, one of the first students to receive a PhD in the history of Japanese art at SOAS (in 1980). Dr Izzard has presented this rare first edition on the occasion of the opening of the Foyle Special Collections Gallery in memory of his former supervisors: Professor Charles J Dunn (1915–1995), a specialist in the history of Kabuki, and Professor William Watson (1917–2007), who taught East Asian art at SOAS from 1966 to 1983, and who for several years headed the Percival David Foundation.

John T. Carpenter

Learning Japanese through Executive Training Programme

Each cycle of the ETP runs for one year and is designed to provide EU companies with the skills to excel in the Japanese and Korean markets.

This October, 47 executives from all over Europe will complete the first cycle of the revamped Executive Training Programme, a unique professional development programme funded by the European Commission. Graduation ceremonies will be held in Tokyo and Seoul to recognise successful completion of the programme before the participants return to jobs with their sponsor companies.

Each cycle of the ETP runs for one year and is designed to provide EU companies with the skills to excel in the Japanese and Korean markets. The SOAS Language Centre delivers the intensive Japanese and Korean language training during the part-time European module of the ETP, working closely with SOAS Interface who provide the administrative support for the programme. The European module also involves management training at Sciences Po in Paris, the lead partner in the consortium, and at the Bocconi School of Management in Milan. Participants then head off to Japan or Korea for a full-time immersion module at Waseda University (Tokyo) or Yonsei University (Seoul) for further language training, business and management courses and a 3-month internship with a Japanese or Korean company.

The language training element of the ETP was particularly rewarding for Jordan Searle, Wholesale Account Manager with the Danish shoe manufacturer Ecco and part of the 2006/7 cohort. He says of the programme, "The most enjoyable aspect of the ETP is learning Japanese, which is invaluable from both business and personal perspectives. The programme also provides a great opportunity to network with both Europeans wishing to do business in Japan and with Japanese business representatives wishing to do business with Europe."

The benefits of attending the ETP are wide-ranging. "I would recommend attending the ETP;" says Jordan, "It provides an effective way of learning about and integrating successfully with Japanese people in a business context. Although the programme can be intense at times, the "bedrock" it provides is invaluable for companies and individuals wishing to develop long-term business strategy in Japan."

The 2007/2008 cycle of ETP will be launched this November with an opening ceremony at Sciences Po in Paris. Applications for the 2008/2009 cycle of the ETP will be open shortly – anyone interested in applying should visit the ETP website

www.etp.org for the latest information about the programme, including forthcoming dates, applications and the selection process. The second cycle of the ETP will begin in November at Sciences Po in Paris, the lead partner of a consortium of 5 prestigious universities which also includes SOAS, the Bocconi School of Management in Milan, Waseda University in Tokyo and Yonsei University in Seoul.

The applicants who have completed their programme, will attend graduation ceremonies in Seoul and Tokyo in October and November this year.

INTERFACE group photo



Photo taken at SOAS at the music event to mark the completion of the European module of the 2006/7 programme





Date of Contest: 13 February 2008
Application Deadline: 30 November 2007

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 0XG

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

The completed Application Form should be sent to the Sir
Peter Parker Awards Office by 30 November 2007

From 6th to 8th September, '2007 Symposium on Japanese Language Education' was held at the Brunei Gallery, SOAS. This was a joint event combining the 12th Symposium on Japanese Language Education in Europe of the Association of Japanese Language Teachers in Europe (AJE) and the 10th Annual BATJ Conference of the British Association for Teaching Japanese as a Foreign Language (BATJ). There were more than 170 participants from 20 countries, mostly teachers of Japanese language. At the opening ceremony, the Director and Principal Prof Paul Webley welcomed the participants and the Japanese Ambassador to the UK, His Excellency Mr Yoshiji Nogami gave a speech. In attendance were the heads of the three major Japan related foundations in the UK; the Daiwa Foundation, the Japan Foundation and the Great Britain Sasakawa Foundation.

The keynote speaker was Prof Keisuke Onoe of Graduate School of Humanities and Sociology, University of Tokyo who spoke on 'Subject and Topic (Theme)' of the Japanese language. Prof Nobuo Masataka from Primate Research Institute, Department of Behavioural and Brain Sciences, University of Kyoto gave a plenary talk on 'ITization and Japanese Society'. The two invited speakers from Japan held workshops as well. Representing the host country, Prof Andrew Gerstle of SOAS gave a talk titled 'The Fascination and Difficulty of Edo-period Japanese' in which Prof Gerstle performed "Gidayu" with great skill, through which he inspired the audience that the learning of Japanese could be much more interesting. There were 24 oral presentations and ten poster presentations over the three days by the members of both associations.

The Symposium was organized by the BATJ and the Japanese language teachers at SOAS and generously supported by the Japan Foundation, the GB Sasakawa Foundation, the Language Centre and the Faculty of Languages and Cultures, SOAS.

Ms Kazumi Tanaka
Department of Japan and Korea, SOAS

SOAS Students

Japanese Music Society

'Confronting Tradition: Experiences in Promoting Japanese Music in the UK'

Shino Arisawa, PhD candidate in Ethnomusicology, SOAS

As a doctoral student at SOAS my research has focused on Japanese music within Japanese society. My experiences in the UK have significantly benefited me as it has expanded my viewpoint towards this musical tradition. As such, I would like to introduce some of my experiences as a promoter of Japanese music in the UK.

My PhD thesis centres on the changes in the transmission of Japanese "traditional" music, for which I conducted field-research in Japan in 2004, and which led me to take lessons in the koto, and shamisen with musicians from various *ryūha* (schools). I came back from my field-research with a variety of musical repertoires. Since I had the desire to create a forum for Japanese music in the UK, I founded the SOAS Japanese Sankyoku Society where members could learn Sankyoku ensemble for the koto, shamisen, and shakuhachi.

SOAS Japanese Sankyoku Society at St. Pauls' Cathedral (2006)



"My experiences of organising Japanese music events have also made me think about what 'tradition' means to musicians"

SOAS Japanese Sankyoku Society (2005), the author is the second from right (below)



I struggled at the beginning with various issues concerning the running of this organisation. I could sense that there was a conflict amongst the members who had different musical backgrounds. For example, the choice of musical notations, which vary amongst different *ryūha*, was the initial problem. Some members of the society who had already learnt in different schools in Japan brought their own notations. This created problems over the decision as to which version to use, for example, vocal melodies and many other musical aspects which tended to vary among different *ryūha*. However, I observed that as a group we were gradually learning how to cope with such differences, and even started benefiting from these differences by exchanging musical repertoires and teaching each other new styles.

My experiences of organising Japanese music events have also made me think about what "tradition" means to musicians. For example, the leading musician who I invited to the concert for the City of London Festival in 2006 asked me to introduce her to the audience as the "orthodox hair" of the tradition which had continued for over 400 years. As a researcher who was investigating changes through a 400 year history, I could not describe any musician coming

City of London Festival, 2006 (below)



SOAS World Music Summer School 2007 (below)

from an orthodox lineage. So, I instead introduced her as a member of a musical family who was well-known for their great artistic accomplishment, which reflected my own appreciation towards her musical heritage.

Another example was at the SOAS World Music Summer School in 2007 when I invited five musicians from Japan. These musicians also wished to highlight their long musical history, and started telling the students about the “founding father” of their music. I was trying to translate their words as faithfully as possible because I thought that relating cultural difference might be beneficial for the participants. However, I was at a loss when the leading performer, at the end of their concert, stated to the audience “Sorry for our okiki gurushii (lit. painful to listen to) performance”.

Such difficulties with translation reminded me of the first meeting of the Japanese Sankyoku Society when some members started the rehearsal by saying “yoroshiku onegai shimasu”. After three years of running the society I still encounter members who look puzzled at this expression and unable to recite this hocus-pocus, while others enjoy

this ritual and join in the tradition with a deep bow.

In conclusion from my experiences in the UK, I have found that it is possible for the transmission of Japanese traditional music to take place anywhere in the world even outside Japan where “orthodox” lineage does not exist. The SOAS Japanese Sankyoku Society has now become a

forum of musical transmission, where the tradition continues to change its form, and continues to be stimulated by its members’ various ideas and philosophies towards tradition. I hope this society will continue to develop and provide many music lovers with opportunity to expand and develop their musical experiences long into the future.

Shino Arisawa

For more information about SOAS Japanese Sankyoku Society, please email shino.arisawa@soas.ac.uk



External Notices

Japan Revealed

Journey Through Japan, 31 March - 11 November 2007

Wrapping Japan, 31 March - 10 February 2008

Wrapping Japan 31 March 2007 – 10 February 2008

A chance discovery of a young girl's diary from the early 20th century has provided the Horniman Museum with fresh insight into two Japanese exhibitions which open on 31 March 2007. The curator of the exhibition, Dr Fiona Kerlogue discovered the old family diary which tells of 11 year old Marjorie Bell's visit to Japan with her mother and aunt in 1903.

An entire floor of London's Horniman Museum will be devoted to Japanese culture and imagery when Journey Through Japan and Wrapping Japan open to the public on 31 March 2007. The exhibitions cover two major themes of Japanese culture: the projection of a romantic view of the landscape and society, and the use of wrapping, of both objects and people, within Japanese culture.

The Horniman Museum has long-established links with Japan. There are 2,000 Japanese objects in the Horniman collections, some of which date back to the 1850s when Frederick Horniman first started collecting artefacts for the private museum in his own house. In 1891 Frederick Horniman became a founding member of The Japan Society and during this period played host to Japanese officials at his Forest Hill home. Four years later he travelled to Japan, and his impressions were published in London newspapers upon his return. When the Horniman Museum opened to the public in 1901, many Japanese objects were on display and proved very popular with visitors.

Journey Through Japan, which runs until 11 November 2007, is an exhibition of 33 hand-painted lantern slides collected by museum founder Frederick Horniman and former Lord Mayor of London, Lord Wakefield which are held in the museum's collections. During the late nineteenth century Japan was a popular destination for affluent British travellers and the images, although produced by Japanese photographers, were marketed towards western tourists to take home as a memento of their trip.

The images depicted and the colour palette used by the artists helped to establish both cultural and visual stereotypes of Japan which are still prevalent in the west today. However, some of the images also provide contemporary Japan with a romanticised and comforting view of the past, much like the 'chocolate-box' thatched cottage within British culture. By contrast, other lantern slides in the exhibition depict an alternative and perhaps more authentic view of Japan from this period, illustrating typical street scenes.

The lantern slide images have been given a fresh interpretation for the Horniman exhibition with excerpts from the diary of Marjorie Bell, who travelled to Japan with her mother and aunt in 1903. Although born in Scotland, Marjorie spent her

HORNIMAN MUSEUM

childhood living on a large sheep station in Australia, and was taken on a tour of Japan to assist with the recovery from an illness. Marjorie visited many of the places represented in the exhibition and her keen observations of the people she met and the Japanese landscapes add an intriguing personal perspective.

Wrapping Japan, which runs until 10 February 2008, draws on the Horniman Museum's rich anthropology collections and offers a rare chance to study the use of textiles within Japanese culture as well as their aesthetic appearance.

The exhibition explores the culture of wrapping within Japanese society and includes examples of fukusa and furoshiki (cloths used in the presentation of gifts) through to examples of traditional wedding costumes. The wedding section contains a headdress worn by the bride, *tsunokakushi*, which translates as "horn-hider" and is often interpreted as being intended to hide the wife's faults or her jealous nature from her husband-to-be during the wedding ceremony. The costume worn by women at weddings in Japan is based on that worn by ladies of the court during the Heian period. The scarlet colour often used for a bride's under kimono, *nagajuban*, is sometimes said to represent her passion, concealed from view except for the slightest glimpse at the edges. Brides in the west who wear a garter under their formal white gown are perhaps expressing a similar concept.

The exhibition also explores kimonos and obi – the sashes worn over a kimono. There are more than two hundred ways of tying an obi and many of them express symbolic meaning, for example *bara musubi*, or 'rose bow', worn by young women in May to depict the season.

Wrapping Japan illustrates that, as in most other cultures, the use of textiles acts symbolically as well as practically. How an object or a person is enfolded in cloth reveals much about the respect in which they are held in society. The care and attention in choosing the type of fabric, the way a cloth is folded and the number of layers of wrapping can suggest sensitivity to a situation, a respect of tradition and consideration for others.

For more information and images please contact:

Vicky Bailey, Press Officer, Horniman Museum

Tel: 020 8291 8166 / 0794 115 6448.

Email: vbailey@horniman.ac.uk

Press View: Thursday 29 March, 11am – 5pm
Horniman Museum



International Symposium

CRAFT HERITAGE IN MODERN JAPAN

Perspectives on the 'Living National Treasures'

BP Lecture Theatre, The British Museum, London

Friday 19 and Saturday 20 October 2007

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The British Museum's special exhibition *Crafting Beauty in Modern Japan* (19 July – 21 October 2007) presents some of the finest crafts to have been produced in Japan during the last fifty years. 112 works in a wide variety of media are included: ceramics, textiles, lacquer, metal, wood and bamboo, dolls, cut metal foil decoration and glass. All are by craft artists who have presented their works at the annual Japan Traditional Art Crafts Exhibition, many of them designated as 'Living National Treasures' by the Japanese government. Japan has a particularly rich heritage of crafts skills, many of which developed during the Edo period (1600-1868) when regional samurai lords sponsored local industries. Some modern craft artists have developed these traditional skills further; some have revived and developed historical styles from across East Asia and beyond; others have applied rigorous technique to express inventive contemporary idioms.

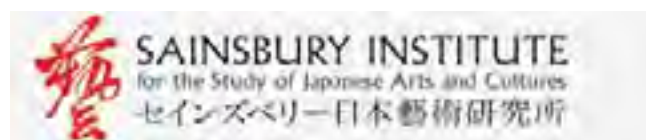
This symposium and the related special exhibition provide the opportunity to examine in an international context the achievements of the 'traditional crafts' (*dentō kōgei*) of Japan. In this context, tradition is seen as something dynamic that can embrace both continuity with the past and change in the present and for the future. Speakers will include practicing craft artists and historians of craft. They are invited to address a wide range of topics that include the practice, transmission and sustaining of crafts, also crafts in world perspective.

Speakers and respondents include:

- Glenn Adamson:** Head of Graduate Studies, Research Department, Victoria and Albert Museum
- Simon Fraser:** Course Director, School of Fashion & Textiles, Central Saint Martins College of Art & Design
- Christine Guth:** Stanford Humanities Center Fellow, Stanford University
- Jane Harris:** Director, Textile Futures Research Group, Central Saint Martins College of Art & Design
- Inaga Shigemi:** Associate Professor, International Research Center for Japanese Studies
- Kaneko Kenji:** Chief Curator, Crafts Gallery, The Museum of Modern Art, Tokyo
- Moriguchi Kunihiko:** Textile artist
- Murose Kazumi:** Lacquer artist
- Nicole Rousmaniere:** Director, Sainsbury Institute for the Study of Japanese Arts and Cultures
- Edmund de Waal:** Ceramic artist

Supported by the Great Britain Sasakawa Foundation and the Sainsbury Institute for the Study of Japanese Arts and Cultures

A detail programme will be available at www.thebritishmuseum.ac.uk and sisjac@sainsbury-institute.org
For further detail: huchida@thebritishmuseum.ac.uk



Funding Opportunities

Grants from the Great Britain Sasakawa Foundation



October 2007

Dear CSJR member

Grants from the Great Britain Sasakawa Foundation in 2007

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 CSJR 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.

- 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.
- 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.
- A full list of awards made in 2006 is printed in the Foundation's Annual Report which can be downloaded from our website: www.gbsf.org.uk

We should be delighted to discuss potential proposals for funding with any member and can be contacted on Tel: 020 7436 9042 or email us on gbsf@gbsf.org.uk

Stephen McEnally
Chief Executive

Fionuala Watters
Programmes Executive

Grants from the Great Britain Sasakawa Foundation

New Grant Programme to support the Development of Japanese Studies in the UK

The Nippon Foundation and the Great Britain Sasakawa Foundation are pleased to announce the launch of a new grant programme from 2008 designed to support the development of Japanese Studies in the UK.

Japanese studies in this country have a long history and the UK has played a central role in their development within Europe. It is of the utmost importance to both countries that UK universities and research institutes continue to maintain a nucleus of top-level researchers in all fields of Japanese studies, and equally vital, not only for the UK and Japan but also for Europe, that the UK sustains a pool of Japan experts, each proficient in their specialist field and with a sound knowledge of Japan's language and culture. Within that pool it is imperative that there are experts on contemporary Japan, within the social sciences in their broadest sense - fields such as politics, economics, international relations, contemporary Japanese thought, culture and society etc- and Japan's place in East Asia and in the world.

Over the past decade, however, there has been a noticeable decline in the amount of funds available for Japanese studies in the UK with the result that a number of universities have had to close their Japanese departments or, at best, curtail the extent of their provision for Japanese studies and research.

Against this background, The Nippon Foundation and the Great Britain Sasakawa Foundation have launched jointly a new grant programme designed to support Japanese studies with significant extra resources. It will supplement the limited support that the Great Britain Sasakawa Foundation has hitherto been able to give to Japanese studies in the UK..

Purpose of Grant

Grants under this new programme will provide support to existing and emerging departments/programmes within UK universities and institutes of higher education that are involved in the teaching and study of Japan/Japanese. The focus of these new grants will be in the provision of necessary funding to allow institutions to launch new Japanese studies initiatives that otherwise would not have been possible, particularly in those areas dealing with contemporary Japan within the broad social sciences. For example, our grants will enable departments to consider the possibility for staff expansion and they will help strengthen the depth and quality of departmental provision at postgraduate and postdoctoral level. They will therefore assist in the development of a new generation of Japan experts in the UK.

We intend to provide multiple-year funding (up to a maximum of five years) in order to ensure a successful start to these new initiatives. We shall, however, require applying institutions to demonstrate how they intend to maintain the continuity of their projects beyond the initial five years period of our funding.

Nature of Grant

We wish to encourage applications for full time lectureships/posts and costs for young research associates and assistants in fields within Japanese studies that focus on areas hitherto unavailable in UK higher education institutes and universities. They will thus help to strengthen and broaden the UK teaching and research capacity, to deepen the range of options on offer within current Japanese studies programmes and to facilitate the establishment of new courses and programmes.

We welcome in particular applications for teaching posts in the broad social sciences that deal with contemporary Japan, such as politics, economics, international relations, Japan within East Asia etc

Types of applications that we will consider in the year 2008 are:

1. Direct salary costs of professorial and lecturer posts in contemporary Japanese studies (as detailed above) for a period of up to 5 years.
2. Costs of Research Associate/Assistants for up to 1, 2, or 3 years.

Eligibility

Applications should be from university departments and institutions of higher education within the UK. Applications from individuals are not accepted.

Applicants will be required upon application to attach confirmation in writing that the post will be maintained after the funding of this programme has ceased.

Grants will be given on an annual basis and continuation funding will be dependent on a satisfactory yearly report.

Applications

Applications for projects starting in 2008 can be made at any time up to 15th May 2007. Results will be announced in September/October 2007 and payment will be made to successful applicants no later than the end of December 2007. For an application form, please click [here](#)

We prefer to receive applications forms and all supplementary information by e-mail but if you would like to post your application, please send it to the address below.

**The Great Britain Sasakawa Foundation, Dilke House, 1 Malet Street,
London WC1E 7JN
Tel: 020 7436 9042
E-mail: gbsf@gbsf.org.uk**



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School of Oriental and
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Fax: +44 (0)20 7898 4489

Email: centres@soas.ac.uk
Web: www.soas.ac.uk/jrc

Chair: Prof Timon Screech
Email: ts8@soas.ac.uk

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Contributions

If you would like to submit a piece for consideration for the next edition of the Newsletter (January 2008) please send the details in electronic format to centres@soas.ac.uk. The Centre Chair will have the final say on which materials appear in the Newsletter. Items we would like to particularly receive are:

- reports on academic workshops/conferences; and
- details of forthcoming academic events

We would like to thank all the readers who have already sent in articles.



The burning of Sanjō palace, from Heiji Monogatari (above)
 Late 17th c, manuscript volume, ink and colour on paper, H 23.5 cm, W 17.05 cm
 SOAS, ex-collection Mrs. J. J. O'Brien-Sexton, purchased 1941 (MS 41853).

Treasures of SOAS (see p.24)

Minamoto no Tametomo trying to ward off attackers while at a bathhouse,
 (below)
 from Hōgen monogatari, late 17th c.,
 manuscript volume, ink and colour on paper, H 23.5 cm, W 17.05 cm
 SOAS, ex-collection Mrs J. J. O'Brien-Sexton, purchased 1941 (MS 41853).



Korean ambassadors in palanquins with page boys on horses, from Procession of Korean Ambassadors, (below)
 Japan, mid-17th century,
 handscroll, ink, colour and gold on paper, H 33.3 cm, W 1,246 cm. SOAS, purchase 1950 (MS86566).





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