

JRC Annual Review

日本研究センター

Annual Review of the SOAS Japan Research Centre
September 2008 - August 2009



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Welcome to the JRC

A warm welcome to the first issue of the JRC annual review, which succeeds our bi-annual newsletter. As mentioned in last year's newsletter, given our increasing use of email to communicate with staff, students and friends, we have decided to move from a bi-annual prospect to an annual retrospective. If you are not yet on our email distribution list, please let us know.

It has been an interesting and busy year since I took over as JRC Chair. We had a full line-up of weekly seminars, as well as a number of special events. We are fortunate to have two very generous donations to the JRC, which allow us to have two endowed lectures and to award a number of scholarships and grants. The Meiji Jingu Autumn Lecture inaugurates our annual calendar, usually in the first teaching week of the term 1, while the Annual Tsuda Lecture is held in the week following reading week of Term 2. We are very grateful to both our donors and were delighted to welcome them at each of the events.

In addition, we are fortunate to have relationships with a number of institutions in Japan. Last year, three of us were invited to Ochanomizu University in Tokyo in December to participate in an international symposium on food, family and entertainment. We also welcomed a large group from Ochanomizu University in March for a faculty-graduate student workshop in March. These kinds of opportunities for graduate students to present their research are valuable and we hope to continue such initiatives in the future.

It has also been a busy year in terms of coming and going. John Breen remains at the International Research Centre in Kyoto, while Drew Gerstle and John Carpenter will both be spending the coming year in Japan. They will be sorely missed. But Tim Screech is now back from sabbatical and we are delighted to welcome Chris Gerteis, who joins us as a Lecturer in Contemporary Japanese History in the History Department. We also



recently succeeded in an application to the Japan Foundation for a staff expansion grant in Japanese Economics and will be making an appointment shortly. We are also fortunate to have an increasing number of Research Associates and Academic Visitors, who do much to enrich our programmes.

This year promises to be as busy as ever. We are looking forward to welcoming Professor Sepp Linhart from the University of Vienna and Professor James McClain as our two annual lecturers, as well as Reverend Nakajima, the Chief Priest of Meiji Jingu, who will attend the Autumn Lecture. We also hope to hold a number of workshops throughout the year, on topics ranging from the comparative history of London and Tokyo to the problems of theorizing about anime and manga. Details about some of these can be found below, but again, please let us know if you need to be added to our email lists.

We look forward to seeing you in the coming year.

Dr Angus Lockyer
JRC Chair

3	Letter from the Chair
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Travels, Talks & Publications

John BREEN

Talks

26 June: Resurrecting the Sacred Land of Nippon: the state of Shinto in the 21st century' Kyoto Asian Studies Group, Kyoto University

13 May: 21st century Shinto: a material approach , KWJ/Nichibunken, Seminar, Jakarta

11 April: The rite side of religion in Meiji Japan , Defining religion; defining heresy workshop, Ruhr Universitaet, Dusseldorf,

25 March: Religious practice panel commentator, Tokugawa conference, Selwyn College, Cambridge

22 February: 「神宮大麻：二十一世紀神道の一考察」神道国際学会、神道セミナー「お伊勢さん」、鶴岡八幡宮、鎌倉

9 February: 「山王祭りの原点：日吉神社における近代化の一齣」、木曜ゼミ、日文研

20-21 January: 「神道という物語：その現在、過去及び将来」、本教の中の神道とどう向き合うか、円卓会議、金光教国際センター、東京

14 January: 「日吉神社の基礎的研究：祭祀、祭神、神職」、平安京研究会、京都大学

Publications

「下御霊神社：お祭りと氏子」、『埼玉県神社庁報』188、2.

'The danger is ever present': Catholic critiques of Yasukuni shrine in post war Japan , Japan Mission Journal, 63, 2.

Le traumatisme du Pacifique : le sanctuaire du Yasukuni et sa vision de la guerre , Cipango 15.

Shinto in Peter B Clarke and Peter Beyer eds., The World's Religions: continuities and transformations, Routledge: London.

John T. CARPENTER

During the 2008-2009 academic year John continued his duties as Head of London Office of the Sainsbury Institute for the Study of Japanese Arts and Cultures and as an International Advisor for the Digital Humanities Center for Japanese Art and Culture, part of the Global COE (Center of Excellence) program, Ritsumeikan University, Kyoto.

As part of the COE Digital Humanities, and in conjunction with a project supported by the Prime Minister's Initiative (PMI), he created translations and commentaries for a virtual display for three illustrated books on natural themes by Kitagawa Utamaro for the exhibition Kachofugetsu: The Natural World in Japanese Prints, which was held in spring 2009 at the Shiba Gallery, Fitzwilliam Museum, Cambridge. He gave a lecture on a related topic, 'Utamaro's Ehon on Natural Themes: Kokugaku and the Tenmei Kyoka Movement', at the Tokugawa Conference held at Selwyn College, Cambridge in March. The virtual display of the books, including his translations of 120 kyoka poems and captions on the illustrations have now been permanently uploaded to the Fitzwilliam Museum's website: www.fitzmuseum.cam.ac.uk/gallery/utamaro

John made a research visit to Kyoto and Tokyo over the winter holiday, and gave a public lecture 'The Art of Calligraphy in Medieval Japan', at the Art Research Center, Ritsumeikan University, in December 2008. He returned to Japan in early June to attend an international conference on Japanese studies hosted by Columbia University in Tokyo, and then travelled to Kyoto to pick up the mid-17th century Korean Ambassadors Scroll, owned by the SOAS Library, which has been undergoing repairs and conservation work for the past year at the Oka Bokkodo Studios in Kyoto. The work was covered by generous £20,000 grant from the Sumitomo Foundation (see separate article below).

Other public lectures John gave this year included one in January on the 'The Marino Lusy Collection of Surimono, Museum Rietberg Zurich', as part of the Third Thursday Lecture Series given at the Sainsbury Institute in Norwich. He also spoke on 'Poetry and Patronage of Kuniyoshi's Surimono', for the 'Kuniyoshi's Imagination' Symposium held

at the British Museum in March.

For the 2009-2010 academic year John will be a Visiting Professor in the Department of Cultural Resources Studies (Bunka Shigen) at the University of Tokyo.

Publications

Editor and primary author, Surimono: The Interplay of Text and Image in Japanese Prints (Zurich: Rietberg Museum; Leiden; Brill/Hotel Publishing, 2008), 432 pp, which includes his essay, 'Inventing New Iconographies: Historicist and Nativist Motives in Late Edo Surimono'.

'Der kulturelle und literarische Kontext von Surimono', in Surimono: Die Kunst der Anspielung in japanischen Holzdrucken. Zurich: Museum Rietberg. Translation of my essay for a German-language publication related to the exhibition.

'Actor Surimono by Hiroshige: Kabuki Fans as Kyoka Poets', Andon, Bulletin of the Society of Japanese Arts, The Netherlands, Autumn 2009.

'Lost in Translation: The Reception of Surimono in Japan and the West', in proceedings volume of the conference Civilisation of Evolution. Civilisation of Revolution. Metamorphoses in Japan, 1900-2000, held in Krakow, Poland, 2007.



Page from _Shiohi no tsuto_ (Gifts from the Ebb Tide), 1789
Illustrated by Kitagawa Utamaro with _kyōka_ by various poets.
Fitzwilliam Museum, Cambridge.

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Steve DODD

Following a conference I attended on Tanizaki Jun'ichiro in Spring 2009 in Paris, I contributed a chapter to an edited book on the blurred distinctions between historical and literary narratives in Tanizaki's texts, entitled "Tsururareta rekishi: 'Shunkinshô' ni okeru kako to iu kyokô" in Chiba, S. and Bayard-Sakai, A. (eds.), Tanizaki Jun'ichirô: kyôkai o koete, pp.303-318. Tokyo: Kasama shoin, 2009.



I have also undertaken other kinds of work related to Japanese literature. In May this year, I participated in a public discussion at Daiwa House, London, with the renowned theatre director, Simon McBurney, on the occasion of his adaption of Tanizaki's story, Shunkinshô, for the Barbican Theatre. The next month in June, I was main guest for an onstage post-show discussion on the theatrical work of Mishima Yukio following a performance of his plays at the Oval Theatre, London. Very recently, I have been approached about the possibility of a 45-minute programme for BBC Radio 3 on the legacy of Mishima. Subject to the proposal being accepted, the programme would be aired in 2010.

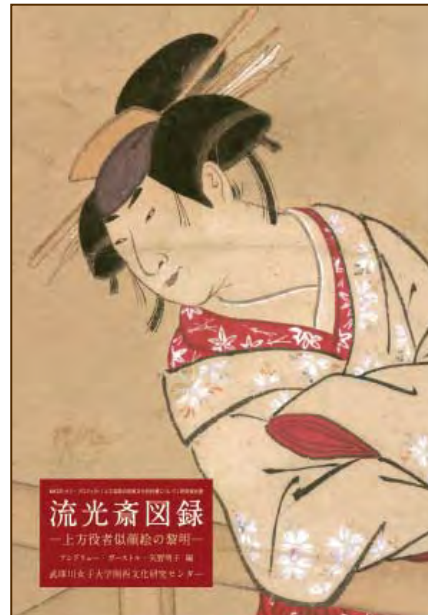
In September 2008, I gave a paper on the role of tuberculosis in the literature of Taishô writers at the European Association of Japanese Studies, held in Lecce, Italy. In May this year, I gave a talk on Kajii Motojirô at a British Association of Japanese Studies conference at Chatham House, London. I will present a paper in August for a conference on Japanese Modernism at Otago University, New Zealand, and preparing another paper related to Kajii this September for a conference on Japanese and World Literature at Warwick University.

Andrew GERSTLE

Drew Gerstle was awarded a Leverhulme Trust grant (£214,028) for a project with Tim Clark at the British Museum and Prof. Monta Hayakawa of the International Research Center for Japanese Studies in Kyoto. The project began in May 2009 and will last for three years. The theme is 'Sexuality and Eroticism in Japanese Shunga (Erotic Art)'.

One aim is to hold an exhibition at the British Museum and at a venue in Japan. We also plan a variety of publications. Dr. Akiko Yano (SOAS) and Dr. Rosina Buckland (British Museum) are three-year Research Fellows on the project. We are planning initial workshops at Ritsumeikan, Kyoto in November 2009 and in London in April 2010 to inaugurate the project.

Drew also received a Japan Foundation Fellowship to spend a year researching shunga at Ritsumeikan University in Kyoto, after finishing his three-year term as an Associate Dean at SOAS.



The exchange connection between SOAS and Ritsumeikan is being facilitated by a grant from the Prime Ministers Initiative 2 (PMI2 British Council) of (£40,000) (July 2008- July 2010), which is held by Drew, John Carpenter and Lucia Dolce. The grant is to support the travel of Postgraduate students, Postdocs and staff between SOAS and Ritsumeikan for research.

Finally, Drew was invited to present a paper on 'Tokugawa-era censorship of shunga' at a conference on 'Censorship in Japan' at CEEJA in Strasbourg in late March 2009.

Publications

Ryûkôsai zuroku: Kamigata yakusha nigao-e no reimei (Ryûkôsai Catalogue: The Dawn of Osaka Actor Likeness Prints) 『流光齋図録—上方役者似顔絵の黎明』 (jointly with Akiko Yano). Mukogawa Women's University, March 2009. 242 pp.

Great Pleasure for Women and Their Treasure Boxes & Love Letters and a River of Erect Precepts for Women by Tsukioka Settei. Translation. Hollywood, CA. Highmoonoon, 2009. 66 pp.

Travels, Talks & Publications

Griseldis KIRSCH

In November 2008, Griseldis gave a speech on the representations of China, Taiwan and Hong Kong in Japanese cinema and TV drama, the topic of her recently completed PhD at the annual conference of the Vereinigung für sozialwissenschaftliche Japanforschung (Association for Social Science Research) on Japan in Düsseldorf. She also presented on a possible inversion of gender roles in the successful TV drama *Densha Otoko* at the symposium *Visualizing Gender in East Asia* at the University of Newcastle in April.

Furthermore, she was invited to participate in a lecture series on Japan, China and the 'Other' organized by the departments of Japanese Studies and Chinese Studies at the Friedrich-Alexander University of Erlangen-Nuremberg, giving a lecture on 'internationality' and identity construction in recent Japanese TV drama and possible challenges for the myth of Japanese homogeneity.

Talks

30 November: "Dreams or Nightmares? Representations of the People's Republic of China, Taiwan and Hong Kong in Japanese Cinema and TV Drama." Paper presented in the Fachgruppe Kultur und Medien (section Culture and Media) at the annual meeting of the Vereinigung für Sozialwissenschaftliche Japanstudien (VSJF, Association for Social Science Research on Japan, Düsseldorf).

24 April: "An Inversion of Gender Roles in Japanese TV Drama? The Case of *Densha Otoko*." Paper presented at the symposium *Visualizing Gender in East Asia*, University of Newcastle.

24 June: "Visionen eines heterogenen Japan? Internationalität im japanischen Fernsehndrama." (Visions of a heterogeneous Japan? Internationality in Japanese TV Drama), lecture series on China, Japan and the 'Other' (China, Japan und das Andere) at the University of Erlangen-Nuremberg, Erlangen.

Mika KIZU

I was on research leave for the first two terms in 08-09. My research focused mainly on the co-edited book (with Barbara Pizziconi), *Japanese Modality: Exploring its scope and interpretation*, which will be published as the first book of selected papers on Japanese modality written in English from Palgrave in 2009.

I also wrote an article for this book on Japanese modals from a syntactic viewpoint and another article on long-distance dependencies in Japanese syntax.

I will take a research trip to Japan in July this year (funded by SOAS Research Committee Grant), delivering a paper and having informal discussion on my current/future research topics with linguists at Kanda University of International Studies, Akita University and Kobe University.

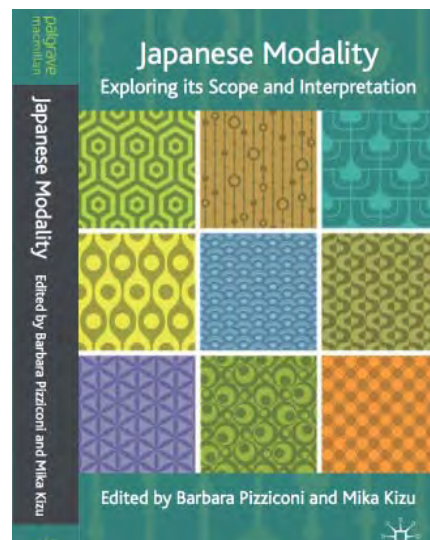
Talks

2009 'Mixed chains in long-distance dependencies in Japanese' talk at the Kanda University of International Studies Colloquium.

2008 'Acquisition of demonstratives and sentence-final particles in Japanese as a second language' invited talk/seminar at the Faculty of Oriental Studies, University of Oxford.

Publications

(Forthcoming) *Japanese Modality: Exploring its scope and interpretation*. edited by B. Pizziconi and M.Kizu, Palgrave Macmillan.



(Forthcoming) "Japanese modals at the syntax-pragmatics interface" In: *Japanese Modality: Exploring its scope and interpretation*, Pizziconi, B. and M. Kizu (eds.), Palgrave Macmillan.

(Forthcoming) "Syntax of Quantifiers in Japanese" (with H. Tanaka, U. of York) In: *Proceedings of the 7th Conference of the Nordic Association of Japanese and Korean Studies*.

2008 "Bun-reberu no modaritii [Sentence-level modality]" In: *Journal of British Association of Teaching Japanese as a Second Language* 9: 23-30.

2008 "Syntactic Aspects of L2 Performance of Japanese: Acquisition of demonstratives and sentence-final particles" In: *Proceedings of the*

2007 Japanese Language Symposium, Association of Japanese Language Teachers in Europe/BATJ: 154-161.

Angus LOCKYER

I began the year by curating a small exhibition at the Japanese Embassy in the UK, commemorating the 150th anniversary of the formal opening of diplomatic relations (the 'unequal' Ansei treaty) between Japan and the UK. I gave a number of talks in conjunction with the exhibition, including one at the opening of the exhibition, the inaugural Meiji Jingu Autumn Lecture here at SOAS and a talk at Meiji Jingu in Tokyo in May. Also in connection with Japan-UK 150, the series of events commemorating the anniversary, I chaired a lecture series on the last 150 years of Anglo-Japanese relations at the Japanese Embassy.

Meanwhile, at SOAS, I was busy developing two new courses. I have taken over the core course of History undergraduates, which now begins with a history of the world taught in ten weeks. Fun, but in need of some fine-tuning. I also started teaching a new advanced undergraduate course, 'City and Country in Modern Japan'. It's a rich subject and has revealed the potential for a research project on the comparative history of London and Tokyo. I began to explore this at a talk in Tokyo in January, 'Self-Organization and Complexity: The Life and Death of Great Cities', part of a collaborative research project

MEMBERS

run by Meiji University on Asakusa. And we'll be taking the next step at a small workshop this coming year, in collaboration with the Centre for Metropolitan History at the Institute for Historical Research.

My own research on Japan and exhibitions is finally winding down. One small offshoot will be a collaborative project on 'Words and Things in Early Meiji Japan', which has received funding from the British Association for Japanese Studies and the Daiwa Anglo- Japanese Foundation, among others. We held the first preparatory workshop at the National Museum of Ethnology in March and hope to hold the second workshop at SOAS later this year. Striking out in a slightly different direction, I gave two talks in connection with a new research project on the history of Japanese golf, on golf, gender and globalization at the University of Sheffield and on 'golf clubbing' at Ochanomizu University, both in December.

Finally, the first year of my tenure as Chair of the JRC was also the second year of my tenure as Senior Editor of *Japan Forum*, the journal of the British Association of Japanese Studies. The journal is going through a number of changes, including a climbing number of submissions, an increasingly international range of contributors, and moves to four issues a year and online submission, all of which are providing food for thought and work to do, in addition to the regular business of research and teaching.

Publications

'Expo Fascism? Ideology, Representation, Economy', in Alan Tansman, ed., *The Culture of Japanese Fascism* (Duke University Press, 2009)

Barbara PIZZICONI

Publications

(in press) *Japanese Modality*, Kizu, M. and B. Pizziconi (eds.), Palgrave

(in press) *Social indexing in Japanese Modality*, in *Japanese Modality*, Kizu, M. and B. Pizziconi (eds.), Palgrave

(in press) *Stereotyping communicative style in and out of the language and culture classroom: Japanese indirectness, ambiguity and vagueness*. In: Gómez Morón, Reyes, Manuel Padilla Cruz, Lucía Fernández Amaya and María de la O Hernández López (eds.), *Pragmatics Applied to Language Teaching and Learning*, Cambridge: Cambridge Scholars Publishing: 221-254

A research report will shortly be available from the SOAS-UCL CETL website on the research project: "The impact of the year abroad on Japanese vocabulary and cultural typifications —the effects of the timing of the study abroad in a language degree curriculum—"

Peter SELLS

This year our AHRC project "Verb semantics and argument realisation in Pre-Modern Japanese" started, hosted at Oxford University. There is one PhD student on the project, Yuhki King, who received her MA in Linguistics at SOAS. I was an invited speaker at the Kobe International Conference on Typology in October 2008, and at the 18th Japanese/Korean Linguistics conference, held in New York in November. I have been working on the syntax of adnominal clauses in Japanese and have presented this material at talks in the UK and in Germany.

Publications

How Negation Scopes in Japanese and Korean. 2009. In *Proceedings of the 18th Japanese/Korean Linguistics Conference*. Stanford, CSLI Publications, to appear.

Pragmatics in Advertising. 2009. In Louise Cummings (ed.), *Encyclopedia of Pragmatics*. London, Routledge, to appear.

Akiko YANO

I gave a presentation at CEEJA in Colmar, France, entitled 'The significance of four seasons as a convention in byôbu-e screens' in November 2008.

I joined SOAS in May 2009 as a Research Fellow for the Leverhulme Trust-funded Research Project on 'Sexuality and Eroticism in Japanese Shunga (Erotic Art)'. The project leaders are Andrew Gerstle and Timothy Clark of the British Museum.

Publications

Ryûkôsai zuroku: Kamigata yakusha nigao-e no reimei (Ryûkôsai Catalogue: The Dawn of Osaka Actor Likeness Prints) 『流光齋図録—上方役者似顔絵の黎明』 (jointly with Andrew Gerstle). *Mukogawa Women's University*, March 2009. 242 pp.

EVENTS 2008-2009

Term 1

2 October 2008

Meiji Jingu Annual Lecture

Beyond Diplomacy: Anglo-Japanese Relations from First Contact to the Early Twentieth Century

[Dr Angus Lockyer](#)
(SOAS)

15 October 2008

JRC Seminar

Japanese Advertisement Psychology

[Dr Ulrich Heinze](#)
(University of East Anglia, SISJAC)

22 October 2008

JRC Seminar

Origins of Japanese Beer: Transnationalism, Corporate Capitalism, and Consumer Culture

[Dr Harald Fuess](#)
(University of Sheffield)

29 October 2008

JRC Seminar

25 Years On--Cross-border Interactions in Historical Knowledge: Japan, China and South Korea

[Dr Mutsumi Hirano](#)
(LSE)

13 November 2008

JRC & Sainsbury Institute for the Study of Japanese Arts and Cultures

Toshiba Lecture in Japanese Art

The Great Wave and the Global Museum

[Dr Christine Guth](#)
(Research Associate, SOAS)

19 November 2008

JRC Seminar

Midwives and Health in Japan's Hygienic Modernity

[Dr Aya Homei](#)
(University of Cambridge)

26 November 2008

JRC & Sainsbury Institute for the Study of Japanese Arts and Cultures Seminar

Images of dreams in illustrated scrolls and the practice of dream incubation in pre-modern Japan

[Dr Ive Covaci](#)
(SISJAC)

3 December 2008

JRC Seminar

Shakespeare in Tokyo: Performing Empire, Gender and Race in Early 20th Century Japan

[Dr Robert Tierney](#)
(University of Illinois at Urbana-Champaign)

5 December 2008

JRC Seminar

The different roles of Ikebana through the ages

[Nadia El Borai](#)
(Ikebana International)

10 December 2008

JRC Seminar

The Identities of a Book: The Case of (Giga bassui) Itchô gafu

[Dr Miriam Wattles](#)
(University of California, Santa Barbara)

Term 2

7 January 2009

JRC Seminar

A Eugenic Imagination? The Intersection of Race and Masculinity in Early Postwar Japanese Homo Desire

[Dr Jonathan D. Mackintosh](#)
(Birkbeck College)

14 January 2009

JRC Seminar

Myoken Bosatsu: Evolving Iconography of the Pole Star Deity

[Dr Meri Arichi](#)

21 January 2009

JRC Seminar

The mystery of Hayashi Razan's translations

[Professor Peter Kornicki](#)
(University of Cambridge)

23 January 2009

JRC & Arts and Humanities Performance

Yose: Reviving popular performance arts of Edo Japan

[Tachibana Umon](#)
[Chiba Shin](#)
[Kagami Senshiro](#)

28 January 2009

JRC Seminar

Recreating China in Japan: Jakuchu and the Rokuonji Ensemble

[Dr Hans Thomsen](#)
(Universität Zürich)

18 February 2009

JRC Annual Tsuda Lecture

From Folklore to Märchen: Fashion, Fashion Media, and Proto-Cute Culture in Japan

[Professor Tomiko Yoda](#)
(Duke University)

25 February 2009

JRC Seminar

Discourse on Suicide in Postwar Japan

[Francesca Di Marco](#)
(Tsuda Bursary Recipient, SOAS)

26 February 2009

JRC & Arts and Humanities faculty conversation Seminar

Virtual worlds, emerging theory

4 March 2009

JRC Seminar

Nakanoin Nakako and the gekirin sex scandal of 1609: researching a woman's life in seventeenth-century Japan

[Gaye Rowley](#)
(Waseda University)

11 March 2009

JRC Seminar

Between seeing and knowing: materia medica, honzō-gaku

[Maki Fukuoka](#)
(SISJAC)

12 March 2009

JRC & Arts and Humanities faculty conversation Seminar

Virtual worlds, emerging theory

18, 19 & 20 March 2009

JRC / Ochanomizu University Joint Workshop

UPCOMING EVENTS 2009-2010

SOAS Events

The following is a preliminary listing of JRC events for the coming year. For details of any of our events and/or to be added to the JRC mailing list, please consult the JRC website www.soas.ac.uk/jrc/events

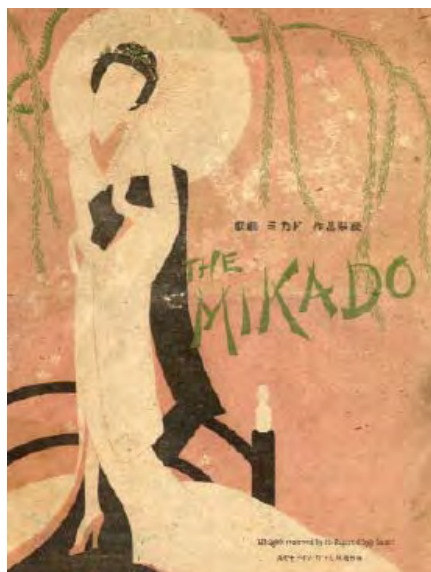
7 October 2009, 5.30pm

Room TBC

JRC Meiji Jingu Autumn Lecture

Sepp Linhart (University of Vienna)

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



13 October 2009, 7.15pm

Brunei Gallery Lecture Theatre, SOAS

JRC / Department of Music Performance and Discussion

Ran'cho (Wakagi no Adanagusa): Omiya's Lament

A Shinnai Performance by Living National Treasure Tsuruga Wakasanojo, with explanatory presentation by **Tim Screech** and discussion with **David Hughes**

14 October 2009

Time & Room TBC

JRC / Japan Foundation Seminar

Anthony Thwaite (co-author) and **Joshua**

Mostow (University of British Columbia / SISJAC)

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

21 October 2009, 5pm

G50, SOAS

JRC Seminar

Lola Martinez (SOAS)

Mommy Dearest: gender in J-horror films and their translations

28 October 2009, 5pm

G50, SOAS

JRC Seminar

Sharalyn Orbaugh (UBC/SISJAC)

Killer Kitsch: Kamishibai in the Fifteen Year War, 1931-45

3 November 2009, 7pm

JRC / Japan Society Film Screening and

Director Q&A

Sean McAllister (director)

The Story of Love and Hate

18 November 2009, 5pm

G50, SOAS

JRC Seminar

Dr Sarah Teasley (RCA)

Title TBA

26 November 2009

Time and Room TBC

JRC / CSJR Film Screening and Director Q&A

DT Suzuki: A Life

2 December 2009, 5pm

G50, SOAS

JRC Seminar

Dr Chris Gerteis (SOAS)

The NYK Story: A Brief History of Corporate Nostalgia and Consumerism in Contemporary Japan

9 December 2009, 5pm

G50, SOAS

JRC Seminar

Dr Christine Guth (V&A/RCA)

Title TBA

16 December 2009, 5pm

G50, SOAS

JRC Seminar

Professor Timon Screech (SOAS)

Title TBA

19 February 2009

Time and room TBC

JRC / CSJR Workshop

Minakata Kumagusu in London

24 February 2009

Time & Room TBC

JRC Annual Tsuda Lecture

James McClain (Brown University)

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

25 February

Time and room TBC

JRC / Centre for Metropolitan History Workshop

London and Tokyo: The Prospect of Comparison

Other Events

Global Japan Seminar. Organised by the Comparative Histories of Asia Seminar, Institute of Historical Research. Thursdays, 5.30-7pm, Room NG15, Senate House Building. Enquiries: Dr Naoko Shimazu at n.shimazu@bbk.ac.uk. Website: www.history.ac.uk/events/210.

8 October 2009

Special Launch Roundtable Event

Professor Sheldon Garon (Princeton University)

Keep on Saving: A Transnational History of Promoting Thrift in Japan and the World'

19 November 2009

Professor Partha Mitter (University of Sussex)

The Tagore, Okakura and Pan-Asianism in Calcutta

3 December 2009

Dr Joan Pau Rubies (LSE)

The Jesuit Image of Japanese Civilisation in the Late Sixteenth Century Japan

14 January 2009

Professor Selçuk Esenbel (Boğaziçi University, Istanbul)

Japan's Global Claim to Asia: Chinese Coins, the Muslim Network and Japanese Pan-Asianists

11 February 2009

Dr Jordan Sand (Georgetown University)

TBA

25 February 2009

Professor Takashi Fujitani (University of California)

TBA

6 May 2009

Professor Ben Elman (Princeton University)

TBA

The Pre-History of Kawaii

From Folklore to Märchen: Fashion, Fashion Media, and Proto-Cute Culture in Japan

JRC Annual Tsuda Lecture

18 February 2009

Professor Tomiko Yoda
(Duke University)

The Annual Tsuda Lecture was delivered on 18 February by Professor Tomiko Yoda. Professor Yoda is an Associate Professor in the Department of Asian and Middle Eastern Studies at Duke University. She is a specialist in Japanese literature, intellectual history, gender and feminist studies.

Professor Yoda's publications range from an analysis of how Heian literature was used in the construction of modern, gendered, national subjects, *Gender and National Literature: Heian Texts and Constructions of Japanese Modernity* (2004), heralded as a 'remarkable achievement', to an important collection of essays on contemporary Japan, *Japan After Japan: Social and Cultural Life from the Recessionary 90s to the Present* (2006).

Professor Yoda's lecture, 'From Folklore to Märchen: Fashion, Fashion Media, and Proto-Cute Culture in Japan', was drawn from her



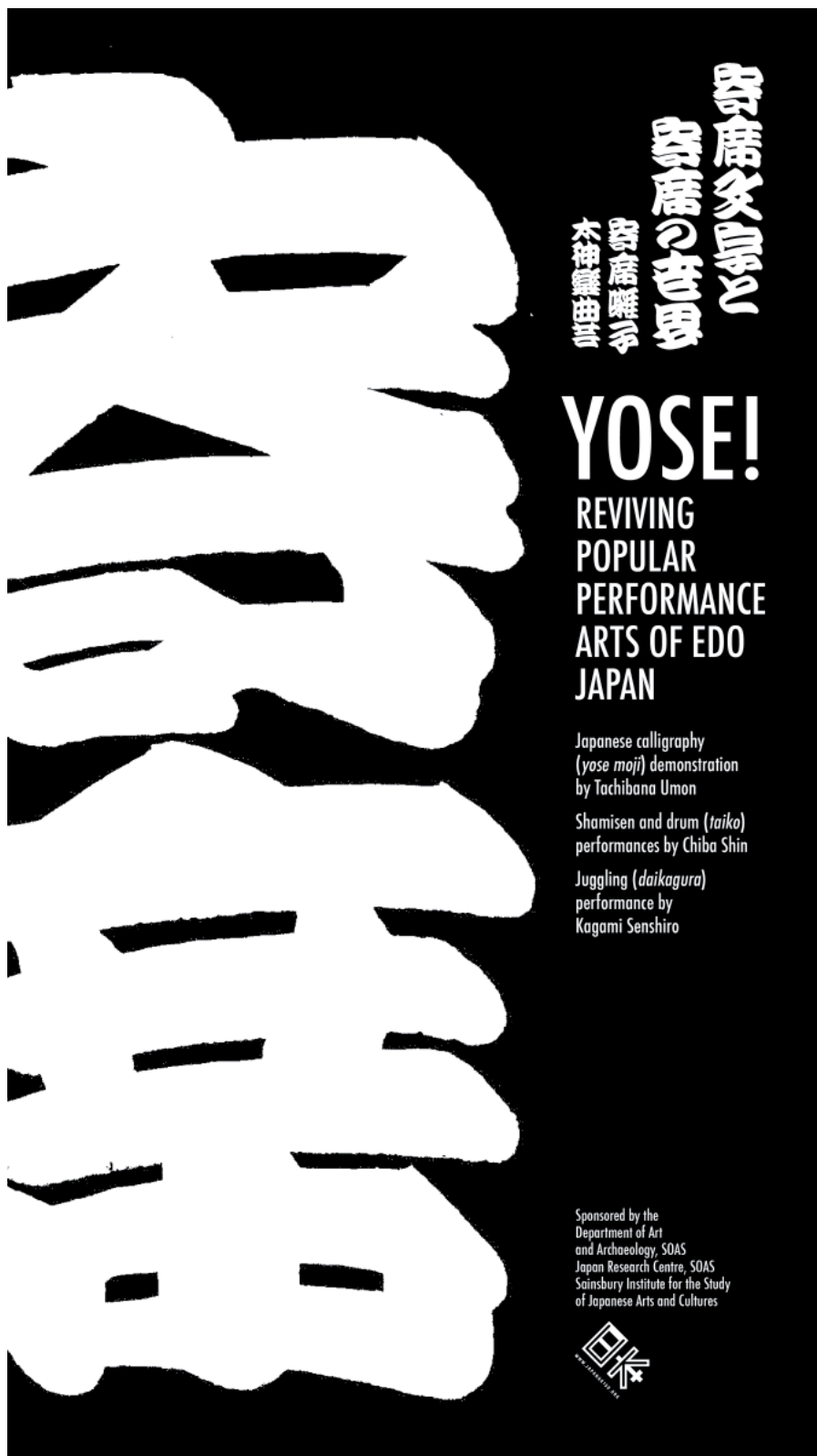
new research, which looks at contemporary popular culture, particularly the ways in which young (and not so young) Japanese women construct a particular kind of kawaii (cute) identity for themselves through consumption.

Most existing accounts tend to trace the emergence of this kind of girlish culture to the 1970s. But Professor Yoda pointed out that it has a pre-history. With a wealth of illustration, she showed how such 'cuteness' emerges from a series of developments throughout Japan's modern history, drawing on transnational inspirations as well as domestic influences. The retreat into childhood is only the latest in a series of attempts to escape the dangers that come with the onrushing present.





YOSE!



Reviving Popular Performance Arts of Edo Japan'

23 January 2009

SOAS was pleased to host Tachibana Umon, a noted Japanese calligrapher who has helped revive the art of yose-moji calligraphy, as part of a special demonstration of traditional Edo arts on 23 January 2009. Along with the calligraphy demonstration by Tachibana Umon, there were shamisen and drum (*taiko*) performances by Chiba Shin, and a juggling (*daikagura*) performance by Kagami Senshiro.

Tachibana Umon began studying under Tachibana Ukon, head of the Tachibana school of Yose-moji calligraphy in 1980, and in 1993 was designated as his successor. Umon-san was appointed as a Special Advisor for Cultural Exchange by the Japanese Agency for Cultural Affairs, and was based in the UK for year beginning in March 2008. During his stay, he gave calligraphy demonstrations not only throughout the UK, but in other European countries.

Yose-moji (yose characters) is a distinctive style of calligraphy associated with advertisements and billboards used to promote yose (vaudeville-style) popular performances, especially rakugo (comic monologues). Yose can be literally translated as 'to attract an audience', and this motive is said to have affected the way characters were shaped. The broad brush strokes leave little negative space between the lines of the characters, which is said to represent the absence of empty seats at a sold-out rakugo performance.

Indeed, the event at Brunei Gallery Lecture Theatre drew a standing room only turnout. It was co-sponsored by the Department of Art and Archaeology, Japan Research Centre, and Sainsbury Institute for the Study of Japanese Arts and Cultures. John Carpenter provided introductions and English interpretation for the event.

'Yose can be literally translated as 'to attract an audience', and this motive is said to have affected the way characters were shaped'



NEW MEMBERS

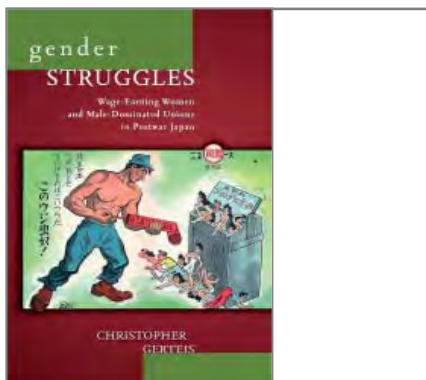


Dr Chris GERTEIS

I am an historian of modern and contemporary Japan. My interest in Japan Studies grew from my experiences as an undergraduate in the industrial city of Hamamatsu during the late 1980s. I later studied at Meiji University in Tokyo and the University of Iowa, where I earned my Ph.D. in 2001.

My research interests converge at the intersection of work, gender, and ethnicity in postwar Japan. My first book, *Gender Struggles: Wage-earning Women and Male Dominant Unions in Postwar Japan*, is an examination of the ways customary gender norms influenced the formulation of the socialist labor movement in postwar Japan.

I am currently working on two new projects examining the intersection of consumer capitalism, social history, and the politics of culture and identity in contemporary Japan. The first examines popular memories of the interwar era passenger steamship lines, and the other is a study of the emergence of the 'race queen' phenomena along the motor speedways of postwar Japan.



My courses at SOAS will include a one unit undergraduate survey of Modern Japan from 1600 to 1945, and an MA course examining sex, gender, and modernity in twentieth century Japan.

Farewell

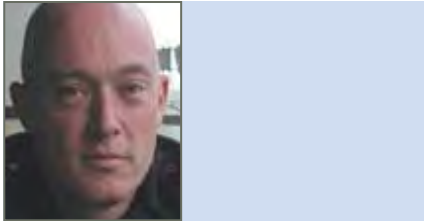
We were pleased to welcome Princess Akiko of Mikasa and members of her household to the Japanese Roof Garden in August for a farewell gathering. Princess Akiko is completing her PhD at Oxford on the early history during the late 19th century of the Japanese collections at the British Museum, during the late 19th century, focusing particularly on the activities of William Anderson and Augustus Wollaston Franks, responsible for the painting and ceramics collections respectively. She is now moving back to Japan to take up a postdoctoral position at Ritsumeikan University.



During the last few years, Princess Akiko has worked closely with a number of members of the JRC and has been a regular participant in JRC seminars, workshops and other events. She will be sorely missed, but we look forward to seeing her again regularly during the coming years. As a memento, we presented Princess Akiko with a print of the British Museum soon after the completion of the magnificent south front in the middle of the 19th century. We trust it will provide her with a small reminder of Bloomsbury in her new home in Kyoto.



Promotions & Sabbaticals



Professor Timon SCREECH

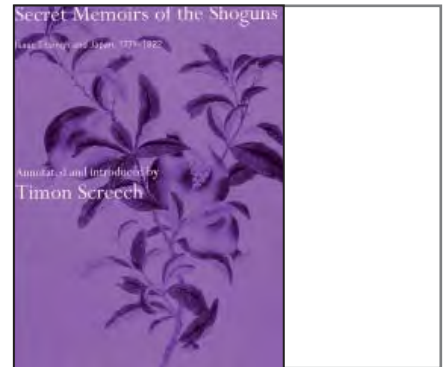
After running the JRC for six years, I went on sabbatical for most of 2008-9. First stop was Gakushu-in, where I arrived twenty years, almost to the day, since I first went there to begin PhD research. My intention was to reskill: having published some ten books on the late 18th-century, I want to turn now to the early Edo Period. I spent most days in Waseda and the National Diet libraries, and fortunately, given the state of sterling, I was also invited to offer classes at Waseda and Meiji universities. I also made research trips to Kyoto and Nagasaki.

February was spent teaching at the University of Toronto, and I also spoke at the AAS in Los Angeles.

In the Spring, I visited Berlin and Heidelberg, and travelled through various parts of Germany preparing a paper on the iconography of the Battle of Lepanto (theme of a well-known nanban screen). I also made a trip to the US East Coast, speaking at Yale and Harvard.

Since Easter, I have largely been in London, and have just completed a long paper on anti-Catholic imagery in the Early Edo Period. I am also close to finishing my long-standing one-volume project on the arts of the Edo Period, which is presumptuously intended to serve as an equivalent of Craig Clunas's notable *Painting and Experience in Early Modern China*.

For publications, I am happy to report that my *Secret Memoirs of the Shoguns* (Routledge, 2006) had been re-issued in paperback.



Barbara PIZZICONI

Lecturer in Applied Japanese Linguistics and member of the JRC has been promoted to Senior Lecturer.



Dr John L BREEN

It has been a really interesting year getting to know the International Research Centre for Japanese Studies ('Nichibunken'), its many brilliant faculty and its particular ways.

The range of Japan-related research and the intensity of research-related activity here are extraordinary. Nichibunken staff host between them 15 group-research projects on subjects as different as folksong, civilisation and the body, modern Buddhism, sexual desire, yōkai, 18th century Japan, and the culture of translation. And there are countless other, occasional events. Two of the most memorable in the last few months were the 'Overcoming Modernity' colloquium organised by Isomae Jun'ichi (a long-time friend

of SOAS; now an associate professor here). That it featured Harry Harootunian and Naoki Sakai suggests how much perceptions of this research centre have changed since its inauguration back in the 1980s.

Another event of note was a visit by a group of Berkeley Japan-experts to debate the state of their respective fields with Nichibunken academics. The event marked the 50th anniversary of the founding of Berkeley's Center for Japanese Studies. Among the highlights were Andrew Barshay and Duncan Williams debating issues in Japanese history and religion with Kasaya Kazuhiko and Sueki Fumihiko.

These events are what Nichibunken is all about: critical engagement between Japanese and non-Japanese scholars. But by no means all this engagement takes place at Nichibunken, nor is it confined at all to scholars from the US and Europe. I was lucky enough to take part in a Nichibunken-sponsored workshop at the University of Jakarta in spring this year, and I am off to Vietnam in September. A posse of Nichibunken academics heads to India later in the autumn. Apart from participating in Nichibunken

events, I have been keeping busy on two fronts. I have now taken over as editor of *Japan Review* from Jim Baxter, who over the last decade has single-handedly transformed it into a fine academic journal. (Jim is best known for his pioneering book on Ishikawa, *The Meiji unification through the lens of Ishikawa prefecture*.) There are the obligatory committee meetings, of course, but for the rest I have had some time to research and to write. (Nichibunken has no undergraduates, of course, and still few post-graduates.)

I managed to finish *A brief history of Shinto* which I have co-written for Blackwells with Mark Teeuwen. I am also finishing a book for Heibonsha tentatively called *Tennō no karada; Tennō no kūkan*.

Otherwise I have been working on issues in 21st century Shinto, and have started another book project with Mark Teeuwen on the Ise shrines. If you come to Kyoto, please let me know and, if you have not yet visited Nichibunken, I will happily show you around.

Great Wave to Modern Japanese Design



Mari BOYD

As a researcher of the aesthetics of quietude, Mari continues to write on Ōta Shōgo's theatre of divestiture. She has contributed three linked articles (forthcoming) for the Japanese Performing Arts Resource Center, an online scholarly research site (www.glopac.org); "From Ōta Shōgo's Earth Station to Wang Chong's e-Station" in the Theatreforum #36 (forthcoming); and a comparison of Ōta with another 1970s experimental playwright, for Theater in Japan. She is also artistic consultant for actor-director Philip Zarrilli's "Told by the Wind" project to be produced at the Chapter Art Centre, Cardiff in early 2010.

Her new research area is puppet theatre, the kind that includes live acting, and she has written "Surviving and Succeeding: The Yūki-za[u1] Marionette Theatre" in Ed. Samuel Leiter, *Rising from the Flames: The Rebirth of Theatre in Occupied Japan, 1945-1952*, Lexington Press (forthcoming).

Publications:

As contributing translation editor, Japan Playwrights Association's *Half a Century of Japanese Theater Vol. X: 1990s Part 4*. Tokyo: Kinokuniya Publishers, 2008.

"Experimente des Shōgekijō Die 1970er und fruhen 1980er Jahre" (Experimental shōgekijō from the 1970s to the 1980s) in Ed. Hirata Eiichirō and Hans-Thies Lehmann, *Recherchen 64: Theater in Japan, Theatre der Zeit*, 2009.



Christine GUTH

Christine moved to London in 2007 to develop the new Asian design specialism in the Royal College of Art/Victoria and Albert Museum's History of Design MA program. Previously her research and teaching focused primarily on collecting and collections their role in changing perceptions of Japan.

Her current research focuses on the reception of Hokusai's "Under the Wave off Kanagawa" in Europe and America and its reinterpretation by Japanese artists since the 1960s. The book explores the cultural geography of this iconic image, commonly known as "The Great Wave" first by investigating the conditions of its production and reception in nineteenth-century Japan then by following the many different forms and meanings it assumes in its travels across time and space. It does not aim to present a totalizing narrative of all The Great Wave's variations or a teleological account of its rise to global iconicity, but rather to address the particular conditions that made these possible.

The Great Wave is often referred to as a Japanese artistic masterpiece, and it is indeed one of Hokusai's virtuoso achievements, but global familiarity with it comes more often than not from sources outside of the museum or even the context of Japan. Consequently, the various articulations that are the focus of this study are selected on the basis of the light they throw on the discourses that contributed to these complex acts of cultural accommodation rather than on aesthetic merit. They range from paintings and book illustrations to consumer goods, advertisements, cartoons, film, sheet music, graffiti, and manga that show the specific ways in which "The Great Wave" has been localized even as it may retain an indexical relationship to Japan.

In November, 2008 she gave the annual Toshiba lectures on this subject at the British Museum, SOAS, and Sainsbury Institute in Norwich.

In addition to her project on "The Great Wave," Christine continues research in two other areas of special interest, the Japanese tea ceremony and nineteenth-century collecting and display. In April, she spoke at the Isabella Stewart Gardner Museum's symposium "Inventing Asia circa 1900," held in conjunction with a special exhibition and publication of the museum's Asian collection. She also presented a paper on "Recycling as Design Practice in Japanese Tea Culture" at Yale University's conference "Tea Culture in Japan: Chanoyu Past and Present."

Publications:

This year saw the publication of Chinese and Spanish language editions of Christine's *Arts of Edo Japan: The Artist in the City*, first published in 1996. These follow on U.S., British, French, and Korean editions. "Hasegawa's Fairy Tales: Toying with Japan," *Res 53/54* (Spring /Autumn 2008): 267-81. "Hokusai's Geometry," in *Review of Japanese Culture and Society Vol XX* (December 2008):120-132. "Asia by Design: Women and the Collecting and Display of Oriental Art" appeared in *Journeys East: Isabella Stewart Gardner and Asia* (Boston: Isabella Stewart Gardner Museum, 2009):52-68.

RESEARCH ASSOCIATES



Sarah TEASLEY

Dr Sarah Teasley joined the Japan Research Centre as a Research Associate in January 2009. Her primary affiliation is with the Royal College of Art, where she is a tutor on the V&A/RCA postgraduate course in History of Design, and serves as Critical and Historian Studies (CHS) Liaison Tutor for the departments of Design Interactions, Design Products and Industrial Design Engineering.

Dr. Teasley's research concerns the history of design in Japan since the Meiji Period. Much of her work has addressed design's promotion as an academic discipline, profession and scientific practice distinct from carpentry and architecture in the early twentieth century, and the popularization of modern design and manufacturing practices during and following the American Occupation of 1945-52.

She is currently working on two monographs: *Modern Japanese Design: A Critical History*, forthcoming from Reaktion Books in 2010, and a Japanese-language monograph on the location of the furniture industry within social networks in Japan at the turn of the last century. Other publications in progress include a volume on global design history, co-edited with Drs. Glenn Adamson and Giorgio Riello, forthcoming from Routledge in 2010, and an article on technical drawing in the Meiji period. Her article on designers' overseas travels in the 1920s was recently published in *Travel Space Architecture*, an edited volume from Ashgate.

In the 2008-09 academic year, she spoke at universities and international conferences including the International Conference on Design History and Studies in Osaka, WhosEA2009: International Conference on East Asian Architectural Culture in Taiwan,

Florida International University, Istanbul Technical University, the Annual Meeting of the College Art Association, Oxford University and the R.I.B.A. In autumn 2009, she will give invited talks at Osaka University and Harvard University.

Dr. Teasley received her PhD from the University of Tokyo, and taught at Northwestern University before joining the staff of the Royal College of Art. She is Vice-President of the Design Studies Forum, and serves on the executive committee of the Design History Workshop Japan, and the editorial boards of *Design History* and *Design and Culture*.



Court Romance to Cultural Heritage



The Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC) is devoted to the study of the arts and cultures of the Japanese archipelago from the present to the past in regional, European and global contexts. It is based in Norwich and affiliated with the University of East Anglia (UEA), but has an office at and strong connections with SOAS, where its research fellows are based.



Alfred HAFT
Research Associate

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

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

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

Over the coming year he expects to contribute to the SOAS Diploma Course on Japanese woodblock prints, along with finalizing revisions to the thesis with an aim toward publication.



Akira MATSUDA
Archaeology Fellow

Handa Japanese Archaeology Fellow working for the Sainsbury Institute for the Study of Japanese Arts and Cultures (in B401, SOAS).

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

Previously, he completed his master degree in Cultural Resources Studies at the University of Tokyo and worked as a consultant in UNESCO's Division of Cultural Heritage. In the coming year he will work for the Sainsbury Institute's dogu project, in particular with the preparation of two exhibitions focusing on Jōmon dogu (prehistoric figurines): one at the British Museum (from September to November 2009) and the other at the Sainsbury Centre for Visual Arts (for summer 2010).

He also plans to organise a workshop on Japanese cultural heritage in March 2010, which aims to explore new aspects of cultural heritage in Japan, in particular in relation to the way in which the concept of 'cultural heritage' has been introduced, and yet not fully accepted, in Japan. The discussions held at the workshop are to feed into an in-depth examination of various phenomena relating to cultural heritage in East Asia (Japan, China and Korea) at a conference that he plans to organise in the same period in collaboration with University College London.

The conference aims to analyse how the past and its material expressions have been perceived, conceptualised and experienced in East Asia, and how these notions have affected local practices, national policies and shared notions of identity, especially in a period of fast economic development and increasing globalisation.



Joshua S. MOSTOW

Robert & Lisa Sainsbury Fellow

Dr Joshua S. Mostow, Robert and Lisa Sainsbury Fellow 2009, is Professor of Asian Studies at The University of British Columbia, Vancouver, Canada. His doctorate is from the University of Pennsylvania, in Comparative Literature and Literary Theory, and he specializes in the study of the relations between literature and the visual arts in Japanese culture, specializing in the pre-modern and early modern periods.

His main research project while in London concerns the reception history of the tenth-century literary court romance, *Ise monogatari*. With Royall Tyler—the most recent translator of *The Tale of Genji* into English—he has just completed a new translation of the *Ise* (entitled *The Ise Stories: Ise monogatari*), which will appear from the University of Hawaii Press in June 2010.

His forthcoming research monograph examines the reception of the *Ise* from the 12th through 16th centuries, especially in relation to illustrated editions and the texts changing readership in terms of class and gender. An early chapter has already appeared as “Female Readers and Early Heian Romances: The *Hakubyō* Tales of *Ise* Illustrated Scroll Fragments,” *Monumenta Nipponica*, vol. 62, no. 2 (Summer 2007).

The topics of other chapters include all the extant examples of illustrated scrolls from the thirteenth century; the *Ise*’s influence on Taira court culture and beyond to Fujiwara no Teika and the compilations of the *Shinkokinshū* and *Shinchokusenshū* imperial poetry anthologies; the use and appearance of the *Ise* in medieval fiction; and the seemingly growing standardization of *Ise* iconography through the fifteenth century and culminating in the *Saga-bon* edition of 1608.



Sharalyn ORBAUGH

Senior Research Associate

Sharalyn Orbaugh is Professor of Asian Studies and Women’s & Gender Studies at the University of British Columbia. She is a specialist in modern Japanese narrative and visual culture, including popular culture media such as manga and anime. Recent publications include *Japanese Fiction of the Allied Occupation: Vision, Embodiment, Identity* (Brill, 2007), “Raced Bodies and the Public Sphere in Ichikawa Kon’s film *Tokyo Olympiad*” (2007), and “Emotional Infectivity: The Japanese Cyborg and the Limits of the Human” (2008).

During her year as a Senior Research Associate at the Sainsbury Institute, she plans to complete two in-progress research projects.

The first concerns *kamishibai*, a performance art form popular from 1930 to the early 1970s. The direct ancestor of serialized manga and anime, *kamishibai* was a street theater for children that combined picture, script, and performance. During the war, *kamishibai* was also used extensively as a propaganda tool, and not just for children.

Her research project begins by addressing the characteristics of *kamishibai* as a medium, with a particular focus on the interplay between word and image. Other aspects of the research include a consideration of *kamishibai*’s role in the construction of urban space in the 1930s and 1950s, its role in the propaganda machine during the Fifteen Year War, and the uses made of *kamishibai* by SCAP during the Allied Occupation, 1945-1952.

The second book-length project is “The Japanese Cyborg and the Limits of the Human,” which explores the multitude of popular culture products in Japan, from 1850 to the present, that feature cyborgs (organic-machinic hybrids) or other technologically-produced sentient beings. One particular focus is the figure of the cyborg in manga and anime, including the ramifications of the ways cyborgs are depicted visually.



Kristin SURAK

Robert & Lisa Sainsbury Fellow

Having recently completed a PhD in sociology at the University of California, Los Angeles in the US, I am very much looking forward to continuing my research at the Sainsbury Institute.

While in Britain, I plan to revise my dissertation for publication as a book on modern Japanese tea ceremony. The monograph will provide an in-depth depiction of the tea ceremony world in modern Japan that draws on several years of ethnographic and historical research and over one hundred interviews with tea leaders and practitioners. At the same time, it will examine the more general theoretical question of how cultural practices are used to produce and enact ethnicity and nationhood in everyday life.

The empirical analysis will investigate the historical transformation tea ceremony into a distinctively Japanese practice, the contemporary ways that Japaneseness is encoded in tea spaces and patterned into tea bodies, the organizational forms that sustain the association between tea ceremony and Japaneseness, and the use of tea ceremony as an interactional resource for explaining and cultivating Japaneseness.

VISITING SCHOLARS, SEPT 2008 - AUG 2009

Professorial Research Associates

Professor Gina BARNES

PHD(MICHIGAN)
May-96 -Aug-10

Professor Neil JACKSON

PHD(POLYTECHNIC OF SOUTH BANK) MA(COURTAULD
INSTITUTE OF ART)
Jun-09 -Aug-10

Professor Peter KORNICKI

DPHIL MSC BA(OXFORD)
Nov-07 -Aug-11

Professor Evgeny STEINER

DOCTOR OF ART HISTORY(INST FOR CULTURAL
RESEARCH, MOSCOW) POSTDOC(HEBREW UNI
OF JERUSALEM) PHD(INST FOR ORIENTAL STUDIES,
ACADEMY OF SCIENCES, MOSCOW) BA MA(MOSCOW
STATE UNI)
Jun-08 -Aug-10

Professor Yuriko TAKAHASHI

BA(KEIO UNIVERSITY, TOKYO) MA(OCHANOMIZU
UNIVERSITY, TOKYO)
Apr-07 -Aug-10

Research Associates

Dr Penelope FRANCKS

Sep-03 -Aug-10

Dr Christine GUTH

PHD(HARVARD)
Jan-08 -Aug-11

Dr David W. HUGHES

MA(CANTAB) MPhil(YALE) PHD(MICHIGAN)
Aug-08 -Aug-10

Dr Nicola LISCUTIN

MA(HAMBURG) PHD(CANTAB)
Mar-04 -Aug-10

Dr Jonathan MACKINTOSH

PHD(CAMBRIDGE) MA(SOAS) BA(LETHBRIDGE,
CANADA)
Nov-07 -Aug-11

Ms Kyoko OKAMOTO

BA(SCHOOL OF EDUCATION)
Jul-09 -Jun-10

Dr Rajyashree PANDEY

MA(WASHINGTON UNIVERSITY, USA) PHD(AUSTRALIAN
NATIONAL UNIVERSITY)
Jul-07 -Aug-11

Dr Maria ROMÁN NAVARRO

BA MA(VIENNA) PHD(HEIDELBERG)
Feb-06 -Aug-11

Dr Ellis TINIOS

PHD(MICHIGAN)
Jan-02 -Aug-10

Dr Lone TAKEUCHI

BA(COPENHAGEN) MA(BERKELEY, USA)
PHIL(COPENHAGEN)
Sep-07 -Aug-11

Dr Sarah TEASLEY P

HD(UNIVERSITY OF TOKYO) MA(MUSAHINO ART
UNIVERSITY, TOKYO) AB(PRINCETON UNIVERSITY)
Feb-09 -Aug-10

Dr Akiko YANO

MA PHD(KEIO UNIVERSITY)
May-07 -Aug-10

Post Doctoral Research Associates

Dr Shino ARISAWA

PHD MMUS(SOAS) BA(TOKYO UNIVERSITY OF FOREIGN
STUDENTS)
Nov-08 -Nov-10

Dr Barbara CROSS

MA(KYUSHU UNIVERSITY, JAPAN) PHD(SOAS)
Feb-07 -Feb-09

Dr Monika HINKEL

PHD MA (BONN)
Apr-08 -Apr-10

Visiting Scholars

Professor Mari BOYD

PHD(HAWAII, MANOA) MA(MT HOLYOKE COLLEGE)
BA(JAPAN WOMEN'S UNI)
Apr-09 -Mar-10

Prof Makoto FURUKAWA

MA(KYOTO UNIVERSITY)
Apr-07 -Mar-08

Associate Professor Makoto GOI

Apr-09 -Mar-10

Professor Satoru HASHIMOTO

BA MA PHD(OSAKA CITY UNIVERSITY)
Apr-08 -Mar-09

Professor Katsuyoshi IMAI

MA(SAITAMA UNIVERSITY) BA(TOKYO METROPOLITAN
UNIVERSITY, JAPAN)
Apr-08 -Mar-09

Mr Tatsuya KITAI

PHD MA BA(CHUO UNIVERSITY, JAPAN)
Apr-08 -Mar-09

Professor Fumiyuki OKUYAMA

MA(YOKOHAMA NATIONAL UNIVERSITY, JAPAN)
Sep-08 -Aug-09

Professor Reishi TAYAMA

PHD(KINGS COLLEGE, LONDON) MA(KEIO UNIVERSITY,
TOKYO)
Apr-08 -Oct-08

Professor Xiaogang ZHANG

Apr-09 -Mar-10



Japanese Roof Garden



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

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

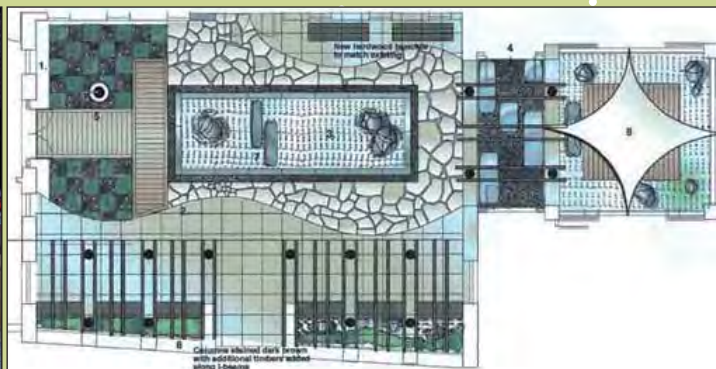
Peter Swift, a designer with experience of adapting Japanese garden design principles to the British environment and climate, conceived the garden as a place of quiet contemplation and meditation as well as a functional space complementary to the Gallery and its artistic activities.

A small stage can be used for dramatic or musical productions, for tea ceremonies or displays. Or it can be used simply as seating.

Planting has been kept to a minimum, with lemon thyme used in a chequerboard pattern at the north end of the garden and the climbing wisteria to provide cool shade during the summer. Various types of stone are used in the garden: a sweeping curve blends the original rectangular sandstone with the irregular green slate; the central area of raked silver grey granite chippings has regular slabs of basaltic rock alluding to a bridge over flowing water; the island stones in the gravel areas are Larvikite from Norway; dark grey pebbles from a contrast in colour and texture to the formal granite edging and to the chequerboard planting.

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

For visiting times and more information:
<http://www.soas.ac.uk/visitors/roofgarden/>



Award Bursary Recipients, 2008/2009



Emma COOK

Meiji Jingu Studentship 2008-2009
Final Report

During the academic year 2008-2009 I was able to spend writing a full draft of my thesis, which is now with my supervisor and I am currently waiting for her feedback. I expect to spend the summer of 2009 rewriting any sections that need work and plan to submit the thesis by early October 2009.

Although the focus of the thesis was originally on masculinity (and still remains a theme throughout the thesis) working through the material this year highlighted that I needed to develop further what it means to be an adult man in Japan, and how freeters, largely due to their structural position in the labour market and the widespread negative discourses that surround male freeters in particular, struggle to attain both expected transitions to adulthood and normative ideals of masculinity.

Many male freeters were striving to achieve alternative lifestyles based on their values, desires and dreams of their ideal lives, whilst also seeking to conform (in the future for many) to dominant ideals of adult manhood. For many this involved a fundamental contradiction: by staying in irregular employment over a long period they were decreasing their chances of being able to find stable work in the future, thereby limiting (they felt) their chances of ever being able to get married and become a 'proper' adult man.

Many felt constrained and constricted by self and social expectations which were highly gendered and which implicated work as an integral part of what a man is.

I have thus been spending time during this academic year developing the argument of the thesis and now, as mentioned already, have a full draft written.

As well as working on my thesis I submitted a chapter titled 'Still a Child? Liminality and the Construction of Youthful Masculinities in Japan', to a forthcoming edited volume by Karen Brison and Susan Dewey called 'Gender and Modernity in Youth Cultures'. This will be published as part of the 'Gender and Globalization Series' from Syracuse University Press.

I was also able to take a brief trip to Japan in June 2009 to attend and present at a conference at Temple University (organized by Sophia University) on Youth Work in Contemporary Japan, part of the ICJS Wakai Project: <http://www.tuj.ac.jp/events/2009/0627.html> I have been invited to submit a chapter (based on my presentation) for the edited volume that David Slater and Kyle Cleveland are organizing for publication based on this conference and so shall spend the next couple of months reworking the presentation into a chapter for publication whilst also undertaking revisions to my thesis that I anticipate my supervisor will suggest.

I would like to sincerely thank Meiji Jingu for their generous support this year which has allowed me to focus on my academic work and to subsequently have a productive academic year.



Francesca DI MARCO

Tsuda Bursary 2008-2009
Final Report

The Tsuda Bursary allowed me to complete my PhD thesis within this year. I could devote my time entirely to the last chapter of my research and then to the final writing of the whole thesis.

Thanks to the award, I could dedicate my time to the research in the most effective manner, granting me the possibility not to worry about my financial situation. Below is the abstract of the work I have been doing in the past four years, which could be finalized in the past year.

The topic of this research is the study of the discourse on suicide patterns in postwar Japan. The purpose is to investigate the process of the formation of the image of suicide throughout the postwar period in non-fictional media, and in particular in newspaper coverage, suicide how-to manuals and suicide websites. This thesis covers the whole post-war period, from 1946 to 2008, focusing particularly on the 1990s when there was a rapid growth of Internet associations, suicide pacts, and web suicide groups. At the same time, suicide has become a much-reported topic in the mass media. The result of these new trends has been a striking increase in suicide clusters, in new methods of suicide, as well as the emergence of new dynamics such as group suicide and suicide communities.

Most existing research, despite a variety of theoretical approaches, has analysed suicide largely as an unchanging expression of traditional Japanese values. By contrast, I highlight the changing relationship between the presentation of suicide, or the act of suicide, and the representation of suicide in the media and other sources, unveiling the conditions under which the historical appearance of suicide is formed, reinterpreted and reinvented. Finally, I explore the recent growth of suicide manuals, websites, and chatrooms, in order to understand the extent to which this contributes both to new patterns and recurrent anxiety.

This research seeks to use this analysis to explore a number of characteristics of and hypotheses about postwar Japan, including: the extent to which the fragmentation of postwar society, experienced in contrast to imagined prewar homogeneity, has led to a search for affiliation with what have been called 'sub-tribes'; the extent to which the individual does indeed model his or her behaviour on that of the 'sub-tribe' as a reference group; and the way in which the lack of legitimized patterns, in the aftermath of defeat, has driven the reinterpretation and reinvention of new suicide 'rites'.



Taka OSHIKIRI

Meiji Jingu Studentship 2008-2009
Final Report

During the academic year 2008/09, I have been in Japan to do archival work. It was conducted at the libraries and archives both in Tokyo and Kyoto. Unfortunately, one of the archives that I really wanted to visit, the Historiographical Institute of Tokyo University, was closed at the moment for reinforcement work. Otherwise, I was able to access most of the libraries and museums that I needed to go. I went to libraries and archives such as National Diet Library, Tokyo University Library, the library of Faculty of Letters of Tokyo University, Waseda University Library, Kyoto Prefectural Archive, Kon nichu-an Library of Ura Sen-ke School etc. I have also been to numbers of museums which had an exhibition related to the tea ceremony in the past to look up their catalogues.

Aside from the archival work, I had an opportunity to talk to research students in Japan who were working on a similar topic. I have learned a lot from their profound knowledge. I also audited a series of lecture at Tokyo University where I had a chance to give a small talk on my own topic, and attended several workshops which were related to the field of the study of the tea ceremony and the history and culture of tea in general.

In addition, I had a chance to go to a couple of Tea gatherings. One was hosted by a tea instructor of the Omote Sen-ke tea tradition and the other was hosted by the head of the Sekishu tradition's Tokyo division and its branches. The

Omote Sen-ke school tradition is one of the representative traditions of the Wabi style tea ceremony, which is claimed to be tea ceremony of town commoners, and the Sekishu tradition is that of Daimyo style tea ceremony. It was interesting to experience the distinction between two different traditions.

Thanks to the Meiji Jingu studentship, I was able to conduct my fieldwork efficiently without any financial problem. During the fieldwork year, I had collected many materials that, I hope, would support my project. This academic year was a productive and fruitful for me. Now I am back to London with numbers of packets filled with photocopied materials and books. The materials which I had found during my fieldwork were slightly different from what I was looking for when I started my project. However, I found many traces of the tea ceremony in Meiji society. My work from now on is to put these traces together and write up the thesis.

Award Recipients, 2009/2010



Bernedetta LOMI

Tsuda Bursary 2009-2010

My research analyses the worship of Batō Kannon 馬頭観音 (S. Hayagrīva), the horse-headed form of the Bodhisattva Kannon, stressing the interactions and discontinuities of its occurrences within the esoteric and folkloristic tradition.

I discuss the functions of Batō both diachronically and synchronically against different ritual settings, from the Heian period up to the present times.

Through the example of Batō Kannon, the objective of this study is to formulate two sets of questions through which the ritualisation of esoteric Buddhist deities can be investigated and analysed.

The first set pertains to ritualisation as a process of signification that must consider the different means or media employed in the religious practice (which are visual, textual, oral). The way these media are used, both affecting and deriving from the structural and theoretical framework of the ritual, represent an integral part of its differentiation and accomplishment. The second concerns ritualisation in relation to specific historical, economical and social factors and their impact in the definition and shaping of the ritual practice.



Barbara MICYK

Meiji Jingu Studentship

Stories starring evil animals, apparitions and monsters, exist throughout the world. But in the Edo period (1600-1868) horrors and superstitions were not only a vital part of the popular culture, but also a substantial part of daily life. Fear had been commercialized and like everything else that could bring money it was produced and sold to everyone who could afford it.

Kusazōshi is a genre of books mass-produced in Japan during those days. Text and image were integrated on the page. They were easy-to-read, amusing books that retold folk and other tales and were read for pleasure by youth and adults.

The purpose of my research is examining the problem of 'evil' in the context of Japanese kusazōshi starring monsters (bakemono). I will focus my work not on great crimes and evil deeds but mostly on what one might call everyday evil and the perception of evil in general.

In the first part of my dissertation, I will concentrate on the dramatis personae – the cast of monsters. I will try to describe them from a literary perspective rather than the folk, historical or anthropological perspectives from which they have previously been examined. In the second part, I intend to introduce the place of monsters in everyday life. In the third part I would like to move to the perception of good and evil. Finally, I will move back to human society and the reception of bakemono-kusazōshi.



Ryosuke SHIBAGAKI

Meiji Jingu Studentship

I am currently conducting my research on Japanese secondary predicates in the framework of theoretical linguistics. Secondary predicates are typically adjectives; for instance, in English thin of "John pounded the metal thin" and naked of "John ate an apple naked" are the secondary predicates. There are several different types of secondary predicates in terms of their meaning and linking; thin above is called resultative secondary predicate, whereas naked above is called depictive secondary predicate. Some of them modify subject of the sentence, while others do object.

I have two interrelated aims in my research. First, I will show the articulate semantics of Japanese secondary predicates, for previous semantic analyses of this topic have focused upon the relation between the main verb and secondary predicate rather than the property of secondary predicate itself. Regardless of the property of the main verb or the relation between the main verb and secondary predicate, the property of secondary predicate by itself determines the type of constructions; that is, morphological categorisation of secondary predicates will tell the eventual types of a whole sentence.

Second, typologically speaking, the semantic properties of secondary predicate seem to play a big role to determine its syntactic behaviour; linking between the main verb and secondary predicate. As Lexical Conceptual Structure (LCS) by definition reflects the articulate semantic structure of a sentence with a secondary predicate, I will build up a syntactic account on the basis of the LCS.

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IMAGES

Front Cover > 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 x W 14.5 cm. Japanese prints 41 (14–16) and 44 (69–71). Frederick Anderson collection. Currently part of the Objects of Instruction: Treasures of the School of Oriental and African Studies in the new Foyle Special Collections Gallery of the Brunei Gallery, SOAS

p.27 (right) > INSECTS

Page from, *Ehon mushi erami*, (Picture Book of Crawling Creatures), 1788, Illustrated by Kitagawa Utamaro with *kyōka*, by various poets.

p.17 > SHELLS

Page from, *Shiohi no tsuto*, (Gifts from the Ebb Tide), 1789, Illustrated by Kitagawa Utamaro with *kyōka*, by various poets.

Fitzwilliam Museum, Cambridge.

Translations and commentaries by John T. Carpenter at:

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