

JRC news



Newsletter of the Japan Research Centre

日本研究センター

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Dr Nicola Liscutin

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Letter from the Chair

Dear all ,

I would like to begin by offering you all very best – if somewhat belated - wishes for the New Year of the Boar. As I write this, the JRC is presently in the middle of a fascinating –if gruelling - four day symposium with scholars and students from Ocha mo mizu joshi daigaku. A full report of this stimulating event will follow in the next issue of the JRC news.

As the term has begun, so it will continue. There will be a workshop with scholars from Madrid, another on 'Seeing and Not seeing', a lecture demonstration on *bunraku* chanting and *shamisen*. The JRC's weekly seminar programme is full as ever, and the special event this term is, of course, the Annual Tsuda lecture. We are delighted to be able to welcome from the University of San Francisco, Professor John Nelson who will speak on 18th century Kyoto. Details of all these events and quite a few others are to be found in the pages that follow.

The Newsletter also carries news of other SOAS based events on Japan with which the JRC is not directly involved. Please take a look at the Department of Art and Archaeology seminar series, the Centre for the study of Japanese religions series and also a performance of the *shakuhachi* in the SOAS concert series.

This is the last issue of the JRC news for which I will be writing the Chair's letter. I a step down at the end of this academic year and head off to Kyodai for 6 months having handed over to Prof Tim Screech. So, I would like to thank for their support all the JRC members and others who turn up regularly for our seminars but especially the members of the JRC Steering committee: Pros Drew Gerstle and Tim Screech and Drs Angus Lockyer and Lola Martinez.

Best wishes
John Breen, Chair

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Obituary

Professor William Gerald Beasley, 1919-2006

by Richard Sims



Bill Beasley, who has just died at the age of 86, will have been known to all British specialists on Japan as a pioneer in the development of Japanese studies in this country and to many others throughout the world as an outstanding historian of modern Japan.

At SOAS itself he was universally liked and highly respected, and he was more than once referred to as the best Director SOAS never had. His scholarly standing was recognised by his election to membership of the British Academy, which he later served both as Treasurer and Vice-Chairman, and to honorary membership of the Japan Academy (in which capacity he met Emperor Hirohito), as well as by the award of a CBE in 1980 and the Order of the Rising Sun in 1983. In his retirement he was honoured by being invited to give the University of London's prestigious Creighton Lecture in 1984, and he was a recipient in 2001 of the Japan Foundation award for distinguished foreign scholars.

In addition to his career as a historian, and despite health problems in his later years, he took on many onerous duties, among them the chairmanship of the Board of Studies in History and the Board of Examiners in History at London University, wardenship of a University hall of residence, and membership of the Hong Kong University Grants Committee. To mention but a few of the others, his expertise was sought by the Higher

Education Funding Committee, when it conducted its first Research Assessment Exercise, and he played an important part in organizing the conference which was held in conjunction with the major Royal Academy exhibition on Edo-period art in 1981.

At SOAS, where he taught from 1947 to 1983, and where he became a very young Professor of the History of the Far East in 1954, he served not only as head of the Department of History but also, for a time, as head of the Far East Department. He was the obvious choice to be the chairman of SOAS's Centre of Far Eastern Studies when it was created in 1967, and when that was replaced by the Japanese Research Centre in 1979, he became its first head. His clarity of thought and penetrating intellect enabled him to get to the heart of issues and together with his fair-mindedness, good sense and immense capacity for hard work made him a valued member of committees. Despite the heavy demands imposed by these administrative and organizational duties, however, he never sought to lighten his teaching load; indeed, he regarded this responsibility as seriously as his research, preparing for his classes with care and always finding time to see his students individually.

Bill Beasley came to the study of Japanese history in large part by accident. The son of an actor, he had not had any connection with the country until he learned Japanese (in America, not SOAS) as a naval officer in World War II

after previously seeing action in convoys in northern waters. At the end of the war he was stationed in Japan for a time and after demobilization he was encouraged to enter what was then virtually a new field by Professor Renier, the specialist in Dutch history at University College London, where Bill had earlier taken his BA in English and European History and where he decided to embark on a PhD. He was soon offered a lectureship at SOAS, becoming one of only two East Asian historians there and as a result finding himself involved in teaching not only Japanese but also Chinese history. He would later recall that he and other colleagues who were similarly working in new areas at that time used the phrase 'earn while you learn', a task made possible by the fact that the relevant scholarly literature was far less voluminous than it has since become and the number of students far smaller. For many years he conducted a research seminar on East Asian history which attracted PhD students from various countries. Not a few of these went on to take up academic positions and would readily bear witness to his breadth of knowledge, to his wise guidance, and to his considerateness.

Ultimately it was his published work on which Bill Beasley's reputation rested and will continue to rest. His first book, *Great Britain and the Opening of Japan, 1834-1858*, which was based on his 1950 PhD thesis, examined Britain's leading role in ending Japan's sakoku policy, and its thoroughness led Professor Renier

Those who knew him will remember him as a pillar of SOAS and as a model of what a scholar and teacher should be

to predict that the topic would never need to be covered again. With SOAS support he then published, in 1955, *Select Documents on Japanese Foreign Policy, 1853-1868*. Not only did this make available his translations of many key Japanese documents, most of them written in a peculiarly difficult style, but its masterly analysis of the complexities of Japanese politics and foreign policy decision-making marked a new level in Western studies of modern Japanese history. The book also provided a basis for his Special Subject on the opening of China and Japan to the West which, with several changes of name and content, would be taken by history students from SOAS and other London University colleges for nearly two decades.

Other books followed. In 1958 he co-edited and contributed chapters to *Historians of China and Japan*, one of the volumes on Asian and African historiography which came out of a major series of conferences at SOAS and which remains one of the few serious attempts to survey Japanese historical writing. Then, in 1963, he produced what was to be the most widely read of all his books. Originally entitled *The Modern History of Japan*, it went through several editions before reappearing in an extensively revised form as *The Rise of Modern Japan*. It owed its enduring popularity not to colourful prose – indeed Bill was fond of the axiom that if one felt a ‘purple passage’ coming on, one should write it but then consign it to the waste-paper basket – but to the qualities which its

author consistently displayed in his teaching: balance, accuracy, clarity, perceptiveness and succinctness.

The same qualities were also evident in what he regarded as his magnum opus, *The Meiji Restoration*. This was an enormously ambitious undertaking, not least because of the sheer volume of existing writings by Japanese historians, the abundance of primary sources, and the number of power centres and political actors involved. He worked on it for well over a decade, taking account of the various Marxist interpretations which dominated Japanese writing in the post-war years and looking especially closely at the political situations in Satsuma and Tosa, two of the three han which played key roles in the overthrow of the Tokugawa shogunate. Although Marius Jansen and Albert Craig had produced important studies of the Meiji Restoration from particular angles ten years earlier, no Western scholar had attempted to tackle this hugely complex subject on such a scale before, and none has done so since; and Bill took justifiable pride in the fact that it was recognised by the award of the John K. Fairbank prize as the outstanding work in the field of East Asian history in 1972.

Like other senior academics Bill Beasley accepted early retirement to help SOAS cope with the severe financial pressures which faced it following the advent of the Thatcher government in 1979. Although this allowed him time to pursue his other interests, which ranged

from rugby and cricket to poetry and Japanese prints, he remained active as a historian, producing, in 1987, a highly regarded survey of *Japanese Imperialism, 1894-1945*, and contributing two chapters to the nineteenth-century volume of *The Cambridge History of Japan*, which was published in 1989. Then, in *Japan Encounters The Barbarian* (1994), he examined the ways in which Japanese statesmen, officials and students responded to what they discovered when they visited the West in the 1860s and 1870s. And in 1999, as he approached his eighties, he summed up his understanding of Japanese history in *The Japanese Experience*, overcoming his reluctance to treat the one aspect of Japan for which he had no natural sympathy – religion. Despite his physical inability in his later years to visit the SOAS library he still managed to edit a multi-volume series of mid-nineteenth century writings by Westerners on Japan in 2002. That he continued to be active as a scholar for so long owed much to his wife Hazel, whose unstinting devotion was an even more vital support after he was partially paralysed in 2003. To the end he retained an exceptional memory and he took pleasure in recalling ex-colleagues and students. Those who knew him will remember him as a pillar of SOAS and as a model of what a scholar and teacher should be.

Richard Sims

Bill Beasley: An Appreciation

by John Sargent, Emeritus Reader in Geography, SOAS

Like many of his contemporaries at SOAS in the 1950s and 1960s, Bill Beasley was not only a scholar of great distinction but a man of unusually wide and varied experience.

He came to London as a student in 1936, and began an undergraduate course at UCL. It was an uneasy period in London, and for a young undergraduate from rural Northamptonshire, it must have been a stimulating one. The Battle of Cable Street, a violent clash between Mosley's British Union of Fascists and left-wing supporters of the East End's Jewish community, erupted in October 1936, and though Mosley's blackshirts were routed, sporadic street fighting occurred from time to time thereafter. Bill and some fellow undergraduates went to see what was going on in one such skirmish, and had to retreat speedily as missiles – mainly potatoes with razor blades embedded in them, Bill used to say – rained down upon them. As an undergraduate, Bill was a keen rugby player, and in due course won a place on the University of London rugby team. One suspects that it was this early commitment to rugby that sowed the seeds of the back trouble that was to plague him later years.

In 1940, Bill joined the Royal Navy, and the Navy may well have helped to shape his outlook, for even in the 1960s, long after the end of the Second World War, his everyday demeanour carried echoes of the bluff, cheerful camaraderie of the naval wardroom. In fact Bill began his service not on board ship but as a young officer helping to monitor German E-boat activities in the English Channel. On one memorable evening, he used to say, he found himself, much to his horror, left in charge of the vital operations room in which the Channel shipping was being closely monitored. While anxiously engaged about his duties, he was suddenly interrupted by a civilian who had no business to be there. Bill was about to give the man a piece of his mind and bundle him out, when the civilian revealed himself as the King of Greece in exile, sent to view naval operations as a guest of the British government.

Bill's later war experiences included service on the destroyer *HMS Tartar*, which took part in the large-scale naval operations that culminated in the sinking of the German battleship *Bismarck* and, following a medical examination which revealed problems with his eyesight, secondment to the US Navy's Oriental language school, in Boulder, Colorado, where he took a Japanese language course designed for naval officers. Although this marked the beginning of Bill's lifetime involvement with Japanese studies, he used to say that the language course, and his early experience of Japan in 1945, were entirely directed towards naval business, and at first gave him no particular interest in academic work. Be that as it may, Japan at the end of the war clearly left a profound impression on him, and on his return to Britain, and following demobilization in 1946, he embarked on a Japan-related Ph.D at UCL – research work that culminated in the publication of *Great Britain and the Opening of Japan, 1834-1858*. At the same time, he began part-time teaching at SOAS, a commitment that soon led to a full-time lectureship, and, in 1954, to his appointment to the Chair of Japanese History.

In 1950, Bill was given study leave and visited Japan to collect books for the SOAS Library, to explore primary historical research materials and to develop contacts with Japanese historians (we may perhaps note here in passing that Bill was the very opposite of the blinkered, Eurocentric "Orientalist" historian as described by Edward Said). At the suggestion of Vere Redmond, then at the Japanese embassy, he became attached to the Shiryō Hensan-jo (資料編纂所), Tokyo University's rich depository of Japanese historical materials, whose staff gave him expert guidance on Japanese-language research materials as well as valuable introductions to Japan's leading historians. For an historian interested in mid-nineteenth century Japan, the attachment turned out to be doubly beneficial, for the Shiryō Hensan-jo had just been given responsibility by the Japanese government for compiling materials on the history of the Meiji Restoration, a crucially important phase of Japanese history that became Bill's central research interest.

By the 1960s, by which time he had paid a second visit to Japan and had become very happily married, Bill had emerged as an important figure at SOAS. His invariable good humour, his conviviality and his penetrating intellect and wisdom, made him one of the best-liked of the School's staff, within SOAS and in the university world outside. For many years, he served as chairman of the history department's Far East History Seminar, a weekly gathering that attracted a knowledgeable audience, including visitors from overseas, and that served as a fruitful forum for the discussion of East Asian history. Bill was an outstandingly good chairman. He would listen to a presentation with the utmost care, his features immobile and his eyes sometimes closed, and would then effortlessly seize on the main issues to be discussed, gently guiding those present to explore the broad intellectual questions that the presentation had raised. Almost always, Bill could find gold in the midst of what appeared at first sight to be unpromising dross, and he had the happy knack of being able to develop even the most dully descriptive subject matter into a source of thought-provoking ideas. One might add that a Beasley seminar was not an intellectual bullfight, in which the fittest survived and the weakest went to the wall, but an egalitarian and civilised pursuit of enlightenment, and one that provided inspiration for all present.

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Moreover through the medium of the seminar and through his teaching and research, Bill by example illustrated what he took to be the intellectual *desiderata* of modern area studies. In his view, area studies should be first and foremost firmly grounded in good linguistic competence – he would have found the notion of a Japan specialist without any command of the Japanese language too

bizarre to contemplate. In addition, area studies in the Beasley view should not consist simply of the discovery of new and interesting facts about the area in question, but should be grounded in, for want of a better term, international comparative perspective. When Bill spoke or wrote about feudalism, he did so from the viewpoint of one who was very well versed in the institutions of feudal Europe; when he addressed the topic of Japanese imperialism, he brought to the task a well-informed awareness of other examples of imperialism, and used this awareness to illustrate the uniqueness of the Japanese case.

His invariable good humour, his conviviality and his penetrating intellect and wisdom, made him one of the best-liked of the School's staff

Whether in writing books, or in teaching students, or in chairing seminars, at the heart of Bill's work was a huge enthusiasm for, and a quite irrepressible enjoyment of scholarship. Bill was occupied in doing something that he genuinely loved doing and, happily, the sense of fulfilment and the pleasure that he gained from his work was infectious and became a source of inspiration and encouragement to his colleagues, staff and students alike.

Bill was a sociable man, and enjoyed meeting Japanese studies colleagues, and for that matter anyone else who was interested, around the Common Room table for coffee and a chat after lunch. In those far off years, when the pressures on time were far less frenetic than they are today, the conversation would range agreeably over many things: Bill's

wartime experiences, his early travels in Japan, his dealings with Japanese scholars, and interesting aspects of life in Japan. Sadly, however, such convivial and educative occasions became less and less frequent. Perhaps inevitably, Bill became increasingly drawn into heavy administrative duties, including those for the University of London, an institution which in those days still had a meaningful existence, and to which Bill was intensely loyal. The effects of cutbacks in university expenditure began to gather pace, teaching loomed ever larger, and involved ever bigger groups of students, and even in the 1980s, trends in university research funding began to inexorably push people away from the broad field of area studies and into small and cramped disciplinary boxes. A new world was in the making, and Bill (in common with many others) found it not to his liking. On one occasion, Bill remarked ruefully that he himself would never have survived probation under the increasingly demanding conditions that young academics were becoming subject to. Not surprisingly, more of Bill's generation began to elect for early retirement, and he himself, his decision partly influenced by increasingly persistent and painful troubles with his back, went in 1983.

But this was by no means the end of his scholarly activities, and an enviably abundant stream of high-quality publications, particularly on aspects of Japanese imperialism, streamed from him throughout his retirement. With his death, we are deprived of an exemplary scholar and a source of penetrating ideas on modern Japan, but we are left with many vivid memories that give us very great pleasure, and that provide signposts to the best way ahead in years to come.

by John Sargent
Emeritus Reader in Geography, SOAS

A Memorial Meeting will be held at SOAS in the Easter vacation for Professor W. G. Beasley, CBE who died on 19 November 2006.

23 April 2007 @ 14.30
Venue: TBC

Further details will be available in due course from mo2@soas.ac.uk

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Web: www.soas.ac.uk/events/

Centre Activities

Japan Research Centre seminar/event schedule: Term 2

Wednesdays, 17,00

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(except where otherwise stated)

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- 24 January** **Professor Glen D Hook** (*University of Sheffield*)
Risk and Crossing Borders: The Nature of the Japanese State
- 31 January** **Dr Barbara Cross** (*SOAS*)
Reading Pre-Modern Popular Fiction as Performance
- 7 February** **Dr Mika Kizu** (*SOAS*)
Mixed Chains in Japanese Syntax
- 14 February**
19.00 The Japan Society Annual Cortazzi Lecture 2007
Anthony Farrington (*India Office Collections, The British Library*)
Peter Mundy's Samurai: The Japan Diaspora in the Early 17th Century
Time: 19.00
Venue: Khalili Lecture Theatre, Main Building
- 21 February**
18.00 The Annual Tsuda Lecture 2007
Professor John Nelson (*University of San Francisco, USA*)
On the Ground in 18th Century Kyoto: Ethnohistory, Material Culture, and the Imagination of Everyday Life.
Time: 18.00
Venue: Khalili Lecture Theatre, Main Building
- 28 February** **Dr Antony Best** (*LSE*)
The Role of Diplomatic Practice and Court Protocol in Anglo-Japanese Relations, 1867-1900
- 7 March** **Dr Monica Dix** (*SISJAC*)
Re-Constructing Women's Discourses in Medieval Japan: Chujohime as Religious or Social Outcast?
- 14 March** **Dr Rupert Faulkner** (*Victoria and Albert Museum*)
Kyoto Ceramics at Meiji-Period South Kensington
- 21 March** **Dr Sarah Hyde** (*University of Kent, Canterbury*)
The Democratic Party of Japan In 2007: A Plausible Party Within A Two-Party System or Returning To The Quagmire Of The 1955 System's Opposition?

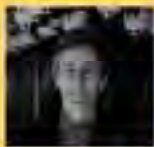
The Annual Tsuda Lecture 2007
21 February 2007 @ 18.00
Khalili Lecture Theatre, Main Building, SOAS

JRC Tsuda Lecture

Wednesday, 21 February 2007
18.00, Khalili Lecture Theatre, SOAS

**Professor
John Nelson**

(University of
San Francisco, USA)



'On the Ground in 18th Century Kyoto: Ethnohistory, Material Culture, and the Imagination of Everyday Life'

This lecture will provide a visual and cultural ethnohistory of the amazing city of Kyoto in the mid-18th century. Drawing upon travel documents, journals, textbooks, songs, and sightseeing guides (rather than privileging the perspectives of scholars and aristocrats), we will attempt to reconstruct the social and cultural worlds of middle-class merchants and their wives, low-ranking samurai, highly skilled artisans, petty bureaucrats, and a highly complex and diverse peasant class. The goal of this talk is 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.

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John Nelson is an Associate Professor of East Asian Religions in the Department of Theology and Religious Studies, University of San Francisco.

As a cultural anthropologist, his research and publications explore the interaction between religion, society, and politics in East Asia. He is the author of two books (*A Year in the Life of a Shinto Shrine* [1996], *Enduring Identities: the Guise of Shinto in Contemporary Japan* [2000]), numerous articles (including 'Social Memory as Ritual Practice: Commemorating Spirits of the Military Dead at Yasukuni Shinto Shrine' *Journal of Asian Studies* [2003]), and has just released a documentary film, 'Spirits of the State: Japan's Yasukuni Shrine' (2005). Nelson has received extended research fellowships from the Fulbright Foundation, the Social Science Research Council, and the Japan Foundation. For the current academic year, he was awarded Research Fellowships from the Japan Foundation in Kyoto and the Centre for Studies in Religion and Society at the University of Victoria, Canada.

Professor John Nelson

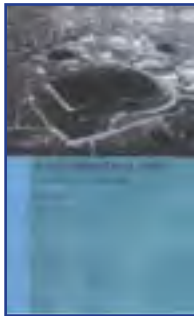


Members' News

Publications

Gina L. Barnes, Professorial Research Associate, Department of Art & Archaeology, and Japan Research Centre, SOAS

Women in the Nihon Shoki. *Durham East Asian Papers 20*. Department of East Asian Studies, Durham University (2006)



State Formation in Japan, Routledge, (2007)

John Breen, Department of the Languages and Cultures of Japan and Korea

'Meiji shonen no shinbutsu hanzenrei to kindai Shinto no soshutsu', *Meiji seitoku kinen gakkai kiyo*, 43, (2006)

Nayami to meishin', *Jinja shinpo*, Issue 2858 (2006)

John T. Carpenter, Department of Art and Archaeology



Utagawa Toyokuni I. *Ichikawa Danjūrō VII as Arajishi Otokonosuke with a Wild Boar*. Spring, 1803. Color woodcut, *shikishiban surimono*. 6 3/4 x 6 in. (17.2 x 15.2 cm). Courtesy of Joel and Bernice Weisman.

'Wild Boars and Dirty Rats: *Kyōka Surimono* Celebrating Ichikawa Danjūrō VII as Arajishi Otokonosuke', *Impressions, Journal of the Japanese Art Society of America*, vol. 28 (Winter 2006-07), pp. 40-59

Translations of and commentaries on *surimono*, in Allen Hockley with Kristin L. Spangenberg and John T. Carpenter, *Public Spectacles, Personal Pleasures: Four Centuries of Japanese Prints from a Cincinnati Collection*. Cincinnati Art Museum, Autumn 2006, pp. 98-109

Review of Tomiko Yoda, *Gender and National Literature: Heian Texts in the Constructions of Japanese Modernity*, in *Bulletin of the Royal Asiatic Society* (Spring 2006)

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



'Self and Other in the Writings of Kajii Motojirō' in R. Hutchinson and Williams, M. (eds.), *Representing the Other in Modern Japanese Literature: A Critical Approach*, pp. 96-108. London: Routledge, (2006)

Lucia Dolce, Department of the Study of Religions

"Reconsidering the Taxonomy of the 'Esoteric': Taimitsu Hermeneutical and Ritual Practices," in Mark Teeuwen and Bernard Scheid, *The Culture of Secrecy in Japanese Religion*, London & New York, Routledge, 2006, pp. 130-71

"Icons, scriptures, and their ritual use: reflections on nineteenth-century European understandings of Japanese Buddhism," in *La rencontre du Japon et de l'Europe: Images d'une découverte*, Paris: Publication Orientalistes de France POF, 2006

The worship of celestial bodies in Japan: politics, rituals and icons, in Dolce, L., ed., *The Worship of Stars in Japanese Religious Practice, special issue of Culture and Cosmos. A Journal of the History of*

Astrology and Cultural Astronomy, Vol. 10, n. 1-2, Spring/Summer and Autumn/Winter 2006

You May Detest This World, But You Cannot Escape It: Engaged Lotus Buddhism In Medieval Japan, *Dharma World*, vol. 34, Jan-March 2007

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

'Kyōkun parodi no meishu -- Tsukioka Settei', *Bessatsu Taiyō: Shunga, Edo no eshi* 48nin, ed. Yuhara Kōzō, Heibonsha, 2006, pp. 70-71.

Helen Macnaughtan, Department of Financial & Management Studies (CeFIMS)

'From 'Post-War' to 'Post-Bubble': Contemporary Issues for Japanese Working Women' in P.Matanle & W. Lunsing ed., *Perspectives on Work, Employment and Society in Japan*. Palgrave Macmillan, (2006)

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

2006, 'Learning to Reframe: Japanese Benefactives, Metalinguistic Beliefs and the Identities of L2 Users', in ed(s) eds. M. Negishi, T. Umino, Yoshitomi *Readings in Second Language Pedagogy and Second Language Acquisition In a Japanese Context*, pp.119-153. John Benjamins (Netherlands). ISBN 9027233160

2006, "Politeness", in ed(s) Keith Brown, *Encyclopaedia of Language and Linguistics*, 2nd edition, Elsevier (Oxford).

Academic Travel / Research / Talks

Gina Barnes, Professorial Research Associate, JRC

On **30 October 06** acted as Discussant for Prof. Juha Janhunen's paper, "Reconstructing the Language Map of Prehistorical Northeast Asia", at Asia House in London.

2 November 06

Gave the first in a series of gallery lectures for the new Japanese Gallery exhibition at the British Museum; covered the archaeological periods of Jomon, Yayoi and Kofun.

16 November 06

Gave a book launch lecture entitled "The Queen Mother Cult and Miwa Rulers of Early Kofun Japan" at the Department of Anthropology, University of Hawaii, for her new book, *State Formation in Japan*.

28 November - 8 December 06

Participated as a flute and drum student and admin assistant for the Matsuri-bayashi research project on Japanese festival music organized by Dr David Hughes of the SOAS Music Department. The students gave a private recital for MATSUMOTO Gennosuke, head of the visiting Matsuri-bayashi group from Tokyo, on 7 December.

1 December 06

Participated in the concert of Okinawan folk music given by the SOAS Sanshinkai, whistling and playing *samba*.

John Breen, Department of the Languages and Cultures of Japan and Korea

20 January 2007

'Meiji tenno o kataru', JRC-Ochadai workshop, SOAS

17 to 25 September 2006

Attended a conference at Kokugakuin University, Tokyo

John T. Carpenter, Department of Art and Archaeology

17 November 2006

'Japanese Poetry Prints in Praise of Kabuki Actors: Surimono from the Chester Beatty Library', public lecture at the Chester Beatty Library, Dublin

Lucia Dolce, Department of the Study of Religions

2-4 November 06

Took part in the workshop on Nyoirin Kannon at the Institute for Medieval Studies, Kyoto

14-16 November 06

Gave a series of public lectures on 'What is Japanese Religion? Reconsidering the practice of religion in Japan,' Ritsumeikan University

10 December 06

Attended the annual conference of the Nihon bukkyō sōgō kenkyū

22 December 06

Delivered the lecture 'Girei, zuzō to chūsei nihon shūkyō' at Bukkyō University, Kyoto

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

25 to 31 October 2006

Gave a presentation at a symposium at Kansai University and carried out research

David W Hughes, Department of Music

19 November 2006

'The roles of music in Japan's Tenri-kyō "new religion"', at the annual conference of the Society for Ethnomusicology in Honolulu

That visit, in connection with a research project sponsored by the AHRC Research Centre for Cross-Cultural Music and Dance Performance, took place between **28 November and 8 December**. The project's focus is on the transmission of matsuri-bayashi festival music. A team of eight researchers is working to produce a book with CD by summer 2007. The team, led by David, also includes Gina Barnes (Professorial Research Associate, JRC and Dept of Art and Archaeology), Kiku Day (PhD student, Music) and several other past or present SOAS Music students fluent in Japanese.

The Troupe also performed to a full house in the Brunei Gallery Lecture Theatre on **1 December**, along with the Sanshinkai, an Okinawan music and dance ensemble based at SOAS.

Angus Lockyer, Department of History

27 October 2006

"Exhibiting Japan, 1862-2005." Centre Européen d'Etudes Japonaises d'Alsace

16 November 2006

"Modern Japan." Gallery talk, British Museum

23 November to 2 December 06

Research Visit to Japan

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

September 2006

Lectured at the University of British Columbia, Vancouver

October 2006

Lectured at Tama Art University, Tokyo, as part of on-going Permanent Visiting Professor position; also spoke at Waseda University in Memory and History Conference

November 2006

Delivered the annual Bettman Lecture at Columbia University, New York; also participated in Visualizing Knowledge symposium, Stanford University, California

December 2006

Represented SOAS at Consortium Symposium, Ochanomizu University, Tokyo

Current MPhil/PhD Students

Duncan Adam

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

Midori Atkins

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

Shino Arisawa

School identity and musical change in the transmission of Japanese jiuta-sôkyoku.
Supervisors: Dr David Hughes (on sabbatical), Dr Rachel Harris

Emma Cook

in the field working on freeters in Japan
Supervisor: Dr Dolores Martinez

Kiku Day

Remembrance of things past: the archaic shakuhachi in contemporary contexts.
Supervisors: Dr Keith Howard, Dr David Hughes

Anne Mette Fiske-Nielsen

about to submit, on youth support for Komeito and Soka Gakkai
Supervisor: Dr Dolores Martinez

Philomena Keet

about to leave the field, working on Cosplay
Supervisor: Dr Dolores Martinez

Paul Hansen

(just returned), working on Cattle Ranching in Hokkaido
Supervisor: Dr Dolores Martinez

Mari Hirano

part time in fourth year, working on Haemophiliacs in Japan
Supervisor: Dr Dolores Martinez

Haruhisa Handa

Zenga and Religious Personality: Painting and Calligraphy by Hakuin
Supervisors: Dr John Carpenter and Dr Nicole Rousmaniere

Mami Hatayama

The Lacquer Artist Shibata Zeshin and His Cultural Circles
Supervisors: Dr John Carpenter and Prof. Timon Screech

Irena Hayter

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

Deirdre Healy

Contemporary compositions for the shakuhachi.
Supervisor: Dr David Hughes

Imaizumi Yoshiko

Contested space: a genealogy of Meiji shrine.
Supervisor: Dr John Breen

Shinya Maezaki

Seifu Yohei III and the Origins of Modern Japanese Ceramics
Supervisors: Dr John Carpenter and Dr Nicole Rousmaniere

Hayashi Makiko

Constructing the Legal Profession in Modern Japan.
Supervisor: Dr John Breen

Carla Tronu Montana

The construction of Christian communities in Japan in the sixteenth and seventeenth centuries.
Supervisor: Dr John Breen

Doreen Mueller

Kirokuga: record paintings in the Edo Period Please let me know if you require further information.
Supervisor: Prof Tim Screech

Silke Niehusmann

about to re-submit, on translating manga in Europe and the US
Supervisor: Dr Dolores Martinez

Jane Oksbjerg (AHRB funded)

Pictorial Engravings on Pottery of the Yayoi Period
Supervisors: Dr John Carpenter and Dr Simon Kaner

Sayako Ono

in the field working on ballet in Japan
Supervisor: Dr Dolores Martinez

Neil Raven

in his fourth year, working on naturalisation in Japan
Supervisor: Dr Dolores Martinez

Kazumi Taguchi

Daoism in Meiji Literature.
Supervisor: Prof T. H. Barrett, SOR

Terumi Toyama

Working title: Pictorial discription of sacred spaces of reconstructed religious architecture in the early Edo period
Kyoto, Japan
Supervisor: Prof Tim Screech

Mao Wada

Third year,
working on Japanese-British marriage
Supervisor: Dr Dolores Martinez

Francesca di Marco

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

Yan Kit Kwong

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

Chris Roberts

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

Nobuaki Takase

Mutsu Munemitsu: British Influence on Japanese Modernisation in the Nineteenth Century
Supervisor: Dr Angus Lockyer

Shino Toyoshima

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

MA/MSc Student Dissertations 2005-2006

Languages and Cultures

Sofie Kristine Ivan Andersen

Pre-pubescent schoolgirls and post-biological cyborgs: female bodies and identities in Japanese society and in anime

Elizabeth Carney Coleman

What do the works of popular fiction writer Banan Yoshimoto reflect about recent trends in Japanese society

Oliver Dean

The development of Japanese criminal organisations during the post-occupation era

Matthew James Heath

Reform of the Japanese road construction industry. Possible lessons for future economic structural reforms

Irene Hung

Death, Japanese style: A cinematic analysis of changing perspectives towards death in Japanese society

Elizabeth Jane Lingard

Self-sacrifice versus self-expression: Yoshimoto Banana's shojo and the search for a feminine identity in contemporary Japan

Shem Leo Pennant

The phenomenon of Final Fantasy: video games and their relationship with film

Julia Helen Robson

Discourses on homelessness in Japan

David Line

How serious an impact will demographic change have on economic growth in Japan?

Ariel Stilerman

Texts and contexts: The presentation of verse in the creation of the waka canon

Sarah Walsh

Black Hole Palace: Tokyo's imperial palace and the flexibility of symbolic meaning

Arts and Humanities

Mizue Kawai

American and Japanese women socialists in wartime: Charlotte Perkins Gilman and Kikue Yamakawa

Minako Shimada

Changing representations of Madness and Femininity in Japanese literature

Helena Capkova

The influence of Japan on the Bauhaus and its central European contemporaries

Ngaia Fitzhardinge

Myth and reality in contemporary Japan: an exploration of identity by a new generation of Japanese women artists

Lin-Jhen Siao

Chen Cheng-Po and Taiwanese art in Japanese colonial period

Alison Stack

In the context of Japanese society, the crisis of children is above all the 'crisis' of Japanese education. How does the contemporary Japanese education system contribute to the increasing prevalence of deviant behaviour in Japanese youth?

JRC Academic Visitors

Professor Gina Barnes, Prof Research Associate,
Department of Art & Archaeology, and JRC, SOAS
An Introduction

Professor Ichiro IKEZAWA
Waseda University
Academic Hospitality
from March 2006 to March 2007

Dr Takashi HIROTA
Kyoto Women's University
Academic Hospitality
from April 2006 to March 2007

Professor Tsuruo HISAIZUMI
Kanda University of International Studies
Academic Hospitality
from April 2006 to March 2007

Dr Takashi NISHIMURA
Doshisha University
Academic Hospitality
from April 2006 to March 2007

At the end of September 2006, Professor Barnes took early retirement from Durham University and now belongs to the Department of East Asian Studies as Emeritus Professor of Japanese Studies.

Professor Barnes participated in the Matsuri-bayashi research project on Japanese festival music and the concert of Okinawan folk music given by the SOAS.

For Professor Barnes recent publications please see page 10.

Gina Barnes (*left*) and Music PhD student Kiku Day (*right*) learning Matsuribayashi with the Gennosuke Troupe and other SOAS students



David Hughes (*right*) on *sanshin* and Gina Barnes (*left*) playing *samba* with the SOAS Sanshinkai, Brunei Gallery Lecture Theatre, 1 December 06



Dr Barbara Cross, JRC Post-Doctoral Associate An Introduction

Japanese popular commercial fiction developed in relation to the performing arts during the pre-modern (Edo) period, borrowing elements from the oral tradition and theatre of Rakugo, Jōruri and Kabuki.

It flourished using the woodblock printing medium. Pages of handwritten script and/or illustration was carved in reverse onto a block, thus the resulting printed books retained a manuscript-like quality in their soft-bound form, although they could be produced in large numbers.

We can imagine the thrill of live performance starring idol actors and storytellers, but in what ways could enjoyment be got from the vast amount of popular fiction, on recurring theatrical themes and in various genres, which pervaded the era? It is now largely only these publications which remain as testimony to this culture. Yet we are unsure how we should go about reading and enjoying these books.

Since the modern (Meiji) period, scholars have striven to put Edo fiction into “more accessible” movable-type editions, causing, I believe, modern misconceptions about pre-modern methods of reading. We have forgotten how fiction was read in Edo Japan, hindered by the modern practice of swift, silent reading from uniform pages.

It is a very different experience reading Edo period fiction in modern type and in woodblock print. I attach importance to reading works of fiction in their original versions, as these often provide clues as to their way of reading: through signs and symbols in expressive woodblock-carved and -printed cursive script which cannot be reproduced in the modern movable-type editions most studied today. The method of reading much fiction, I contend, was aloud in accordance with the notation-like script.

These are the issues I dealt with in my recent PhD thesis, “Reading Fiction as Performance: Shikitei Sanba (1776-1822) and Woodblock Print” which proposed that the author, Sanba, in works such as his famous comic work, *Ukiyoburo* (*Bathhouse of the Floating World*) of 1809, attempted to convey speed, timing and loudness through a sound-sensitive writing system reproduced by woodblock printing. By reading aloud you create



Dr Barbara Cross

your own stage performance. The part I enjoyed most about my research was visiting libraries and museums worldwide in the quest for source material. Due to the nature of woodblock printed books (printing blocks could be partially replaced and re-carved), you never know what you are going to find. You cannot rely on catalogue entries to give all the information that a certain copy of a book might hold. One result of such investigation was finding evidence - through comparison of multiple copies - that Sanba himself for a time acted as publisher for some of his own work.

I am now planning to take a similar approach in research methods when I extend my project to encompass the books of the later 19th century and into the Meiji era. During late Edo, widening readership seems to have called for quantity rather than quality as regards woodblock-printed script, together with increasingly inclusive subject matter. Then, with the opening of Japan's doors to the West in 1868 came an influx of its literature, along with the re-introduction of movable-type technology. Yet there was not an immediate, but gradual changeover in printing medium as well as switch to hard-cover binding, and examples of early movable-type in soft-

bound book form still retained many elements of “oral” woodblock culture.

Only a brief survey so far has revealed that Meiji literature and published forms are presently experiencing the same lack of bibliographical emphasis which befell Edo works until a few years back. Meiji books have been re-bound rather than preserved in their original forms. Scholarship has addressed the content, but not the format. I suggest the physical book is very much of bibliographical, as well as historical, importance in understanding Meiji culture in the same way as Edo. Even Meiji, in turn, is in danger of being stripped of its original identity.

By the end of the 19th century, Edo period fiction was being put into the same format as the Meiji novel (*shōsetsu*); in order, perhaps, to establish an appearance of indigenous literary trends. This in itself is of historical significance: although these new editions were responsible for distorting Edo fiction, they are an important clue to understanding the values of the era to which they themselves belong. SOAS Library has many of these early anthologies acquired from the original London collections, all (I hope!) still in their original forms.

Advanced Notices

Japan Research Centre
Madrid Workshop
2-3 March 2007

The Japan Society Centre
Annual Cortazzi Lecture 2007 Lecture
14 February 2007 @ 19.00

The JRC is delighted to recognise an grant from the Great Britain Sasakawa Foundation for a second Get-to-Know session.

Those who were already in SOAS at the time will recall that in December, 2005, the Sasakawa Foundation generously sponsored a meeting between JRC academic staff and students, and colleagues from our sister institution in Paris, INALCO (Institut national des langues et civilisations orientales). This has resulted in several subsequent exchanges and collaborations.

On 2-3 March 2007, we will hold a similar event with colleagues from the Universidad Autonoma, Madrid, which recently created its Department of East Asia, and aims to become the foremost centre for Japanese Studies in Spain.

Three guests, Drs Shin Abe, Maria Roman and Andraes Janousch, will present their research, and a similar number of SOAS staff will also make presentations.

Further information will be available in due course from ts8@soas.ac.uk

The Japan Society Annual Cortazzi Lecture 2007

Peter Mundy's Samurai: The Japanese Diaspora in the Early 17th Century

Anthony Farrington
India Office Collections, The British Library

Wednesday, 14 February 07 @ 19.00

Khalili Lecture Theatre, Main Building, SOAS

Anthony Farrington read history at University College London, before spending two years at the Cheshire Record Office. He then he joined the India Office Library & Records (then at the Commonwealth Relations Office, subsequently FCO), and for the next 40-odd years worked on the archives of the English East India Company, and its successors. He served as Head of the India Office Collections and as Deputy-Director at the British Library from 1989 until retirement in 1999. He is now an independent archivist and editor.

Anthony Farrington's numerous publications include **The English Factory in Japan 1613-1623** (2 vols, 1991), and **The English Factory in Taiwan 1670-1685** (1995). **The English Factory in Siam 1612-1685** (2 vols), is now in press.

The 2007 Cortazzi Lecture will examine the widespread presence of Japanese merchants, seamen and soldiers in Southeast Asia in the period before and after instigation of the shogunal policy of *sakoku*, or 'seclusion', and especially English interaction with members of this Japanese Diaspora.

ALL ARE WARMLY INVITED TO ATTEND

Enquiries **Tim Screech**
ts8@soas.ac.uk; Tel +44 (0)20 7898 4453

Craft Enterprise: tradition and renovation in the service of a new creativity

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 these 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:

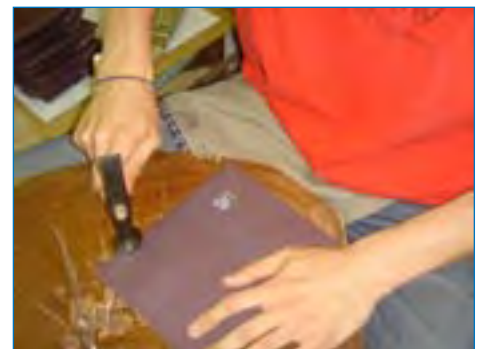
Japan Research Centre, SOAS
Social Common Capital Research Centre,
Doshisha
Doshisha university

Collaborators:

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

Enquiries

jb8@soas.ac.uk
+44 (0)20 7898 4208



Bunraku Chanting and Shamisen Performance

7 March, 2007 @ 18.00

Brunei Lecture Theatre, SOAS

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

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

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

Through a demonstration and then performance, Chitose-dayû and Tomisuke will present a magnificent insight into this art

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

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

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

Bunraku is Japan's most developed art of dramatic chanting. Through a demonstration and then performance, Chitose-dayû and Tomisuke will present a magnificent insight into this art.

In 2003 Bunraku was recognized by UNESCO as a World Intangible Cultural Heritage. The tour is sponsored by the Japanese Agency for Cultural Affairs (Bunka-Chô) and the Japan Foundation.

Lecture-Demonstration

It is hoped that the two performers will offer a lecture-demonstration introducing the music of Bunraku, compered by David Hughes of the Department of Music, on Tuesday 6 March at 5.15pm. As soon as details are finalised this will be publicised on SOAS's Music and CJS websites.



Takemoto Chitosedayû (Chanter)



Toyozawa Tomisuke (Shamisen)

Workshop: Seeing and Not Seeing: Visualizing the Invisible in Pre-modern Japanese Culture
Thursday, 17 May - Sunday, 20 May 2007
School of Oriental and African Studies

This three-day workshop co-ordinated by Dr. Monika Dix (Robert and Lisa Sainsbury Fellow, 2006-07, Sainsbury Institute) and Dr. Robert Khan (Department of Japan and Korea, SOAS), will be held in cooperation with the Sainsbury Institute for the Study of Japanese Arts and Cultures and the Department of Art & Archaeology at SOAS.

It will bring together scholars from the UK and abroad to examine the ways in which pre-modern Japanese culture conceptualized, described, and represented entities which could not or should not ordinarily be seen; and how acts of viewing of such entities were themselves negotiated and represented. The entities on which we shall particularly focus will include deities and supernatural beings, the imperial person, and representations of the visibility of women of various social strata in traditional Japanese literature and drama.

Prior to the workshop presenters will be visiting the Sainsbury Institute in Norwich.

The workshop will comprise one day of 30-minute papers and discussion organized into panels, followed by a day of close-reading and commentary on textual and artistic material of particular relevance to the theme of the workshop. The principal literary genres examined will include pre-modern court and religious narratives (*monogatari*, *setsuwa* and *otogizōshi*) as well as popular folktales. Illustrated versions of such texts are found in various formats including *emaki mono* (illustrated handscrolls), painted screens and woodblock printed books.

We plan both to subject familiar, canonical works to new modes of analysis, and to introduce less familiar, non-canonical, or de-canonized works for scholarly examination. As a result, we hope to generate new and revised iconographies of entities that were subject to viewing taboos, as well as to show how such viewing was conducted and evaluated with regard to the prevailing norms of scopical decorum, also including cross-cultural comparisons where these may prove instructive.

The speakers will include:

From Abroad

Keynote Speaker

Prof. Joshua S. Mostow, Department of Asian Studies, University of British Columbia, Vancouver, Canada

Prof. Ishikawa Toru, Department of Japanese Literature, Keio University, Tokyo, Japan

Prof. Komine Kazuaki, Department of Japanese Literature, Rikkyo University, Tokyo, Japan

Prof. Doris G. Bergen, Department of Asian Languages and Literature, University of Massachusetts Amherst, Amherst, USA

Prof. Keller Kimbrough, Department of East Asian Languages and Cultures, University of Colorado, Boulder, USA

Prof. Susan Napier, Department of German, Russian, and Asian Languages and Literatures, Tufts University, Massachusetts, USA

From the UK

Dr. John T. Carpenter, Department of Art and Archaeology, SOAS, University of London

Prof. Andrew Gerstle, Department of the Languages and Cultures of Japan and Korea, SOAS, University of London

Prof. Timon Screech, Department of Art and Archaeology, SOAS, University of London

Dr. Robert O. Khan, Research Associate, Department of the Languages and Cultures of Japan and Korea, SOAS, University of London

Dr. Monika Dix, Robert and Lisa Sainsbury Fellow, Sainsbury Institute for the Study of Japanese Arts and Cultures, affiliated with the Department of Art and Archaeology at SOAS, University of London

Respondent

Prof. Richard Bowring, Department of Oriental Studies, Cambridge University

'Menashi-kyo, the 'Sutra without Eyes', a late-12c scroll with illustrations for an unidentified tale, over which the Golden Light Sutra has been written'



Department of Art and Archaeology seminar schedule: Term 2 and 3
Seminars on Japan



**Department of Art & Archaeology, SOAS
Research Seminars in East Asian Art and Archaeology
Seminars on Japan**

2006-07 Session, Terms II and III

Fridays at 3.15 pm in Brunei Gallery B104, unless otherwise noted

Convenor: John Carpenter, jc54@soas.ac.uk

Term II

Thu. 1 Feb., 5.00 pm, G3

(co-sponsored by the Centre for the Study of Japanese Religions)

Monika Dix, Robert and Lisa Sainsbury Fellow (2006-07), Sainsbury Institute

'Picturing' the Rhetoric of Salvation: The Reception and Illustration of the Chûjôhime Legend

Fri. 9 Feb., 3.15, B104

Richard Pearson, Professor Emeritus, Department of Anthropology and Sociology, University of British Columbia / Senior Research Adviser, Sainsbury Institute

Social Complexity in Jômon Japan

Fri. 9 Mar., 3.15 pm, B104

Evgeny Steiner, Leverhulme Visiting Professor, University of Manchester (Centre of Eurasian Studies) / Adjunct Faculty, Programs in the Arts, New York University

Sergei Kitaev and the Japanese Art Collections in the Pushkin Museum, Moscow

Term III

Fri. 20 Apr., 3.15 pm, B104

Matthew McKelway, Japan Society for the Promotion of Science Visiting Scholar, Gakushuin University

Envisioning Sorrow: The *Chôgonka* (*Changhenge*) in Early Edo Painting

Fri. 27 Apr., 3.15 pm, B104

PhD upgrade presentations for History of Japanese Art

Terumi Toyama

Doreen Mueller

Sat. and Sun., 19-20 May, Brunei Gallery

International Workshop:

'Seeing and Not Seeing: Visualizing the Invisible in Pre-modern Japanese Culture'

organised by Dr Monika Dix (Sainsbury Institute) and Dr Robert Khan (SOAS),

co-sponsored by the Department of Art and Archaeology and the Sainsbury Institute for the Study of Japanese Arts and Cultures



Centre for the Study of Japanese Religions Seminars and Postgraduate Fora 2007

Thursdays, 5:00-6:30 pm, Room G3 (Russell Square)

- 18 January** **The Iconoclasm of Sacred Space:
The Mythology of *shinbutsu bunri***
Gaynor Sekimori (University of Tokyo)
- 25 January** **Fudô: Japanese Versions of a Tantric Deity**
Clemente Beghi (Cambridge University)
Postgraduate Forum
- 1 February** **"Picturing" the Rhetoric of Salvation: The Reception and
Illustration of the Chujohime's Legend**
Monica Dix (SISJAC)
- 8 February** **The Construction of Japanese Christian Communities in Early
Modern Japan**
Carla Tronu Montane (SOAS)
Postgraduate Forum
- 22 February** **A Buddhist Renaissance? Shifting Paradigms and
Subverting Traditions within Japan's "Funeral" Buddhist
Temples**
John Nelson (University of San Francisco)
- 1 March** **The Queen Mother cult and Miwa rulers of Early Kofun Japan**
Gina Barnes (SOAS)
- 8 March** **Preachers and Preaching Techniques in Medieval and Pre-modern
Japan**
Hartmut Rotermund (Ecole Pratique des Hautes Etudes)
- 22 March** **Standardizing the Buddhas: Reconsidering the Elite/Popular
Distinction in Japanese Buddhism through the Lens of the Meiji
Period**
John Lo Breglio (UC Santa Barbara)
Postgraduate Forum

CSJR seminars convenor: Dr Lucia Dolce (020) 7898-4217 (ld16@soas.ac.uk)

SOAS
Open Inaugural Lectures

22 February 2007, 17.30
Brunei Lecture Theatre, SOAS

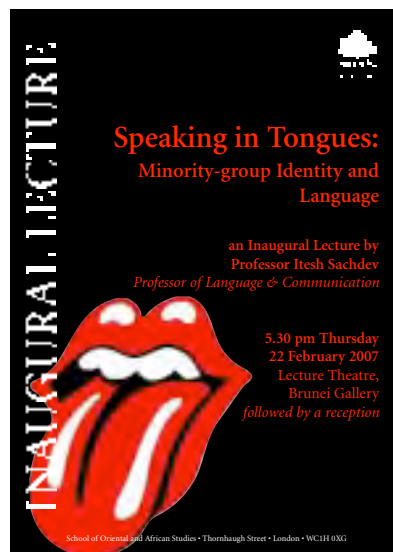
”Speaking in Tongues: minority-group identity and language”

Professor Itesh Sachdev,
Professor of Language and Communication, Director SOAS-UCL Centre for Excellence for Languages of the Wider World and Head, SOAS School of Languages

Chair: Professor Michel Blanc, FRSA, Universite de Savoie, Chambéry
Chanting and Shamisen performers

All Welcome.
Admission free.
No booking required.

Venue: Brunei Gallery Lecture Theatre, SOAS, University of London
Thornhaugh Street, Russell Square, London WC1H 0XG



6 March 2007, 17.30
Brunei Lecture Theatre, SOAS
Professor Paul Webley, Director and Principal of SOAS

Further details will be available in due course from mo2@soas.ac.uk

SOAS
World Music Summer School

From June to August 2007 SOAS will run its successful World Music Summer School. The course programme will be announced in late January.

Check www.soas.ac.uk/summermusicschool for details and updates.

Enquiries:
Tel: +44 (0)20 7808 4500
Email: musicevents@soas.ac.uk

SOAS
Concert Series

8 March 2007, 19.00
Brunei Gallery, Lecture Theatre

Celebrating International Women’s Day
Kiku Day (shakuhachi),
Máire Breatnach (fiddle) &
Sun Zhuo (guzheng)

Kiku Day is a ji-nashi shakuhachi player with a colourful roots background. Following intensive instrumental studies in Tokyo, her interest is now turning towards contemporary music. This concert will see the world premiere of three original compositions written for Kiku by Yumi Hara Cawkwell, Mogens Christensen and Gabriel Erkoreka.

A classically-trained artist who grew up in a household steeped in traditional music, Máire Breatnach is among Ireland’s most prolific traditional musicians. Beautiful melodies and sparkling fiddle playing make for both gripping and fragile performances.

Sun Zhuo studied at the Central Conservatory of Music, Beijing and is now continuing her PhD studies in London. She is in high demand as a guzheng player both in China and abroad, most recently working on new compositions and contemporary styles.

Free Admission to all concerts
No booking required

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Further information: Lynn Baird, BAJ S Secretariat, University of Essex, Colchester CO4 3SQ
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Funding Opportunities

Grants from the Great Britain Sasakawa Foundation



January 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.
- Normally, those who have received an award in the previous three years are not eligible to apply for further support. However, for projects designed to extend over more than one year, we are prepared to consider requests for funding spread over a period of not more than three consecutive years.
- Although not a condition of any grant made, we greatly appreciate acknowledgment of the Foundation's support in any published material resulting from a grant.
- Projects originating in the UK should be submitted through the London office and those originating in Japan through Tokyo.
- Projects for UK-Japan collaborations or exchanges should be submitted as a single project through Tokyo or London, and not as separate applications from the UK and Japanese partners.
- Further information can be found on our website www.gbsf.org.uk

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

Stephen McEnally
Chief Executive

The Japan Foundation Endowment Fund

As the current chair of the Japan Foundation Endowment Fund Committee, as well as a JRC Research Associate, may I take this opportunity just to remind JRC members of the Fund's existence and to introduce it to anyone not yet aware of it.

The JFEC originates in a large donation made by the Japanese government in 1974 – the agreement was signed by Tanaka Kakuei and Edward Heath, so you have some idea of our historical pedigree! – the income from which was to be used to support Japanese Studies in UK universities. The committee responsible for the allocation of grants from this income is made up of academic representatives from universities with Japanese Studies centres or programmes – John Breen has been a regular member, for instance – making the JFEC perhaps unique in being a grant-giving body run by and for those involved in Japanese Studies in this country.

Over the years, the JFEC has come to focus its grant-giving activities on support for academic research: the majority of awards are contributions towards the travel and subsistence costs of research visits, but all sorts of other things can be considered, and supervisors can also apply on behalf of their PhD students. The Fund's resources don't stretch to grants of more than about £5,000, and most are a lot smaller than that, but the idea is to be able to offer flexible financial help towards the extra costs of doing research on and in Japan. The Further Particulars, available, as is the application form, from the JFEC Executive Secretary Lynn Baird (contact details below), hopefully give some idea

of what the Fund can and cannot support. There are application deadlines of 15 April and 15 October each year and the committee meets shortly thereafter to consider applications. I'm afraid you do need to get your application signed by your Head of Department and an appropriate administrative authority in SOAS or wherever, as the JFEC system has always depended on university finance offices to organise the payment of grants, which can then be claimed back from the JFEC on the basis of the recipient's final report. We are working to make the whole business of application for and receipt of JFEC awards as straightforward and convenient as possible, but if you do have any queries, please don't hesitate to contact Lynn or myself.

The Japanese Studies community in this country is lucky to have available this rather unusual resource devoted to its academic work and the funds are there for us, with your co-operation, to do everything we can to promote and support the best possible research on Japan in this country.

Dr Penny Francks

Chair, Japan Foundation Endowment Fund Committee and JRC Research Associate
p.g.francks@leeds.ac.uk

Further information about the JFEC is available via the BAJS web-site at <http://www.bajs.org.uk> or by contacting:

Mrs Lynn Baird, JFEC Executive Secretary
University of Essex
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