

# JRC news



**Newsletter of the Japan Research Centre**

日本研究センター

**January 2008**  
**No 57**



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Birbeck College

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Birbeck College

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Universidad Autonoma, Madrid

### **Dr Rajyashree Pandey**

Australian National University

### **Dr Elios Tinios**

Leeds University

## **Professorial Research Associates**

### **Professor Emeritus Gina Barnes**

Durham University

### **Professor Peter Kornicki**

Cambridge University

## **Post Doctoral Associates**

### **Dr Barbara Cross**

SOAS

### **Dr Alfred Haft**

SOAS

### **Dr Akiko Yano**

Keio University

# Letter from the Chair



Happy New Year to everyone,

This is my last letter as JRC Chair. Having alternated with John Breen for over a decade, it is high time to hand on running the centre to someone else, and I do that with pleasure, not least as it allows me to go on sabbatical next session.

A call for nominations to the Chair will be sent at the beginning of next term, and a vote will be held (accordingly to the Constitution, all full-time JRC academic staff members are electors). It is gratifying to be able to note that the JRC has never been in better shape, with more funding for staff and students, and more Japanese Studies academics at SOAS, than ever before. Thanks to the Sasakawa Foundation, we will add a Contemporary Historian of Japan to our number this term, and we sincerely thank Sasakawa for the donation of this post.

Also to be warmly thanked is the Meiji Jingû. As announced in the Autumn, they have donated two MPhil/PhD bursaries, annually, for a stipulated period, and have created a research fund, for initiatives by fulltime academic staff. Details of both are below.

I would like to welcome to the JRC two new Research Associates, one at professorial and one at junior level: Professor Peter Kornicki of Cambridge University, and Dr Jonathan Mackintosh of Birkbeck College. Candidates for the status of Research Associate may be suggested to the Chair at any time, and generally we have about a dozen, held for three years, renewable.

Term 2 sees the annual Tsuda Lecture, which takes place instead of the normal JRC Seminar the Wednesday after Reading Week. This year we are delighted to welcome Professor Constantine Vaporis, of the University of Maryland. The week after the Tsuda Lecture, the recipient of the Tsuda Bursary will give the seminar, and this year's holder is Duncan Adams. The annual Cortazzi Lecture of the Japan Society is also always held this term, and the speaker will be A.C. Grayling, Professor of Philosophy at Birkbeck College; as this newsletter went to press, date and time had not been determined, so notification will be circulated later. All members of the JRC are ipso facto members of the Japan Society, and please be in the habit of consulting their website for events.

Finally, on 30-31 May, the JRC will host a one-day workshop on Portraiture in Japan: Power and Ritual, covering the Mediaeval to the Early Modern Period. A keynote address will be delivered the previous evening by Professor Ryûichi Abe of Harvard University.

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

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# Centre Activities

## Japan Research Centre Seminar/Event Schedule: Terms 2 & 3, 2008

**Wednesdays, 5pm**

**Room G51, Ground Floor, Main Building**

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

**(except where otherwise stated)**

*For further details contact:* Timon Screech (Centre Chair) on [ts8@soas.ac.uk](mailto:ts8@soas.ac.uk) or Rahima Begum [rb41@soas.ac.uk](mailto:rb41@soas.ac.uk)

**All Welcome**

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

- |             |                                                                                                                                                                                               |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 16 January  | <b>Dr. Naoki Gunji</b> ( <i>SISJAC Fellow</i> )<br>Redesignating the Tomb and Redefining the Death Rite: The Separation of Kami and Buddhist Deities at the Mortuary Site for Emperor Antoku. |
| 23 January  | <b>Dr. Lone Takeuchi</b><br>Lineage and Secrecy in 'The Tale of the Hollow Tree' (Utsuho Monogatari)                                                                                          |
| 30 January  | <b>Professor Evgeny Steiner</b> ( <i>Senior SISJAC Fellow</i> )<br>From Surimono to Senshafuda, with a Short Hokusai Stop: New Findings in Ukiyo-e.                                           |
| 6 February  | <b>Dr Ellis Tinios</b> ( <i>University of Leeds</i> )<br>Greater than Utamaro: the Fame of Kunisada                                                                                           |
| 27 February | <b>Duncan Adams</b> ( <i>SOAS Tsuda Bursary holder</i> )<br>Mishima as Agony Aunt: Love, Sex and Human Relationships in Mishima Yukio's Popular Fiction                                       |
| 5 March     | <b>Christopher Hughes</b> ( <i>University of Warwick</i> )<br>'Developments in Japan's Security Policy'. TBC                                                                                  |
| 12 March    | <b>Dr. Monika Hinkel</b> ( <i>Independent Scholar</i> )<br>Toyohara Kunichika - A Study of his Meiji Prints Influenced by the Notion of <i>bumei kaika</i>                                    |
| 19 March    | <b>Dr. Hideko Mitzui</b> ( <i>University of Leeds</i> )<br>National Identity and the Postwar Responsibility Debate in Japan                                                                   |
| 23 April    | <b>Dr. Huda Al-Khaizaran</b> ( <i>IOE</i> )<br>'The Education of Leaders in Iraq (1921-1968) and Japan (1868-1912): a comparative study'                                                      |

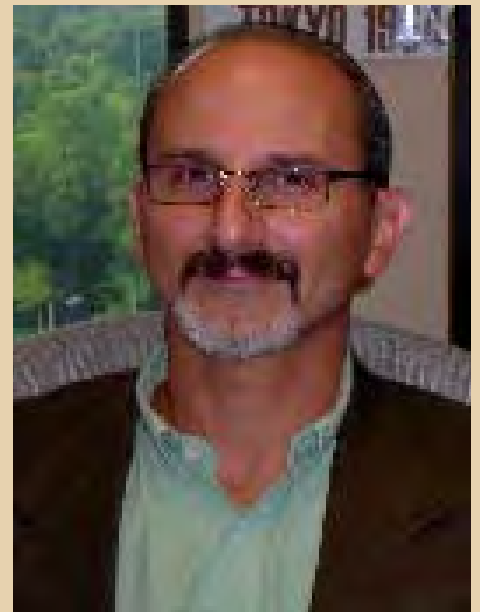
# JRC Annual Tsuda Lecture

Wednesday, 20 February 2008  
Khalili Lecture Theatre, SOAS

**Professor Constantine Vaporis**

Associate Professor  
University of Maryland, Baltimore County

## 'Carriers of Culture: Samurai & Alternate Attendance in Early Modern Japan'



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

Professor Vaporis teaches Japanese and East Asian History. He has received numerous fellowships for research in Japanese history including a Fulbright Scholar's Award and an NEH Fellowship for College Teachers.

He is the author of *Breaking Barriers: Travel and the State in Early Modern Japan* and *Tour of Duty: Samurai, Military Service in Edo and the Culture of Early Modern Japan* (in press).

Dr. Vaporis also holds an affiliate appointment in the Gender and Women's Studies Program and is the Graduate Program Director for the Historical Studies Program.

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

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





# Portraiture: Power & Ritual

30-31 May 2008

SOAS



The JRC, together with the Faculty of Arts & Humanities,  
will host a lecture and workshop on the theme of Portraiture: Power and Ritual.

Details will be finalised later, but Professor Ryûichi Abe of Harvard University will deliver the keynote address, at 5pm on 30 May in the Khalili Lecture Theatre, and the workshop itself will take place on 31 May, in room 116.

*Speakers at the workshop will be:*

- Dr Crispin Branfoot (SOAS): Mughal Portraiture
- Dr Lucia Dolce (SOAS): Mediaeval Portraits and Rituals
- Dr Naoko Gunji (SOAS/SISJAC): Portraits of the Emperor Antoku
- Dr James McMullen (Oxford University): Edo Portraits of Confucius
- Professor Timon Screech: Rangaku and Portraiture
- Dr Jan Stuart (British Museum) (tbc): Portraiture in China

The event will cover the use of portraiture in Japan, from the Mediaeval to Early-Modern Periods, and investigate how and why portraits were made, of whom they were made, and how images were displayed or hidden from view. The event will situate Japanese portraiture in an international context, but considering parallel patterns in China and India, during the same period.

All Welcome.

Registration not necessary



## Traditional Folk Song in Modern Japan: Sources, Sentiment and Society

**David Hughes**

ISBN: 978-1-905246-65-6

January 2008 • £65.00

xxxii + 396 pp. • with CD of musical examples

## The Straw Sandal *or* The Scroll of the Hundred Crabs: A Novel

**Santo Kyoden**

*Translated by Carmen Blacker*

ISBN: 978-1-905246-64-9

January 2008 • £35.00

xxiv + 166 pp. illustrated with black and white woodcuts



## A History of Japanese Buddhism

**Kenji Matsuo**

Hardback: ISBN: 978-1-905246-41-0 • January 2008 • xii + 236 pp. • £55.00

Paperback: ISBN: 978-1-905246-59-5 • January 2008 • xii + 236 pp. • £16.50

## The Diary of Charles Holme's 1889 Visit to Japan and North America with Mrs Lasenby Liberty's Photographic Record

**Edited by Toni Huberman, Sonia Ashmore and Yasuko Suga**

ISBN: 978-1-905246-39-7 • March 2008 • 160 pp. • 56 plates • £65.00



## Hasegawa Nyozeikan and Liberalism in Modern Japan

**Mary L. Hanneman**

ISBN: 978-1-905246-49-6 • available now • 140 pp. • £40.00

### Critical Readings on Japan: Countering Japan's Agenda in East Asia. Series 1, Volumes 1-10: Books, 1906-1948

Edited by Peter O'Connor • ISBN: 978-1-905246-78-6

• April 2008 • 4250 pp. • £995.00

### Reading the Tale of Genji: Its Picture Scrolls, Texts and Romances

Edited by Richard Stanley-Baker, Jeremy Tambling  
and Murakami Fuminobu

ISBN: 978-1-905246-75-5 • April 2008 • 256 pp.  
illustrated • £55.00

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# Members' News

## Academic Travel / Research / Talks

**Gina Barnes**, Professorial Research Associate, JRC

### October 07

In October 2007, Gina Barnes spent one month lecturing at the University of Southern California and the University of California Los Angeles. She contributed to several on-going lecture courses on East Asian archaeology at both universities and gave two special workshops for the Project for Premodern Japan Studies at USC. She also gave invited public talks for the Korean Studies Institute (USC), the Cotsen Institute of Archaeology and Center for Korean Studies at UCLA.

**Oct 11 USC** "Buddhist landscapes from India to Japan" in "Arts of Asia" course  
"Koguryo and Paekche" in "Excavating the East Asian Past" course

**Oct 12 USC** Workshop: "Territoriality and Ideology in Japanese State Formation"

**Oct 15 USC** "Korea and the rulership succession of early Japan: the identity of Ojin" Korea Studies Institute

**Oct 18 USC** "Kaya and Silla" in "Excavating the East Asian Past" course

**Oct 19 USC** Workshop: "Powerful women in Protohistorical Japan: Text and Artifact"

**Oct 23 UCLA** "State Formation on the Korean Peninsula" in "Cultural History of Early Traditional Korea" course

"The problems of 'Korea' and 'State' throughout history" at the Fowler Museum, sponsored by the Cotsen Institute of Archaeology and Center for Korean Studies

**Oct 25 USC** "Being an East Asian archaeologist" together with ZHANG Liangren, Master's Dinner, Parkside Residential College

**Oct 30 USC** "Yayoi agriculture, bronzes, and iron" in "Excavating the East Asian Past" course

**Oct 31 07 UCLA** "Mounded-tomb ritual in Japanese state formation" Lunchtime Pizza talk at the Cotsen Institute of Archaeology

\*\*\*\*\*

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

### December 2008

Steve Dodd and his PhD student, Duncan Adam (Tsuda scholar), will attend a symposium at Ochanomizu University, Tokyo, Dec. 16-19th. Steve Dodd's paper is entitled: "Aimai na toshi: Kajii Motojiro no sakuhin ni okeru jiko to tasha". Duncan Adam's paper is called: "Mishima Yukio no mi no ue sodan: mishima no shosetsu to joseishi to no sokankei"

\*\*\*\*\*

**Lucia Dolce**, Department of the Study of Religions

### 9-11 November 07

Reconceiving the Iconography of Empowerment in Mediaeval Japan: A new esoteric triad and its ritual articulation," presented at the international conference *Esoteric Buddhist Tradition in East Asia: Text, Rituals and Images*, Yale University

### 12 November 07

Ritualizing Duality: Secret Iconographies of Empowerment in Mediaeval Japan", invited lecture, University of Pittsburgh,

### 12 November 07

The Worship of Celestial Bodies in Japan, invited lecture, University of Pittsburgh,

### 16-21 November 07

Did *shinbutsu bunri* irremediably change Japanese religion? Perspectives on the creation of contemporary forms of associative practices," presented in the panel "New Ways of Thinking about Shinbutsu Bunri (Differentiation of Kami and Buddhist Deities and Practices) in Japan," American Academy of Religion, San Diego,

\*\*\*\*\*

**David Hughes**, Department of Music

### 8-12 September 07

Trip to Osaka to act as a judge and guest performer at the annual folk song contest sponsored by Japan Columbia Records.

### September 07

At the Premiere Japan 07 film festival at BAFTA, performed Okinawan music and dance with the Sanshinkai, an ensemble that rehearses at SOAS and has several SOAS members.

### 21 October 07

At the Whitby Musicport festival of World Music, performed Japanese Bon dance music with the London Bon Dancers (also featuring SOAS PhD Music student Shino Arisawa).

\*\*\*\*\*

**Mika Kizu**, Department of the Languages and Cultures of Japan and Korea

### 24 – 17 August 07

'Syntax of Quantifiers in Japanese,' (with H. Tanaka, U of York) the 7th Conference on Nordic Association of Japanese and Korean Studies, University of Copenhagen.

### 20 October 07

'Bun-reberu no modaritii (Sentence-level Modality),' Nihongo no modaritii o kangaeru: Riron kara jissen e (Investigating Japanese Modality: applying theories into teaching), invited talk, BATJ Seminar, Japan Foundation, London.

### 6 – 8 December 07

'Systematic Aspects of L2 Performance of Japanese: Acquisition of Demonstratives and Sentence-final Particles,' 2007 Symposium on Japanese Language Education, SOAS, University of London.

\*\*\*\*\*

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

### October 07

Barbara Pizziconi and Mika Kizu delivered a workshop on "Japanese Modality in Language Teaching" sponsored by the British Association of Teaching of Japanese as a Foreign Language (BATJ), that took place at the Japan Foundation, London.

\*\*\*\*\*

**Timon Screech**, Department of Art and Archaeology

### September 07

Leeds University, Art History Department, 'Planning the Shogun's Capital'

### October 07

Leiden University, Netherlands, co-convened conference for PhD candidates in East Asian Art from across the EU Yale University, USA, 'The Cargo of the New Year's Gift: Paintings for Japan and India, 1614'



## Publications

November 07

University of Toronto, Annual Breiger Lecture, 'Paintings for Asian Kings and Princes: Export Pictures from the English East India Company in the early 17th Century'

University of Wisconsin, Madison, 'Pictures of the Floating World: The Case for the Prosecution'

Kanagawa University, Japan, 'Edo toshi-keikaku to onmyōdō' [Edo city planning and geomancy]

Tama Art University, Tokyo, 'Sakoku no zen'ya ni okeru Nichi-ei bunka kōryū [Anglo-Japanese cultural exchange in the early 17c]

Halle University, Germany, 'Anatomy and Memesis in the Edo Period'

Alsace Centre for Japanese Studies, France, co-convened conference for PhD candidates in Edo Studies from across the EU and Japan

### The JRC at the Japan Embassy

The Great Britain Sasakawa Foundation announced a major input for the study of Contemporary Japan in the UK. Thirteen new posts were created, of which one, in Economic History, will be at SOAS. The donation was launched in the Japanese Embassy, in October, 2007. Professor Paul Webley represented SOAS, while Professor Timon Screech represented the JRC.



**Lucia Dolce**, Department of the Study of Religions

'Mapping the "Divine Country:" Sacred Geography and International Concerns in Mediaeval Japan, in Korea in the Middle. Korean Studies and Area Studies', edited by Remco E. Breuker. Leiden: CNWS Publications, 2007, pp. 288-312.

'Taimitsu ni okeru hokekyō kaishaku to girei: hokkehō to hokke mandala ni tsuite 台密における法華経解釈と儀礼 法華法と法華曼陀羅について, Tendai gaku-hō (Journal of Tendai Buddhist Studies)', special issue "International Tendai Studies," 2007, pp. 13-32.

'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, no. 1-2, Spring-Autumn 2006, pp. 3-44.

'The State of the Field: A Basic Bibliography on Astrological Cultic Practices in Japan', in *Ibid.*, pp. 45-8.



**David Hughes**, Department of Music

*Traditional Folk Song in Modern Japan: sources, sentiment and society* (Folkestone: Global Oriental), which includes a 38-track CD, 2007

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

Facework and multiple selves in apologetic metapragmatic comments in Japanese, *Metapragmatics* in use, Wolfram Bublitz and Axel Huebler (eds.) John Benjamins, Amsterdam: 49-72, 2007

*Nihon to Kaigai no Kyoikukikan no Kyoiku Renkei no Mosaku – Tanki Kookan Ryugaku Puroguramu no Gakushuusha no Ankeeto kara* [Towards a Japanese language pedagogy network of Home and Host universities—observations from a survey of Japanese language learners], *Papers of the Japanese Language Teaching Association in honour of Professor Fumiko Koide*, 15, Koide Kinen Nihongo Kenkyuukai, Tokyo Joshi Daigaku Gendai Bungakubu, Tokyo, 2008

\*\*\*\*\*

**Timon Screech**, Department of Art and Archaeology

*Edo no daifushin* [The Great Building of Edo] Kodansha, 2007



\*\*\*\*\*

**Isolde Standish**, Centre for Media and Film Studies

'The politics of Porn: Oshima Nagisa's In the Realm of the Senses' in Alastair Phillips & Julian Stringer eds, *Japanese Cinema: Texts and Contexts* London: Routledge, November 2007. There is a chapter in this book by another JRC member, **Dr Dolores Martinez** (Department of Anthropology and Sociology)



Inaugral Lecture by the Chair of the JRC, Professor Timon Screech  
'The New Years Gift: An Investigation of its Voyage'

# Inaugral Lecture

## by the Chair of the JRC

**Timon Screech** was elected to Chair in October 2006, as announced in a previous Newsletter.

He became the first ever professor of Japanese art in the UK.

His Inaugral Lecture will take place on:

**Tuesday, 27 May 2008**

**5.30pm**

**Brunei Gallery Lecture Theatre**

Professor Screech will introduce his current research project, an investigation of to the voyage of an English East India Company ship, *The New Year's Gift*, which left London in 1614. It sailed via the Cape and Sokotra, before docking in Surat, the chief Mughal port, where it discharged part of its cargo. It then went on to Bantan, on Java. The intention was to make for Japan, but the ship was damaged and its commander dead, so relevant items were transshipped, and taken on in the *Thomas and Advice*, arriving in Japan in summer 1616.

**The cargo contained a fascinating and unexpected array of items, notably, over one hundred oil paintings, and a large number of prints.**

The purpose of this lecture is to outline the voyage, but also to reconstruct the appearance of the images, and the agenda behind their selection.

Anon., 'The Great Mughal Prefers the Teaching of a Sufi to that of Foreign Kings'  
Indian painting, c. 1615



Anon, English Couple, 'Twenty-Eight Cities of the World', Japanese screen (detail), c. 1615



## Shopping, Eating, Drinking and MORE Shopping! News from a JRC Research Associate - Penelope Francks



As an early retiree (from East Asian Studies at Leeds) trying to continue active research, being a JRC Research Associate has enabled me, not only to use the library and other facilities at SOAS, but also to feel in touch with the research world in the institution where I did my PhD and post- doctoral work – a young(ish) me was the JRC's first Research Fellow, in fact. The freedom and resources which my present position offers have allowed me to head off on a path leading away from my longstanding research interest in Japanese rural economic history and into the rather more sexy, though also complex, inter-disciplinary and hardly 'properly' economic, field of the history of consumption and the consumer in Japan.

I'm now contracted to write a book on this – a sort of 'bottom-up' economic history of Japan from the point of view of the consumer. As a result, I've just returned from a research trip that involved, along with the normal business of going to libraries, spending hours over the photocopier, seeking advice from Japanese colleagues, etc., the new (for me) activity of observing funds only very occasionally stretched to participating in (see illustration) – shopping, eating and drinking, and everyday life in general, in settings with historical associations. The objective that justified all this was one of building up a broad picture of the historical emergence of the consumer in Japan and of the growth and development of consumption activity, from its earliest manifestations in Edo-period cities to its apotheosis in the post-modern consumer boom of the Bubble years. The means with which to do this had to be roundabout ones, however, since the prevailing historiography on Japan, especially in the economic field, largely rules out the pre-industrial 'birth of the consumer' which historians of Europe and North America

have been busily unearthing for some years now. In the standardly- available literature, therefore, ordinary Japanese people played their roles in economic development as workers, savers, or just the poor and exploited masses, not as the buyers, users, and even perhaps enjoyers of the material goods that the expanding economy produced in greater and greater quantity and range. Where their acquisition of goods has been acknowledged, the emphasis has been on the spread of 'Western-style' consumer practice – meat-eating, department stores – not on the rice, sake and soy-sauce, and the hundred-and-one other everyday items of consumption that still take up the bulk of Japanese consumer expenditure. Hence, the shoppers who throng the temples to consumerism in Shibuya or Aoyama today – perfectly attuned to brands, product differentiation, fashion, image and advertising – appear to have sprung from nowhere, and it is their relation to Gucci and Prada, Big Macs and Starbucks that gets all the attention.



This is far from meaning, however, that there is no interest in the material culture and everyday life of the past. Folklorists have long been collecting artefacts associated with 'traditional life', typically rural but nowadays also urban, and on the back of this was to emerge the 'retro boom' of the 1980s, as nostalgia and fashion merged to create fads for anything from irori hearths to '50s-style ramen restaurants. These trends have come together in the range of museums available as potential sources of information and evidence for my project. Alongside the traditional museums displaying 'craft' objects – textiles, ceramics, etc. There are now 'everyday life' museums that seek to recreate the material world of the past, preserving or reconstructing buildings and their contents or, more likely nowadays, presenting mock-ups designed to enable visitors to 'feel the past'. In both cases, however, the effect is largely ahistorical, either demonstrating a timeless 'traditional

Japan' or providing instant sensations of the past, with no sense of change over time. In the light of the literature on the 'consumer revolution' in Europe, the historian, especially the economic one, has therefore to apply art and analysis to unravel the processes of change whereby Japanese people came to acquire more and different goods and to relate to them and derive meaning from them in new ways. Nonetheless, the 'retro boom' has served to turn the light on Japan's 'indigenous' consumer goods and much of the project is concerned with describing the ways in which ordinary non-Western products developed as the consumer goods of everyday life, prior to or alongside the introduction and 'domestication' of imported items from the West and elsewhere. The local varieties of sake which sake-snobbs now savour, or the gourmet ramen dishes created by celebrity chefs in their restaurants, have their historical origins in the differentiated products produced for the emerging consumer market of the past, as those who shopped for food and drink, clothes and household goods developed changing tastes and fashions, within the context of their changing everyday lives.

So, when you're next in Japan, go to the shopping arcades at Asakusa, where tourists have bought souvenirs since Edo times, or to Ameyokochō at Ueno or the 'electric town' at Akihabara, still redolent of their pasts as post-war black markets, and you will appreciate contemporary consumption sites that have emerged out of specific historical developments. But equally, look at the confectioners, sake-yas, rice merchants, kimono shops and the myriad bars and restaurants to be found in any neighbourhood, or simply gaze over the supermarket shelves, and you will see, if you are looking for it, the embodied history of the Japanese consumer.

Penny Francks



## New Research Associate Professor Peter Kornicki



**Professor Peter Kornicki**  
PhD (Oxford)

Professor Peter Kornicki read Japanese at Oxford but in his final year he and one fellow student came to SOAS once a week to learn Korean with Professor Bill Skillend for a paper in Korean. This was his first acquaintance with SOAS, and it was also the first time in the entire history of Oxford University that undergraduates had been taught elsewhere! He got his DPhil in Meiji literature in 1979 and his first job was at the University of Tasmania, where he learnt to bushwalk, avoid venomous snakes and sharks, and enjoy Australian wines. He then went to Kyoto University, where he was the first non-Japanese since 1945 to hold a regular position in a Japanese national university, before moving to Cambridge in 1985. He is now professor of East Asian studies and a fellow of Robinson College; he was elected a fellow of the British Academy in 2000.

He has worked mainly on the history of books and texts in Japan and his main publications are *Early Japanese Books in Cambridge University Library: A Catalogue of the Aston, Satow and von Siebold Collections* (1991), *The book in Japan: A Cultural History from the Beginnings to the Nineteenth Century* (1998) and *The Iwakura Embassy 1871-73, volume IV Continental Europe 2*, translated with introduction and notes (2002). Bibliography may not be a very sexy subject, but the time he has spent digging around in collections of Japanese books all over Europe has brought many unique or rare books to light, some of great value, and they are being mounted on the Union Catalogue of Early Japanese Books in Europe website, which he runs from Cambridge.

In 2005 he began a three-year project on women and the book in Japan from 1600 to 1900, with generous funding from the Leverhulme Trust. The first fruit of this was 'Unsuitable Books for Women? Genji monogatari and Ise monogatari in seventeenth-century Japan', which appeared in *Monumenta Nipponica* that year, but a volume of essays he has edited with Gaye Rowley and Mara Patessio, titled *Women as Subject: Reading and Writing in pre-modern Japan*, is nearly ready to be published.

He has also been working for a few years on the role of Chinese books in East Asia and the rise of the vernaculars in Japan, Korea and Viet Nam, and this is to be the subject of the Sandars Lectures which he is to give in Cambridge in March. His most recent trips to East Asia, therefore, have been a mad rush from Japan to Seoul and on to Hanoi, where he found time when not in the

National Library to go on a cookery course so as to be able to prepare Vietnamese meals for his family on his return! He is often in London, partly because he is currently chair of the African and Oriental Section of the British Academy, but he is also a frequent visitor to SOAS, which has growing attractions for him, and not only because his wife now works here in the South Asia Department! He occasionally attends seminars in the Japan Centre or the Korea Centre, and spends hours in the Library using the long runs of Japanese journals there as well as the collections of Korean and Vietnamese books. He is to run a week-long course at the Wellcome Library in February on how to read Japanese manuscripts and woodblock-printed books; this is part of a series jointly sponsored by SOAS and the Wellcome Library. He would be very happy to talk to any SOAS postgraduates or undergraduates whose interests overlap with his.

Kitagawa Utamaro, *Women Reading*, from 'Kyōkun oya no magane', c. 1800





**Dr. Jonathan D. Mackintosh**  
PhD (Cantab) MA (SOAS)

Jonathan D. Mackintosh received his PhD from the Faculty of Oriental Studies at Cambridge University in 2005 where he specialised in the history of gender and sexuality in modern and contemporary Japan. His doctoral thesis examined the constructions and representations of male-male sexuality in the early 1970s. Based on a quantitative content and qualitative discourse analysis of magazines catering to male same-sex eroticism that were first produced in Japan at that time, it identified a moment of special interest in the postwar history of men when certain ethics of male-male solidarity and aesthetics of the male body came to be articulated and celebrated.

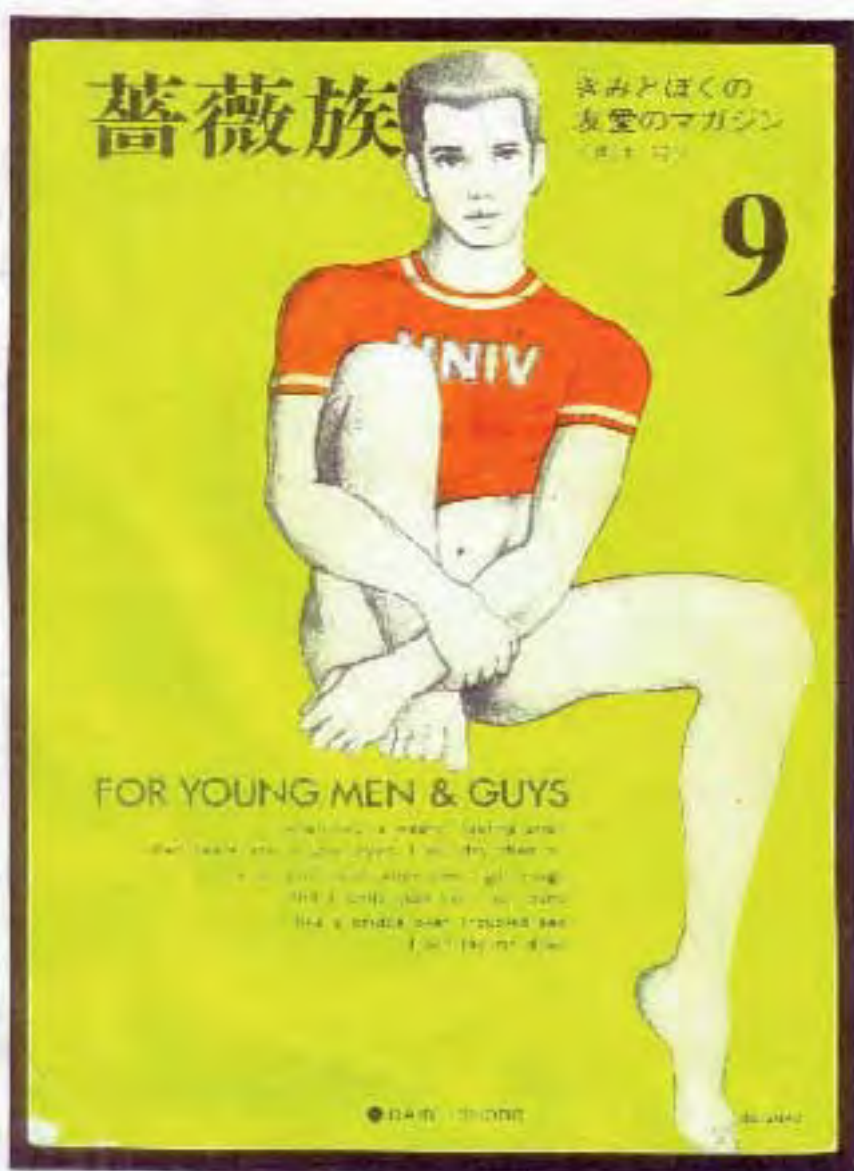
He is currently expanding his thesis into a monograph, *Homosexuality and Manliness*

in Postwar Japan (to be published by Routledge in 2008/9). With the addition of new material and research, his historical and theoretical focus is broadened to consider in closer detail the constructions of masculinity as these were negotiated and practised through male-male desire (friendship, camaraderie, love, and sex) in the turbulent culture of the postwar period in particular, and contests over Japanese modernity more generally.

Jonathan's publication projects also include a collected volume that he is co-editing with Prof. Chris Berry (Goldsmiths) and Dr. N. Liscutin (Birkbeck), *What a Difference a Region Makes: Cultural Studies and Cultural Industries in North-East Asia* (to be published by Hong Kong University Press in 2008). Emerging from an international conference by the same name which he helped to organise with the Japanese Department at Birkbeck College and the Pacific-Asia Cultural Studies Forum at Goldsmiths College, this volume brings together new research from East Asian and Western academics and vocational specialists working across a variety of cultural studies areas and industries. It aims to demonstrate the imperative need for cultural studies and research into cultural industries to engage with North-East Asia from a regional perspective.

In addition to articles and book reviews, other publications of note include a chapter in the forthcoming (2008) collected volume *Rethinking Gender and Sexuality in the Asia-Pacific* edited by P. Jackson, F. Martin, M. McLelland, and A. Yue (Ohio University Press), and an article appearing in the *Japan Forum* (Vol. 12, 2000), 'By Women, For Women: Women's Employment in the Occupation Era'. The latter was based on his MA thesis which won the Ivan Morris Prize in 1998. Jonathan has begun preparations for a major research project on East Asian identity in diaspora. Key issues include the representation of Japan and East Asia in the Anglo-American West and the negotiation of gender identity through the intersection of differing cultures.

Jonathan is Lecturer in Japanese Cultural Studies at Birkbeck College, University of London. Drawing on his research interests in gender and sexuality and the cultural and social history of modern and contemporary Japan, he has developed and convenes postgraduate courses on a wide range of topics: the representation of men and masculinities in East Asia, Occidentalism and the desire for the West in contemporary Japan, and Japanese identity in non-Japanese settings.



## Current MA/MPhil/PhD Students

### Current MPhil/PhD Students

#### **Duncan Adam**

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

#### **Jane Alaszewski**

Supervisor: Dr David Huges

#### **Ryoko Aoki**

Supervisor: Prof Andrew Gerstle

#### **Shino Arisawa**

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

#### **Midori Atkins**

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

#### **Kristian Bering**

Supervisor: Prof Andrew Gerstle

#### **Kiku Day**

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

#### **Makiko Hayashi**

Supervisor: Dr John Breen

#### **Irene Hayter**

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

#### **Deidre Healy**

Contemporary Compositions for the Shakuhachi  
Supervisor: Dr David Huges

#### **Satomi Horiuchi**

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

#### **Eric Kwong**

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

#### **Kigensan Licha**

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

#### **Tullio Lobetti**

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

#### **Benedetta Lomi**

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

#### **Shinya Mano**

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

#### **Francesca di Marco**

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

#### **Christian Mau**

Supervisor: Dr David Hughes

#### **Doreen Mueller**

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

#### **Carla Tronu Montane**

Supervisor: Dr John Breen

#### **Yaara Morris**

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

#### **Tamiko Nakagawa**

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

#### **Takako Negishi**

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

#### **Yukiko Nishimura**

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

#### **Masaaki Okada**

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

#### **Galia Petkova**

Supervisor: Prof Andrew Gerstle

#### **Chris Roberts**

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

#### **Nobushiro Takahashi**

Rinpa and 'Japanese Identity'  
Supervisor: Prof Tim Screech

#### **Nobuaki Takase**

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

#### **Terumi Toyama**

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

#### **Shino Toyoshima**

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

#### **Stafania Travagnin**

Supervisor: Prof Brian Bocking

#### **Takerhiro Yokoo**

Supervisor: Dr David Hughes

### MA Students (Full and Part time)

#### **Katie Anderson**

#### **Lau Blaxekjaer**

#### **Katherine Louise Brooks**

#### **Vincent Brouwer**

#### **Jonathan Edward Bull**

#### **Naomi Crowther**

#### **Jane Lucia Ene Effio**

#### **Rosalind Louise Holder**

#### **Keir Howie**

#### **Steven Edward Iving**

#### **Daniel Hugo Leussink**

#### **Kigensan Licha**

#### **Antoinette Malone**

#### **Nicola Klemmentyna Munro Majella**

#### **Whitney Blair Martin**

#### **Mort Mascarenhas**

#### **Nina Matsushima**

#### **Taka Oshikiri**

#### **Jay Reyes**

#### **Virgilio Sardido Reyes**

#### **Tobias Emanuel Schmidt**

#### **Travis Seifman**

#### **Chiga Shiotani**

#### **Claudia Mary Laurence Smith**

#### **Oliver Staines**

#### **Richard Sunley**

#### **Michiko Suzuki**

#### **Hanna Tamura**

#### **Elizabeth Agnello Weeks**

## SOAS MA Student's Report Scholarship Winner Katherine Brooks' Experience at the TAFT Program 2007, Kyoto

From the 3rd to the 21st of September 2007 I was invited to attend the Kyoto Institute of Technology (KIT) for their 'TAFT' programme, which focused on the status of Japanese traditional crafts in Kyoto.

Participants included KIT students on related study programmes and six international students from graduate schools studying science, art or technology. Having run a trial version of the programme last year with only Japanese students, this was the first time that international students were invited onto the programme. The programme introduced traditional crafts from Kyoto through a study of the history and development of these art forms, the materials, the aesthetic, and the current status of the art form in modern Japanese society. In addition to cultural exchange activities with KIT students and homestay families, the program included textile crafts such as kumihimo braiding, Tango-chirimen weaving, sensyoku dying and koinobori streamers, kazarikanagu metal crafts, kiyomizu ceramics, and the tea and

One of the kumihimo braids that I produced



incense ceremonies (Sadō and Kōdō). As students we were also provided with an opportunity to experience the level of skill and training required to produce the high standard of artistry demonstrated by the masters and their works.

The acronym 'TAFT' stands for 'Training program for Advanced manufacturing through the Fusion of Traditional technology and modern science'; one aim of the programme was to study the combination of traditional techniques to advanced production methods, which was most clearly seen in the case of kumihimo braiding. The kumihimo technique has been practiced since the earliest recorded stages of Japanese history, in the Jōmon period



The Kyoto Institute of Technology campus in north-eastern Kyoto (above)

(14,000–300 BC), so called because of the cord marks present on the pottery of this time ("Jōmon" means "cord-marked"), which were made by kumihimo braids. Knotted kumihimo cords were also used as a means of communication before the introduction of a writing system from China. Used throughout Japanese history in clothing and other textiles, the same technique is now being used with metallic polymer fibers and the 3D rotary braid machine, developed by our instructor, in order to produce incredibly strong and light supportive materials for use in the aerospace and formula one racing industries. KIT seemed greater equipped for such projects involving textiles and textile science, likely because of its original foundation as the Kyoto College of Textile Fibers. In other cases, our instructors urged that an awareness of traditional crafts (both in Japan and world-wide) could

provide a change in attitude to our modern conceptions of design and production processes. All of the crafts in which we participated took a holistic approach to their production, design, and implementation. The tea ceremony in particular encouraged the use of all five senses in the appreciation of the experience of the ceremony, its surroundings, the utensils used, and the other participants involved. From my own background in Japanese art history at SOAS, the TAFT program enabled me to participate in many of the traditions that have shaped Japan's cultural history. In particular, the visit to the kazarikanagu metal craft workshop allowed me to meet those responsible for maintaining the dazzling appearance of many of Kyoto's historic architectural sites, such as the Edo period (1603-1868) Nijō castle, amongst numerous others. The programme's organizers believe that by observing and taking part in the production of Japanese crafts using much the same materials and methods as in previous centuries, we can gain understanding of the meanings of these practices in the past, and the significance that they continue to have today.

The programme is perhaps part of a wider move to highlight the importance of Japanese traditional crafts and raise perceptions of them from the level of folk-arts to that of art forms, a movement demonstrated by The British Museum's recent 'Crafting Beauty in Modern Japan' exhibition, that had previously shown in Japan. The TAFT project aimed to make evident the role of these practices to today's society in order to ensure their preservation, and also to encourage modern designers to move these traditional crafts in innovative directions.

Katherine Brooks  
MA Student (SOAS)

The group's trip to the workshop of the metal craft master Morimoto Yasunosuke III



## Meiji Jingu PhD Studentships for 2008



The JRC is delighted to acknowledge the generosity of the Meiji Jingu in providing funds for two important new developments. One is a fund for Small Research Grants, available to full-time SOAS staff who are members of the JRC, and the other is two MPhil/Phd Studentships.

The advice for each follows below.



### Meiji Jingu PhD Studentships for 2008 for SOAS Students

#### Purpose

Two awards are offered annually, either for PhD students at SOAS, or newly enrolling full-time MPhil students, who have been accepted by SOAS. Students may be registered in any department, and be of any nationality, but must be working on some aspect of Japanese Studies. Normally awards are for one year only, but this may increase if a recipient of the Studentship has demonstrated outstanding potential for research.

#### Eligibility

Where a candidate is a newly enrolling MPhil, they must be in possession of an MA degree from SOAS, or an equivalent institution, in a relevant subject, and also be in receipt of an offer from SOAS. Where a formal letter of offer is pending, a letter from the potential SOAS supervisor, submitted with the application, will suffice.

PhD candidates must be resident in SOAS: the award cannot be used elsewhere.

#### Value

Studentships are worth £5000, and carry a 20% reduction of fees (EU or Overseas).

#### Criteria

Candidates will be chosen on the strength of their proposal, for the MPhil students, and on the results of their research during the previous year, and proposal for PhD students. Some consideration may be given to need

#### Notification

Applicants will be notified of the outcome in writing, in late June. No results will be released by telephone or email.

#### Application Forms

Application forms should be downloaded from the SOAS website: [www.soas.ac.uk/scholarships](http://www.soas.ac.uk/scholarships)

Queries may be addressed to the Chair of the Japan Research Centre, Professor Timon Screech ([ts8@soas.ac.uk](mailto:ts8@soas.ac.uk)), or the Scholarships Officer, Alexia Sales-Fernandez ([as100@soas.ac.uk](mailto:as100@soas.ac.uk))

#### Closing Date

**The closing date is 30 May 2008.**

Application materials must be submitted in quadruplicate (except for letters of reference) in good time to:

Alicia Sales,  
Scholarships Officer,  
Registry  
SOAS,  
Thornhaugh Street,  
Russell Square,  
London, WC1H 0XG, UK

Late or incomplete applications will not be considered.



## Meiji Jingu Research Small Grants for 2008 for SOAS Staff

### Aims and Objectives

Grants are offered to assist full-time academic staff members of the JRC, SOAS, to promote Japanese Studies. Funds may be used for personal research, conferences, etc, or to purchase research-level books for the SOAS Library. Group projects are acceptable, but should be submitted in the name of one representative individual.

### Value

Total subsidy of up to £2,200 will be offered in any one calendar year, for the duration of the agreement, to be divided between successful applicants. The first Closing Date for applications will be 11 January, 2008. If not all funds have been allocated, a second round will be held, with a closing date in late October, 2008).

### Selection Criteria and Timing

Awards will be assessed according to their importance for Japanese studies, as interpreted by the Steering Committee of the JRC. The Committee will notify Meiji Jingu of the proposed candidates for awards in early February. Meiji Jingu will examine the proposals before giving final approval. In the event of a second round, the approval date is will be in November).

### Notification of Results

Successful applicants will be notified by letter by the end of February (in the second round, notification will be by the end of November). The grant will be disbursed in March, 2008 (grants in the second round will be distributed in March, 2009) via the JRC, against properly submitted receipts or invoices.

### How to Apply

Necessary forms can be downloaded from the SOAS website.

The Application Form, with 500-word project outline, and the Budget Form should be submitted to:

The Japan Research Centre  
SOAS  
Russell Square  
London  
WC1H 0XG

### First Closing Date for Applications

11 January, 2008

Meiji Jingu Research Small Grants for 2008  
Application Form

### Notification:

1. Grants are offered on the understanding that they will be used for academic activities related to Japanese studies. Grants may not be used to bring Meiji Jingu or the Shinto creed into disrepute.
2. Following completion of a grant project, a closing report of about 500-words, any documents mentioned in number 3 below, and an appropriate financial report with copies of receipts etc. must be submitted to the Chair of the JRC, for forwarding to Meiji Jingu.
3. Any publication resulting from work carried out under the grant, (for example articles in journals, contributions to the web, presentations, etc.,) should acknowledge the support of a Meiji Jingu Small Research Grant.
4. Meiji Jingu must be notified in advance (via the Chair of the Japan Research Centre) of any trip to Japan undertaken with its funds.
5. Projects may be undertaken anywhere in any location, but where overseas trip is envisaged, the need for these should be specified.
6. The names of those awarded grants, their photograph, and the title of their projects, may be used by Meiji Jingu for the a propriate purposes, and Meiji Jingu may hand such information to bona fide institutions.

# SOAS Activities

2007-2008 Numata Lecture Series

Delivered by the Visiting Professor Iyanaga Nobumi

CENTRE FOR THE STUDY OF JAPANESE RELIGIONS

IN TERM 2 THE SOAS CENTRE FOR THE STUDY OF JAPANESE RELIGIONS WILL HOST THE  
2007-2008 NUMATA LECTURE SERIES DELIVERED BY THE BUKKYŌ DENDŌ KYŌKAI VISITING PROFESSOR:



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

A series of lectures and seminars delivered by

Iyanaga Nobumi (Tokyo)

10 January-13 March 2008

Thursday 10 January, 6:00-7.00 pm, Brunei Gallery Theatre  
Inaugural Lecture followed by a reception

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

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

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

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

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

PLEASE NOTE THAT BOTH LECTURES AND SEMINARS WILL CONTINUE DURING READING WEEK

FOR FURTHER INFORMATION PLEASE CONTACT THE CONVENOR:

Dr Lucia Dolce, Centre for the Study of Japanese Religions

tel: 020 7898 4217

email: ld16@soas.ac.uk

THE LECTURES ARE OPENED TO THE PUBLIC. STUDENTS REGISTERED IN ONE OF THE RELEVANT MA PROGRAMMES AT SOAS CAN TAKE THE LECTURES AND SEMINARS FOR CREDITS AS A HALF UNIT COURSE. PLEASE ENQUIRE WITH THE DEPARTMENT OF THE STUDY OF RELIGIONS ON THE REQUIREMENTS.



CENTRE FOR THE STUDY OF JAPANESE RELIGIONS

## SPRING INTERNATIONAL WORKSHOP

On March 17-18, 2008 a Postgraduate Workshop on Japanese Religions will take place at SOAS, followed by a Special Seminar held by Professor Abe Yasurô (Nagoya University). This event is jointly sponsored by Nagoya University Graduate Course In Comparative Culture and the SOAS Centre for the Study of Japanese Religions (CSJR). It will be of interest to students of Japanese religions, history and literature and to Buddhologists.

MONDAY, MARCH 17, 13:00- 18:30, RM 116

### POSTGRADUATE WORKSHOP RESEARCHING JAPANESE RELIGIONS: NEW FINDINGS FROM FIELDWORK AND ARCHIVES

CHAIRS: Abe Yasurô and Lucia Dolce

#### PANEL ONE - 13:00-14:30

Kobayashi Naoko (Nagoya University)

“The Oza Séance of the Ontakesan Practitioners”

Tullio Lobetti (SOAS)

“Heaven among us? The Social Relevance of Asceticism in Contemporary Japan”

COMMENTS AND DISCUSSION

#### PANEL TWO - 14:30-16:00

Miyoshi Toshinori (Nagoya University)

“Buddhist History as Sectarian Discourse: Historical Manuscripts from the Shinpukuji Archives”

Shinya Mano (SOAS)

“The Influence of Kakuban’s Doctrines on Yôsai’s thought: Visualising the Five Organs and the Role of Amitayus”

COMMENTS AND DISCUSSION

#### COFFEE BREAK - 16:00-16:30

#### PANEL THREE - 16:30-18:00

Conan Carey (Stanford University)

Underworld Journeys, Premodern Eschatology and Infernal Cosmology in Japanese Buddhist Folklore

Kigen-san Licha (SOAS)

“Secrecy and Power in Medieval Soto Zen”

COMMENTS AND DISCUSSION



TUESDAY, MARCH 18, 10:00-12:30, RM 116

### SPECIAL SEMINAR RE-DISCOVERING MEDIEVAL JAPANESE TANTRISM: TWO NEWLY-FOUND WORKS BY MONKAN KÔSHIN AND THEIR CONTEXT

Professor Abe Yasuro (Nagoya University)

Discussants: Iyanaga Nobumi (BDK Visiting Professor, SOAS) and Lucia Dolce (SOAS)

FOR FURTHER INFORMATION PLEASE CONTACT THE CONVENOR:

Dr Lucia Dolce, Centre for the Study of Japanese Religions, email: ld16@soas.ac.uk

## SOAS Joins the European Consortium for Asian Field Studies

**On Monday 3 September 2007,** representatives of forty leading institutions in Asian studies from the European Union and Asia met at the École française d'Extrême-Orient (EFEO), Paris, to sign an agreement founding the European Consortium for Asian Field studies (ECAF).

### Dr Lucia Dolce represented SOAS at the signing ceremony.

This ceremony was then followed by a reception hosted by the Académie des Inscriptions et Belles-lettres under the auspices of its Permanent Secretary, Professor Jean Leclant.

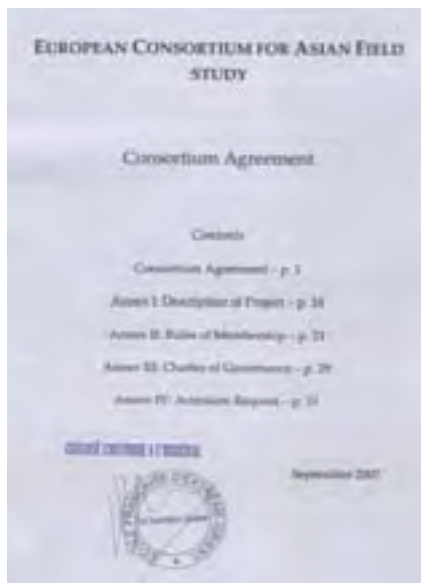
The principal objective of the Consortium is to increase the capacity of European institutions

to conduct Asian field studies through the sharing of resources and the development of joint research programmes. Professor Michael Fulford, Vice President of the British Academy, described ECAF as a cooperation of prime importance between European and Asian research institutions.

The thirty European founding members include academies, universities, foundations, museums, and research institutes in France, Germany, Hungary, Italy, Portugal, the Czech Republic, the Netherlands, and the United Kingdom. Ten Asian or non-European Union partners joined the consortium as associate members. The consortium also counts several European Union organisations, such as the Asia-Europe Foundation based in Singapore or the European Science Foundation, Strasbourg, with observer status.

The consortium aims to provide field access and research facilities for its members' academic and technical staff, as well as fellowship holders and students, and to encourage the development of joint interdisciplinary research programmes in the humanities and social sciences. It also plans to share documentary resources from the EFEO centres in Asia, and to pool funding to acquire and create new digital archives.

The Ecole française d'Extrême-Orient (EFEO) has opened its network of seventeen centres in twelve Asian countries to the Consortium. The optimization of this network through the sharing of facilities and costs, provides a means for maintaining and developing an essential resource within an extended Euro-Asian context. Disciplinary fields covered in the EFEO centres range from archaeology, anthropology, and



The ECAF Signatories



linguistics, to sociology and religious studies. The Consortium is committed to the provision of training opportunities for graduate students by offering them an institutional and infrastructural framework for their field research, documentary resources and, depending on the location and research subject, methodological seminars, access to laboratory facilities and academic supervision for research projects.

Beyond the sharing and maintenance of existing facilities, the development of their potential as European centres can be envisaged case by case, in accordance with the particular needs and means of interested Members. To date, the French and Italian centres in Kyoto are operated in a European framework, in association with Kyoto University. The future creation of a European campus in Pondicherry and transformation of the EFEO offices in Beijing into a European centre for the study of Chinese will be among the initial projects to be studied by the Consortium.

In Japan the EFEO has two very active centres. The Kyoto Center is well known to scholars of East Asian Religions for its research in the field of Buddhist Studies. It has been responsible for the *Hōbōgirin*, the monumental encyclopedia of Buddhism based on Chinese and Japanese sources that was started in 1926 by Sylvain Lévy and Paul Demiéville, and it edits the *Cahiers d'Extrême-Asie*, a leading bilingual periodical (with articles in French and English) in the field of East Asian religious studies. The Center houses a large library specializing in Asian religions (Buddhism, Taoism), enriched in 1984 by the personal collection of Étienne Lamotte, and in 1991 by that of Anna Seidel. Together with the Italian Scuola di Studi



sull'Asia Orientale, the Center organizes the Kyoto Lectures, a monthly lecture series in English presenting leading contributions to sino-japanese studies.

The EFEO Center in Tokyo, established in 1994, is housed within the Toyo Bunko (The Oriental Library), the Asian studies library of Japan attached to the National Diet Library.

The next meeting of ECAF members will be held in London in February 2008, hosted by British Academy.

For further information on the Consortium, visit [www.efeo.fr/ECAF/index.html](http://www.efeo.fr/ECAF/index.html)

### Founding Members and Observers

#### France

- Académie des Inscriptions et Belles-lettres, Paris
- Directorate of academic co-operation Ministry of Foreign Affairs (Observer)
- Ecole des Hautes Etudes en sciences sociales, Paris
- Ecole française d'Extrême-Orient, Paris
- Ecole pratique des Hautes Etudes, Paris
- Institut national des langues et civilisations orientales, Paris
- Musée national des Arts asiatiques Guimet, Paris
- Société asiatique, Paris

#### Germany

- Asien-Afrika-Institut, Hamburg
- Deutsches Archäologisches Institut (Observer)
- Max-Planck-Institut für ethnologische Forschung, Halle/Saale

#### Hungary

- Hungarian Academy of Sciences, Budapest
- Eötvös Loránd University, Budapest
- Ferenc Hopp Museum of Eastern Asiatic Art, Budapest

#### Italy

- Istituto Italiano per l'Africa e l'Oriente, Rome
- Fondazione Ing. Carlo Maurilio Lerici, Rome

#### Portugal

- Centro de História de Além-Mar, Lisbon

#### The Czech Republic

- Centrum výzkumu Řež, Rez
- Nuclear Physics Institute, Academy of Sciences of the Czech Republic, Rez
- Oriental Studies Institute, ASCR, Prague

#### The Netherlands

- European League of Non-Western Studies, Leiden
- International Institute of Asian Studies, Leiden (Observer)
- University of Amsterdam
- University of Leiden

#### United-Kingdom

- British Academy, London
- Needham Research Institute, Cambridge
- Royal Asiatic Society, London
- School of Oriental and African Studies
- The White Rose East Asia Centre, Leeds and Sheffield
- University of Bristol
- University of Cambridge
- University of Oxford

#### European Union

- Asia-Europe Foundation, Singapore (Observer)
- European science foundation, Strasburg (Observer)

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#### Associate Members

- Academia Sinica, Taipei
- Asia Research Institute, Singapore
- Chinese Academy of Sciences, Beijing
- Chinese University of Hongkong
- Institute of Oriental Studies, Russian Academy of Sciences, Saint Petersburg
- Princess Maha Chakri Sirindhorn Centre for Anthropology, Bangkok
- Rashtriya Sanskrit Sansthan/ National Foundation of Sanskrit Culture, New Delhi
- Tōyō Bunko/ Oriental Library, Tokyo
- University of Korea, Seoul
- Vietnamese Academy of Social Sciences, Hanoi

## SOAS Opportunities and Awards Postgraduate Diploma in Asian Art at SOAS



such as ceramics, lacquer, textile and metal works, with an emphasis on techniques and aesthetics. Various thematic topics will be followed, such as architecture and gardens, the arts of the tea ceremony, and East-West cross-cultural influences, particularly in export ceramics. Study sessions at both museums will provide students with opportunities to study objects at first hand as well as developing the skills in their assessment. Visits to other collections, auction houses, and galleries are organized to complement the academic discipline with practical experience.

Students are not required to have any previous knowledge of the arts of Asia, but should have a serious interest in the study of the area. Students successfully completing any three 12-week modules, selected from the Arts of China (January); the Arts of Japan & Korea (April); the Arts of the Islamic world (April) or the Arts of India (September), will be awarded a university accredited Postgraduate Diploma in Asian Art. Students can take only one module to receive a postgraduate certificate.

Further Details from:  
Dr Heather Elgood  
he2@soas.ac.uk

[www.soas.ac.uk/Diploma in Asian Art](http://www.soas.ac.uk/Diploma%20in%20Asian%20Art)

## Study Korean & Japanese Art at SOAS

**April – July 2008**

A postgraduate diploma course in Asian Art will be offered at SOAS from 2008. This object-based programme combines lectures given by leading experts with special study sessions of objects, prints and paintings from the collections of the British Museum and the Victoria and Albert Museum.

The Korea and Japan module will run for 12 weeks starting in April 2008, covering the artistic heritage of Korea and Japan from the prehistoric periods to the present day. The Korean section of the course will include lectures on tomb artefacts, Buddhist sculpture and paintings, crafts and ceramics, and visits to both museums.

The Japanese part of the module begins with prehistoric and the early historic periods when links with Korea were particularly strong. The course then turns to the study of masterpieces in sculpture and painting of the 8th to the 15th centuries, within their social and historical contexts. The later part of the course focuses, not only on paintings and popular prints, but also on a wide variety of decorative arts



## SOAS Opportunities and Awards

Fantastic prizes to be won through the study of the Japanese language



### JETRO The Sir Peter Parker Awards for Spoken Business Japanese

#### About

The Sir Peter Parker Awards for Spoken Business Japanese were established in 1990 by the Japan External Trade Organization (JETRO), London, and the Language Centre of the School of Oriental and African Studies (SOAS), University of London.

The Awards are widely recognised as having made a significant contribution to the recent growth in the use of Japanese in business, as well as having benefited participants in their professional careers.

#### The purpose of the Awards is:

To deepen the understanding of Japanese business culture by businessmen and women of the countries of the European Union through study of the Japanese language and to contribute to goodwill and mutual understanding with the people of Japan through better communication.

#### Prizes to be Awarded

Return Air Ticket to Japan

Japan Rail Pass

£1,000 Cash Prize\*

Large Screen Size LCD TV

2 Laptop PCs

2 Digital Cameras

2 Vacuum Cleaners

Designer Wear Gift Card

1 Month's Subscription to a Japanese Newspaper

1 year's Free Membership of a Japan-related Society

\*The cash prize is intended as a contribution towards accommodation and other expenses in Japan, and is paid at the time the prizewinner visits Japan

#### Date of contest:

Wednesday 13 February 2008

at the School of Oriental and African Studies, London

#### Application

To obtain an Application form to enter the Awards, please contact the Sir Peter Parker Awards Office at the address shown.

The Sir Peter Parker Awards  
Secretariat c/o Mrs Eleanor Feldman  
Language Centre, School of Oriental and African Studies  
Thornhaugh Street, London WC1H 0XG



# SOAS Students

## Tankô-bushi on the dancefloor!

### The “London Bon Dancers” rekindle bon-odori spirit: A report from Whitby Musicport, World Music Festival

Who would have imagined that Japanese Tankô-bushi (a Coal miners’ song) could spark a fire on the dance floor of an English seaside town? The London Bon Dancers did just that, and made it seem real. “The entire ‘mosh-pit’ - elderly couples, families with young children – were dancing along... It was wonderful to be received with smiling faces and positive energy” said David Hughes. This is a report from Whitby Musicport, a world music festival which was held on the 21st October in 2007, in which I was a shamisen player of the London Bon Dancers.

Whitby Musicport



The London Bon Dancers is made up of several London based Japanese dancers and musicians. They all live in London for various reasons and motives, the leading singer Jôji Hirota, for example, originally came to London to explore his career as a musical director and percussionist at the

Lindsay Kemp Dance Company. Jôji, who has achieved his success in the UK, now tours across the continent as a world wide musician. The leading dancer Kay Ônishi, who came to London to study at Urdang Academy of Performing Arts and at The Arts Educational School of London, now works as a professional actor/dancer in many films and theatres, including the West End in London. For this event Dr. David Hughes from the Department of music at SOAS was also invited to join in the group, not only as a commentator but also as a singer and shamisen player. This “dream team” was created by Akiko Yanagisawa who was originally sent to the UK by the Agency of Cultural Affairs of Japan in order to promote Japanese culture outside the country. Since meeting Dr. David Hughes during her delegation, while he was acting as host, Akiko has been working closely with SOAS in organising Japan related events.

The festival took place in a small seaside town, Whitby in North Yorkshire. Musicport is an annual world music festival which hosts a variety of concerts for performers across the world. Our performance was held in the main hall which was a standing only venue, so that the audience could “boogie” along with Pop or R&B types of music. The audience however looked a bit puzzled when we started our performance with Hokkai bon-uta (Bon song from Hokkaido) as the rhythm of

the music was too unusual for them to figure out which was upbeat and downbeat, and how to move to. However, by the time David sang his English versions’ of Akita-ondo (Dance song from Akita), the audience had already been drawn into the world of minyô folk songs, which are vigorous, dynamic, even provocative and humorous (see the lyrics below).

(David’s versions’ Akita-ondo. Performance should be made in the “rap” style.)

*“Yo, you guys, undressing  
dancers with your eyes,  
Don’t stand there with your  
mouths all gaping wide.  
Right now it may not mean a  
thing, but you can bet that come  
the spring  
A sparrow’s gonna build a nest  
inside.”*

With these interesting lyrics aside, the highlight of the concert was Tankô-bushi in which the audience was instructed on the choreography for a bon-odori dance. This was a song which described coal miners’ feelings in a humorous way: “The moon rises over Miike Coal Mine. She must feel smoky as the smokestack is so high up in the sky.”

The group in Whitby Town Centre





The dance is choreographed to depict coal miners' digging the earth, carrying the coals on their shoulders, and looking at the moon. The audience was taught the movements of this song several times by the dancers on stage. Some learnt the movements quickly while others were rather "creative", totally ignoring the sequences. As such, a group of quasi coal miners was created in the crammed hall for the finale of the (bon) "Dance Fever". I could feel that their surprise of experiencing this unexpected entertainment was gradually turning into joy and excitement. For me as a musician, looking at the gleeful faces of the audience was the highest reward.

The audience learning to dance Tankô-bushi



Prior to the first rehearsal of the London Bon Dancers, I had no idea what to expect and whether or not this miscellany of performers would turn out to be a good idea. How-

In the centre - Dr David Hughes, and surrounding him are SOAS performers (consisting of MA and PhD students)



ever, through the many discussions with the members and through our practice, we created our own special versions' of bon-odori dance and music. This was despite the fact that we had different musical experiences and backgrounds. Through this event I felt that we were somehow united by our identity as "Japanese & American Londoners" who had gathered to create a space for bon-odori in the UK.

Currently around England there are various Japanese music groups, especially many taiko drum units who have become popular. Many non-Japanese members take part in these groups and some of them even take the leading roles in musical and artistic matters.

Although Japanese-only groups may be perceived as "authentic", I believe that what matters is a genuine enthusiasm for the music that is played. In this respect, within our group, the only foreign member David enthused the whole unit with his passion for minyô folk songs. As he recounted to me later: "For me personally, as the 'token foreigner', it was wonderful being able to perform my beloved Japanese folk songs in the UK with such a stellar line-up of performers". The mission of London Bon Dancers was thus a successful one, accomplished through its members' enthusiasm and talent which, with wit and

good humour, lifting the audience's spirits, who themselves embraced the celebrations whole-heartedly.

If you would like to hire the London Bon Dancers for your private party, wedding, or to explore bon-odori dance and music, please send your enquiries to:  
Shino Arisawa  
[shino.arisawa@soas.ac.uk](mailto:shino.arisawa@soas.ac.uk)

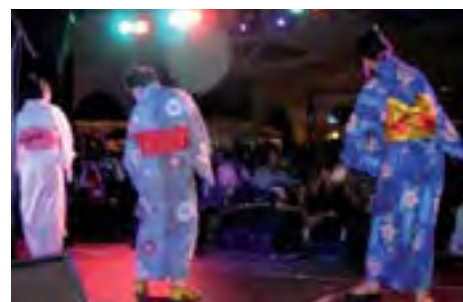
With many thanks to Ms. Akiko Sato who provided the photographs.

Happy New Year!



**Shino Arisawa**

PhD Student in Ethnomusicology, SOAS



# External Notices

Wrapping Japan: 31 March 2007 - 10 February 2008

## HORNIMAN MUSEUM

A chance discovery of a young girl's diary from the early 20th century has provided the Horniman Museum with fresh insight into two Japanese exhibitions which opened on 31 March 2007.

The curator of the exhibition, Dr Fiona Kerlogue discovered the old family diary which tells of 11 year old Marjorie Bell's visit to Japan with her mother and aunt in 1903.

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

The Horniman Museum has long-established links with Japan. There are 2,000 Japanese objects in the Horniman collections, some of which date back to the 1850s when Frederick Horniman first started collecting artefacts for the private museum in his own house.

In 1891 Frederick Horniman became a founding member of The Japan Society and during this period played host to Japanese officials at his Forest Hill home. Four years later he travelled to Japan, and his impressions were published in London newspapers upon his return. When the Horniman Museum opened to the public in 1901, many Japanese objects were on display and proved very popular with visitors.

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

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

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

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

For more information and images please contact:

Vicky Bailey, Press Officer, Horniman Museum

Tel: 020 8291 8166 / 0794 115 6448.

Email: [vbailey@horniman.ac.uk](mailto:vbailey@horniman.ac.uk)

Horniman Museum



**BAJS**

BRITISH ASSOCIATION FOR JAPANESE STUDIES

# Annual Conference



**Friday 11 & Saturday 12 April 2008**

At the Chancellors Hotel  
& Conference Centre,  
Manchester

Guest speaker:

**Professor Akiyoshi YONEZAWA**  
Associate Professor,  
Centre for the Advancement of Higher Education  
(CAHE), Tohoku University, Sendai JAPAN

For further information please contact

Lynn Baird, BAJS SECRETARIAT  
University of Essex, Colchester CO4 3SQ, Essex,  
UK

email [bajs@bajs.org.uk](mailto:bajs@bajs.org.uk)  
fax: +44 (0)1206 873965  
<http://www.bajs.org.uk/>

英国日本研究協会

## Seminars and Exhibitions at The Daiwa Anglo-Japanese Foundation



The Daiwa  
Anglo-Japanese  
Foundation

### Events

Economic Futures: Wealth and Well-Being in the UK and Japan  
The Daiwa Anglo-Japanese Foundation / The Japan Society Joint Seminar Series 2008

Thursday 24 January 2008

6:00pm-8:00pm

Daiwa Foundation Japan House

As 2008 marks the 150th anniversary of diplomatic and commercial relations between the UK and Japan and also Japan's Presidency of the G8, this year-long seminar series takes as its theme the relationship between the economy and society in the UK and Japan. Reflecting on the pattern of post-war economic development and the lessons of rapid economic growth, the series will consider more recent changes in the economic environment and measures to address the gap between the rich and the poor. Individual seminars will focus on the engines of wealth creation and the growth of social enterprises; the inexorable rise of London and Tokyo; the issues facing regional economies; the impact of corporate restructuring on employers and workers; the new-style entrepreneurs and consumers; and the global context of economic change. Concluding the series, a round-up seminar on health, wealth and the pursuit of happiness will look to future prospects and aspirations for both societies.

The State of the Economies: An Overview and Outlook for the UK and Japan

Contributors:

Masato Takaoka (Economic Minister, Embassy of Japan, London)

Dr Paola Subacchi (Head, International Economics Programme, Chatham House)

Louis Turner (Chief Executive, Asia-Pacific Technology Network)

All seminars organized by the Foundation are free of charge but booking is necessary. Please go to [www.dajf.org.uk/booking](http://www.dajf.org.uk/booking) to reserve a place.

More information about future seminars in the series will be available from [www.dajf.org.uk/economic](http://www.dajf.org.uk/economic)

### Exhibition

Green Evolution: Wall-mounted Tableaux by Kazuhito Takadoi

10 January - 6 March 2008

Daiwa Foundation Japan House

Green Evolution: Wall-mounted Tableaux by Kazuhito Takadoi

Inspired by the rich woodland surrounding his birthplace of Nagoya, Kazuhito Takadoi creates 'organic art' using materials he has grown and selected himself. Takadoi describes the making of his unique work as 'showing a very tight discipline in the Japanese tradition'. In contrast he describes this finished work as 'a western abstract'. He likens the slow aging process and subtle colour changes in his organic art to that of aging tatami mats or the changes apparent in a lacquer bowl, which in time reveal the colour of its base coat.

[www.dajf.org.uk/green](http://www.dajf.org.uk/green)



The Japan Foundation & Chapter Arts Centre, Cardiff present

A play reading of

# Tokyo Notes

Written by Oriza Hirata  
(Translated by Cody Poulton)  
Directed by James Tyson,

Chapter Arts Centre, Cardiff

This play reading will be followed by a chance to hear the playwright, Oriza Hirata, talk about his work in conversation with James Tyson.

Date & Time

Sat 9 February 2008 (2:30pm)

Venue

Japan Foundation London  
10-12 Russell Square  
London WC1B 5EH  
Tel: 020 7436 6695  
www.jpff.org.uk

This event is free but booking is essential.

To reserve a seat, please contact [event@jpf.org.uk](mailto:event@jpf.org.uk)

In the near future a Tokyo museum hosts an exhibition of masterpieces evacuated from the ravages of a war in Europe. A group of siblings, now living apart, meet at the museum for a family gathering. Here they endlessly continue fragmented conversations as each tries to talk about different topics such as work, children and the question of who will look after their ageing parents.

Inspired by Yasujiro Ozu's "Tokyo Story", this internationally acclaimed work scrupulously portrays the gradual dissolution of family and human relations in ordinary modern society against the backdrop of war. Premiered in 1994, "Tokyo Notes" has been translated into 9 languages and staged in 15 countries including France and South Korea. Oriza Hirata, one of Japan's most influential and intellectual dramatists and playwrights who creates strongly individualised characters with extraordinary economy, won the prestigious Kishida Kunio Drama Award with this work.

This is a unique opportunity to experience, in English, one of the most significant plays ever to come out of modern Japan.

## THE BRITISH MUSEUM

Kikō zui ('Illustrated Compendium of Clever Machines') was the first publication in Japan to give sufficiently precise instructions to enable the construction of clocks and automata. The author, Hosokawa Hanzō Yorinao (died 1796?) was an inventor, mathematician and, finally, government calendar expert. In making this valuable information public he was responding to the growing interest in Edo in the later eighteenth century in 'Dutch Studies' (Rangaku) (meaning here, 'European' - the Dutch were the only Europeans permitted to trade with Japan until the 1850s). The mechanisms of European clocks had to be converted to the more elastic Japanese system of telling the time, whereby daylight and darkness were each always divided into six units, which therefore differed in length according to the season. Particular attention was also paid in Japan to developing the clockwork mechanisms for automata toys, which became a fashionable parlour toy among the wealthy. The 'tea-serving doll' (cha-hakobi ningyō) shown here is the most famous. The doll moved forwards towards the guest when a cup of tea was placed in his doll hands, waited respectfully while it was drunk and then turned around and trundled back with the empty cup.

T. Clark, 'Acquisitions: Japanese Compendium of Clever Machines', British Museum Magazine: Th-21, 34 (Summer 1999), p. 34

This can be seen in the Japan section at the British Museum, London (rooms 92-94)

Height: 225.000 mm (covers)  
Width: 159.000 mm (covers)  
Purchased with the assistance of The British Museum Friends  
Asia JA 1998.2-18.055 (JIB 932)  
Hosokawa Hanzō Yorinao, a woodblock print from Karakuri zui ('Illustrated Compendium of Clever Machines')  
From a woodblock print illustrated book in 3 volumes  
Published in Edo (Tokyo), Japan  
Edo period, AD 1796 (below)



## A Life More Ordinary: A Portrait of Contemporary Japanese People on Film February and March 2008



The Japan Foundation touring film programme returns with an exciting line-up of six contemporary Japanese films for 2008.

The films on offer don't contain bullets to the head, clashing katana or spooky ghosts, but instead offer a glimpse into the reality of existence in modern Japan.

This season aims to present a more complex picture of contemporary Japan and its people, a view which foreign audiences may not normally be exposed to, and prompts the question "What exactly is the ordinary Japanese person?".

The films screened will be (the order below correspond to the images on the right) :

### **Kamikaze Girls**

Dir: Tetsuya Nakashima  
2004 / 103 min / subtitles

### **Kaza-hana**

Dir: Shinji Somai  
2000 / 116 min / subtitles

### **No One's Ark**

Dir: Nobuhiro Yamashita  
2002 / 111 min / subtitles

### **Strawberry Shortcakes**

Dir: Hitoshi Yazaki  
2006 / 127 min / subtitles

### **The Cat Leaves Home**

Dir: Nami Iguchi  
2004 / 94 min / subtitles T

### **The Milkwoman**

Dir: Akira Ogata  
2005 / 127 min / subtitles

The programme will visit the following five venues around the UK throughout February and March 2008:

ICA (London) 8 – 14 February  
Watershed Media Centre (Bristol) 15 – 21 February  
Queens Film Theatre (Belfast) 22 – 28 February  
Filmhouse (Edinburgh) 29 February – 6 March  
Showroom (Sheffield) throughout March

For the screening schedules and to book tickets, please contact the individual cinemas

For more information, please visit <http://www.jpff.org.uk/whatson.html>





The Daiwa  
Anglo-Japanese  
Foundation

## Green Evolution:

Wall-mounted Tableaux by Kazuhito Takadoi

### Exhibition

10 January - 6 March 2008

Daiwa Foundation Japan House

Organised by The Daiwa Anglo-Japanese Foundation in association with the Hannah Peschar Sculpture Garden

Inspired by the rich woodland surrounding his birthplace of Nagoya, Japan, Kazuhito Takadoi creates 'organic art' using materials he has grown and selected in his own garden.

Kazuhito Takadoi describes the making of his unique work as 'showing a very tight discipline in the Japanese tradition'. In contrast he describes this finished work as 'a western abstract'. He likens the slow aging process and subtle colour changes in his organic art to that of aging tatami mats or the changes apparent in a lacquer bowl, which in time reveal the colour of its base coat.

Each piece is made from leaves, grasses and twigs embroidered onto Japanese paper, and evokes the different shades and hues created by the seasons.

*'Clean and spare, these fibre drawings quite literally spring from the paper onto which they are stitched, reflecting both the energy and symmetry nature provides'*

—Jessica Hemmings, FibreArts (Summer 2006)

*'The work has a strong contemporary resonance. Takadoi takes certain traditional art motifs and makes them utterly his own. Takadoi is not afraid to break the rules, I find that refreshing.'*

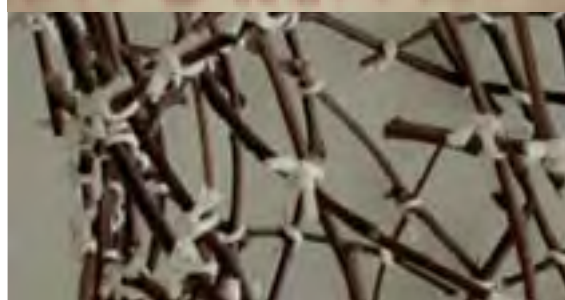
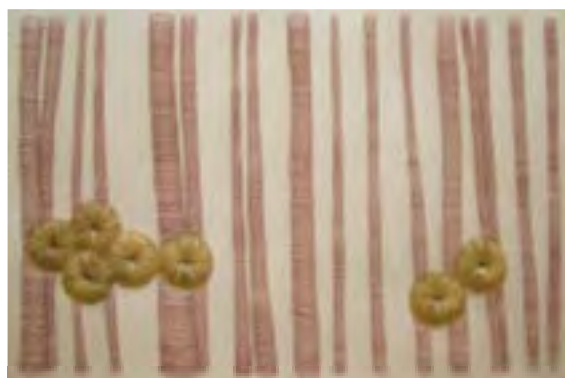
—Sachiko Ewing curator of 'Katashi: The Essence of Japanese Design' (2006) at London's Flow Gallery.

Daiwa Foundation

<http://www.dajf.org.uk/index.asp>

Hannah Peschar Sculpture Garden

<http://scratchthesky.com/hannah-peschar-sculpture-garden/>



# Funding Opportunities

## Grants from The Great Britain Sasakawa Foundation



January 2008

Dear JRC member

This is to remind you that the Great Britain Sasakawa Foundation continues to give high priority to the support of Japanese studies in the UK and invites applications from JRC and SOAS staff for grants for projects/research in all areas of Japanese studies. Application deadlines for our awards are 31st March, 31st August and 15th December 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 institution 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 institutional support.
- Grants are not made for student fees or travel in connection with study for a personal qualification.
- Projects originating in the UK should be submitted through the London office and those originating in Japan through Tokyo.
- Projects for UK-Japan collaborations or exchanges should be submitted as a single project through Tokyo or London, and not as separate applications from the UK and Japanese partners.
- A full list of awards made in 2006 is printed in the Foundation’s Annual Report which can be downloaded from our website: [www:gbsf.org.uk](http://www:gbsf.org.uk)

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

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Stephen McEnally  
Chief Executive

Fionuala Watters  
Programmes Executive

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





The Daiwa  
Anglo-Japanese  
Foundation

January 2008

### Grants

The Foundation supports a wide range of projects that involve collaboration between the UK and Japan. To find out the type of projects that the Foundation has supported recently, please visit [www.dajf.org.uk/grantsearch](http://www.dajf.org.uk/grantsearch)

### Daiwa Foundation Small Grants

Daiwa Foundation Small Grants are available from £1,000-£5,000 to individuals, societies, associations or other bodies in the UK or Japan to promote and support interaction between the two countries. They can cover all fields of activity, including educational and grassroots exchanges, research travel, the organisation of conferences, exhibitions, and other projects and events that fulfil this broad objective. New initiatives are especially encouraged.

### Daiwa Foundation Awards

The Foundation is seeking to stimulate and foster relationships between institutions and organisations in a number of fields. Daiwa Foundation Awards are available from £5,000-£15,000 for collaborative projects that enable British and Japanese partners to work together, preferably within the context of an institutional relationship.

There are two application deadlines each year for Daiwa Foundation Small Grants and Daiwa Foundation Awards: 31 March (for a decision by 31 May) and 30 September (for a decision by 30 November).

However, the Foundation encourages applicants to submit their application as early as possible.

The Foundation is also happy to provide advice about possible applications – please contact [grants@dajf.org.uk](mailto:grants@dajf.org.uk).

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