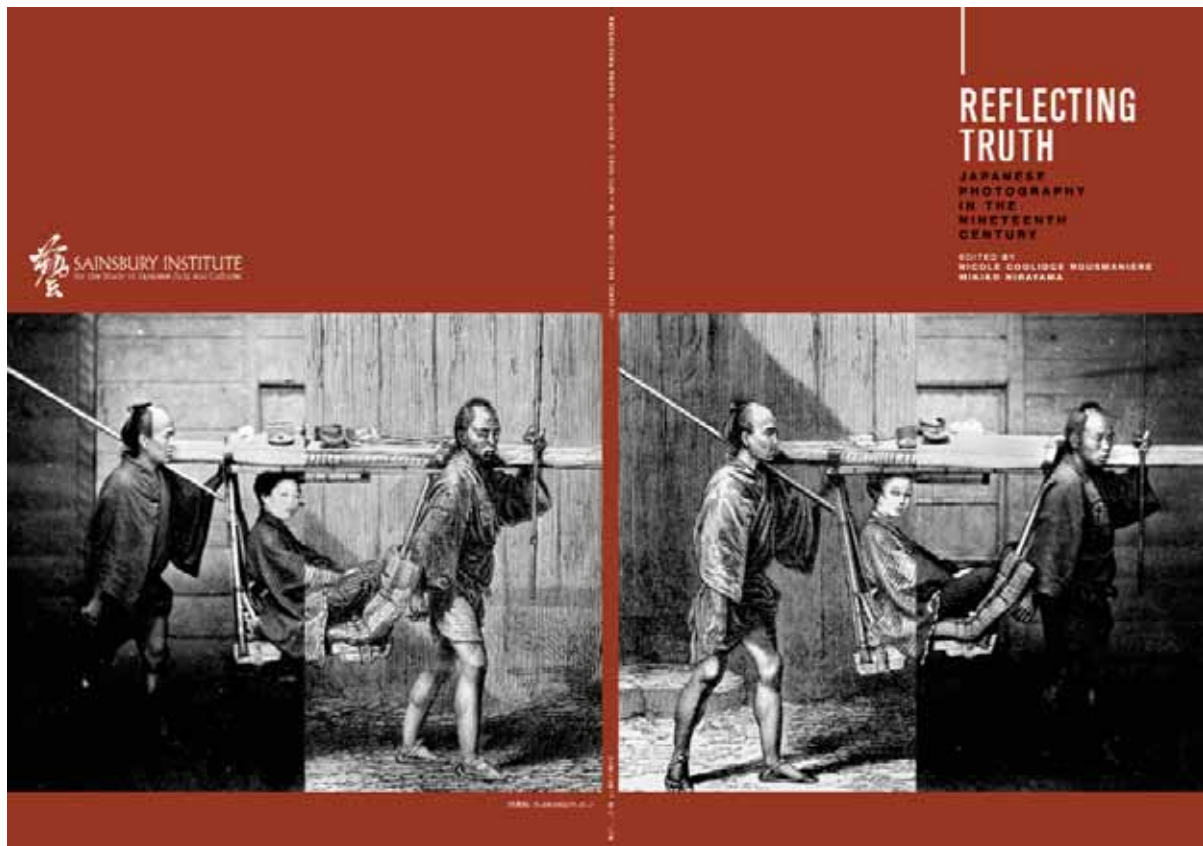


NEWSLETTER

SAINSBURY INSTITUTE FOR THE STUDY OF JAPANESE ARTS AND CULTURES



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Dust jacket of *Reflecting Truth: Japanese Photography in the Nineteenth Century*, edited by Nicole Rousmaniere and Mikiko Hirayama

JUST BEFORE this Newsletter went to print, I was delighted to attend the ceremony to award Lady Sainsbury with the Order of the Rising Sun, Gold Rays with Neck Ribbon, at the Residency of the Ambassador of Japan to the Court of St James's. I am sure that all of our friends will join with me in offering our heartfelt con-

This autumn we reviewed our achievements since 1999, many of which are summarised in this newsletter. In just five years the Sainsbury Institute has developed a reputation for high quality, innovative research activities drawing on an ever-expanding network of international scholarship involving Japan,

have succeeded in bringing Japanese arts and cultures to the attention of a wide audience through our public lectures, conferences and website. In addition, we have fostered links with a series of partner organisations, including the University of East Anglia, SOAS, and The British Museum. None of this would have been possible without the vision, support and generosity of Sir Robert and Lady Sainsbury and their family.

This review offered an opportunity to look forward, to revisit our strategy for sustaining and developing our activities, and to consider what the future holds. Even though Japan and the rest of the world face uncertain times, and the study of Japanese arts and cultures is threatened in a number of organisations in Britain and elsewhere, I am sure that you will agree that activities detailed in this Newsletter show that we are fulfilling the guiding aims of the Institute as set down by our benefactors, Robert and Lisa Sainsbury, to promote excellence in cooperative research in all aspects of Japanese arts and cultures.

The opening of the Institute

THE SAINSBURY INSTITUTE HAS DEVELOPED A REPUTATION FOR HIGH QUALITY, INNOVATIVE RESEARCH ACTIVITIES.

gratulations to Lady Sainsbury on the occasion of this great honour. Details of the award and the citation are provided below. The award recognises and celebrates the vision on which the Sainsbury Institute for the Study of Japanese Arts and Cultures was founded, a vision shaped by our benefactors, Sir Robert and Lady Sainsbury. This award comes shortly before the fifth birthday of the Institute, a birthday which marks a new stage in the development of the Institute.

the United Kingdom, North America and, increasingly, continental Europe. We have established a major new research resource with the Lisa Sainsbury Library, while continuing to have an active presence in London through our office at SOAS. We have created a unique research facility in our headquarters in the beautiful surroundings of the Cathedral Close. We have laid the foundations for a series of substantial contributions to the field through our fellowship programmes. We



L-R: Ambassador of Japan Mr Orita Masaki, Nicole Rousmaniere and Madame Orita

WORK HAS CONTINUED THROUGHOUT THE YEAR BUILDING UP THE LIBRARY RESOURCES TO CREATE A FIRST CLASS COLLECTION CAPABLE OF SUPPORTING A WIDE RANGE OF JAPANESE ART HISTORICAL SCHOLARSHIP.

THE LISA SAINSBURY LIBRARY at 64 The Close was formally opened on 22 May 2003 by His Excellency Mr Orita Masaki, Ambassador of Japan to the Court of St James's. This followed the appointment of our full-time librarian in the Norwich headquarters, Mr Hirano Akira. Mr Hirano was previously based at the SOAS Library cataloguing the books donated to the Lisa Sainsbury Library over the past few years.

Work has continued throughout the year building up the library resources to create a first class collection capable of supporting a wide range of Japanese art historical scholarship. In addition to the past years' donations by Sir Hugh and Lady Cortazzi, and Mr and Mrs T.K. Yamaguchi of Yokohama, the library has been immensely enriched by the donation of the over 13,000 volumes of working libraries of late Professors Matsushita Ken & Matsushima Takaaki by Professor Kawai Masatomo. At one stroke this donation helps to place the Institute library in the front rank of Japanese art libraries in Europe. A generous donation of over 3,000 exhibition catalogues from Professor Kano

Hiroyuki of Kyoto National Museum has further broadened the coverage in this most but important difficult of areas. The Idemitsu Museum of Art (Tokyo), National Research Institute for Cultural Property, University Museum, Tokyo National Museum of Arts and Music, Dr Ellis Tinios of Leeds University and Dr Madelaine Kim of Tokyo also donated important exhibition catalogues and journals, all of which have become invaluable collection of the Institute's new library, and is available for use.

The growth of the archaeological section has been greatly assisted by donations from Professors Kobayashi Tatsuo of Kokugakuin University, Harunari Hideji of the National Museum of Japanese History, John Coles of the University of Exeter, Higuchi Takayasu of the Kashihara Archaeological Research Institute and materials from Cambridge University Library.

Work has been focused on classifying and cataloguing this new material and excellent progress has been made. A list of our holdings in English and Japanese can be seen through our website at www.sainsbury-institute.org



Members of the International Jomon Culture Conference visit Stonehenge following Dr Yamamoto's lecture in June 2003

THERE IS MORE ARCHAEOLOGY happening in Japan than just about anywhere else in the world, and yet very little is known about Japanese archaeology outside the country itself. To rectify this situation, the Institute is developing an active programme of archaeological research and dissemination in conjunction with Japanese archaeologists. Following on from the success of the exhibition of Jomon pottery at the Fitzwilliam Museum in Cambridge in 2001, Simon Kaner is working on a new book on Jomon archaeology with Professor Kobayashi

Tatsuo of Kokugakuin University in Tokyo, to be published in spring 2004 with the generous assistance of a publication grant from the Japan Foundation. The Institute has to date hosted two Handa Japanese Archaeology Fellows, Dr Yamamoto Noriyuki (2002-3) and Nakamura Oki (2003-4). Dr Yamamoto gave a lecture on his research into Jomon pottery which formed the centrepiece of an evening of Japanese archaeology at the Embassy of Japan in London in June. Over 150 people came to listen to the lecture which was introduced by Mr Kojima Seiji, Minister Plenipotentiary and Extraordinary at the Japanese Embassy. Professor Richard Pearson responded to Dr Yamamoto's lecture as Chair of the International Jomon Culture Conference (IJCC), a non-profit organisation based in Tokyo which aims to promote Jomon archaeology to a wider audience. The Sainsbury Institute is grateful to the IJCC for its support of the first Handa Japanese Archaeology Fellow, and to Mr Handa Haruhisa for his generous support of both the IJCC and the current Handa Archaeology Fellow. The archaeology programme will continue in 2004 with an international conference, *The Archaeology of Towns in Medieval Japan and Beyond, AD 1100- 1600* to be held in Norwich on Saturday 20th March, sponsored by the Japan Foundation, and workshops on aspects of Japanese archaeology and cultural heritage.

NEXT SPRING, the face of Europe will change dramatically as eleven countries become new members of the European Union. The Institute's Mission of engaging and disseminating has become even more relevant as the European Union is expanding adding new member states in central and eastern Europe. Building collaborative relationships in Japanese arts/archaeology and culture studies in Europe is the Institute's upcoming main priority. This exciting development in the European Union opens new opportunities for working with European partners to promote research into Japanese arts and cultures. The Institute is already working with the Greek National Museum of Asian Art on their little-known collection of Japanese antiquities, which Professor Kano Hiroyuki of Kyoto National Museum considers to be of particular significance.

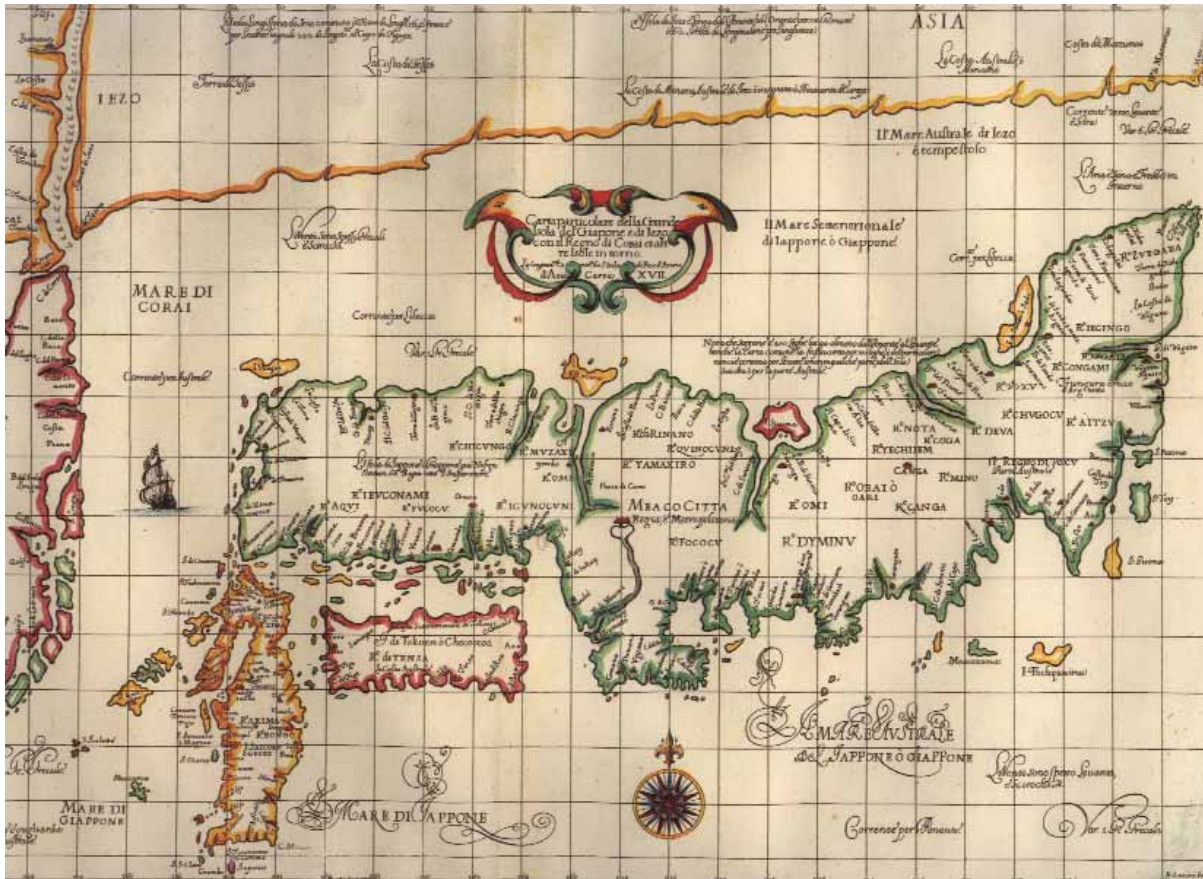
Members of the Institute have attended conferences and visited institutions and museums in Europe to initiate a dialogue and foster relations. The Director traveled to CEJA in Colmar in May 2003 and gave a paper at a conference on the state of Edo period art studies. CEJA is a

BUILDING COLLABORATIVE RELATIONSHIPS IN JAPANESE ARTS/ARCHAEOLOGY AND CULTURE STUDIES IN EUROPE IS THE INSTITUTE'S UPCOMING MAIN PRIORITY.

new Japanese research institute funded by the French province of Alsace with modern facilities and a small but growing library. The Institute has strong connections to the Maurice Bloch University in Strasbourg and with local Japanese industry. In addition, the Director, along with Timon Screech and John Carpenter, gave papers at an international conference on "Collecting Japan" in Lisbon and examined facilities for Japanese art studies in Portugal.

Our Librarian, Akira Hirano, attended the annual meeting of the European Association of Japanese Resource Specialists (EARJS) in Valenciennes, France. Hiromi Uchida traveled extensively in autumn 2003 in central and eastern Europe, attending the 10th European

Association of Japanese Studies (EAJS) conference in Warsaw and a symposium on *Japanese Collections in European Museums* at the University of Bonn organized by Professor Josef Kreiner. She also visited and established contacts with the Manggha Centre in Krakow, which holds the largest Japanese collection in Poland, the Ferenc Hopp Museum of East Asian Art and the Neprajzi Museum, famous for its Ainu collections, in Budapest, and the National Gallery in Prague. The Institute intends to develop this European network and is exploring possibilities for a series of collaborative ventures with European partners, including teaching and training, assistance with cataloguing collections, conservation, dissemination of information and publication exchanges.



Carta Particolare della Grande Isola de Giappone, Robert Dudley. Originally published in 1646, from the Cortazzi donation to the Sainsbury Institute.

AN IMPORTANT AND FASCINATING COLLECTION of Japanese and European maps of Japan is currently housed at the Sainsbury Institute, and is likely to draw interest from scholars around the world. The collection is on long-term loan, with a view to donation, from Sir Hugh and Lady Cortazzi. Sir Hugh is the former British ambassador to Japan who has already made a generous donation of over 1000 books to the Lisa Sainsbury Library. The collection includes several unique maps, the earliest dating from 1528, and a rare porcelain dish with a map of Kyushu. The Sainsbury Institute will work with Ritsumeikan University in February 2004 to digitise the maps and make them available to scholars via the web.

Japan's contact with the outside world from the 1630s was restricted to very limited trade relations with China and the Netherlands in the port of Nagasaki, resulting in a reciprocal fascination between Japan and the West, which is evident in the maps, and in some woodblock illustrations of nineteenth century Englishmen included in the collection. European map makers, for example, often sought to represent the geographical mass of Japan for strategic purposes, but its closure to visitors also made it a mysterious country in the European imagination, with one map maker visualising a Versailles-style palace in the centre of Edo (Tokyo). Comparing the European with Japanese maps reveals the differences in style and focus between them. The European map makers were particularly interested in geographical accuracy, though an agenda to promote their own country would sometimes lead to exaggera-

tions of size. The Japanese, however, were more concerned with information and hence favoured details such as road systems and the wealth of particular domains.

Nicole Rousmaniere, Director of the Institute adds, "The maps are fascinating because they illustrate the bias always evident in producing maps. There is always an agenda to observe other than the simple mapping of the geography. We are very honoured and excited to have such an important collection here – it will certainly help to put the Institute on the map". Sir Hugh gave the Third Thursday lecture in August, marking the hanging of the maps on the walls of the Institute.

**'WE ARE VERY HONOURED AND EXCITED TO HAVE SUCH AN IMPORTANT COLLECTION HERE – IT WILL CERTAINLY HELP TO PUT THE INSTITUTE ON THE MAP'.
— NICOLE ROUSMANIERE**

8, No. 1, 2003) and "Micro/Macro Natures of the Karuizawa House," *House in Karuizawa* (Tokyo, 2003). He is currently examining late 19th Century British-Japanese relations in design through the work of Christopher Dresser and is co-curating an exhibition on the architectural and design work of Antonin and Noemi Raymond in Japan, the US and Europe. Dr Oshima received his PhD from Columbia University in 2003. On behalf of the Sainsbury Institute he is organising a symposium on the modernist movement in Japanese architecture in conjunction with the Architectural Association in London in May 2004.

DR SHANE MCCAUSLAND

Until 2003, Dr McCausland (Robert and Lisa Sainsbury Fellow 2003-4) was Lecturer in the Department of Art and Archaeology at SOAS. Recent publications include *Gu Kaizhi and the Admonitions Scroll* (edited) (London, 2003); *The Admonitions Scroll: First Masterpiece of Chinese Painting* (London, 2003). Dr McCausland is currently working on the Chinese world of late-modern Japanese artists, and aspects of Sino-Japanese and British-Japanese artistic collaboration, including an article, 'World art? (Re)positioning the 1923 "Nihonga" copy of the Admonitions scroll'. Dr McCausland's recent lecture at The British Museum as part of Asian Art in London Week, marking the publication of the books on the Admonitions Scroll, attracted a large audience.

YANO AKIKO

Yano Akiko's (Handa Fellow 2002-3) recent and forthcoming publications include: "Tokyo Kokuritsu Hakubutsukan zo "Jitsu-Getsu-Sansui zu Byobu" Useki no Gadai ni tsuite no Saikento' [Reconsideration on the Theme of the Right Screen of 'Landscape with the Sun and the Moon' (Tokyo National Museum)], in *Bijutsushi* no. 151 (2001); 'Mutsuda no Yodo no Kawayanagi to Mutsudabashi; Tokyo Kokuritsu Hakubutsukan zo "Jitsu-Getsu-Sansui zu Byobu" Useki no Kozu teki Tokuchō ni kansuru Ichi Shiron' [Willows in Mutsuda and Mutsuda Bridge: Essay on the Compositional Characteristics of the Right Screen of "Landscape with the Sun and the Moon" (Tokyo National Museum)], in *Essays in Celebration of Professor Masatomo Kawai's Sixtieth Birthday* (forthcoming). Ms Yano is a PhD candidate at Keio University and spent her fellowship researching Medieval religious art of Japan.

DR YAMAMOTO NORIYUKI

Dr Yamamoto (Handa Japanese Archaeology Fellow 2002-3) includes in his recent and forthcoming publications: *Jomon jidai no chiiki seikatsu-shi (A history of local life in the Jomon period)* (May 2000), *Jomon shakai-ron (Debating Jomon society)* (May 2002, co-author), 'A model of communication system based on a common symbolic structure: interpreting similarities in pottery in the earliest Middle Jomon period', in *Cambridge Archaeological Journal* (forthcoming). Dr Yamamoto received his PhD from Kokugakuin University in 1997. The first Handa Japanese Archaeology Fellow, Dr Yamamoto lectured at the Embassy of Japan in London, the University of Bradford and the State University of St Petersburg, and developed a major interest in the comparative study of Japanese and British prehistoric ceramic technology.

DR JULIE NELSON DAVIS

Following three years as Assistant Professor of Art and East Asian Studies at Oberlin College, and having recently been appointed to a new post at the University of Pennsylvania in Philadelphia, Dr Davis (Robert and Lisa Sainsbury Fellow 2002-3) spent her fellowship revising of her PhD dissertation for publication. The book, currently titled *Tracing their Ravishing Features: Kitagawa Utamaro and the City of Prints* will be an innovative and important study of one of the better known Ukiyo-e artists, Kitagawa Utamaro (?1753-1806). During her fellowship Dr Davis also began a translation of the *Bakemono Taiheiki (Monster's Great Chronicle of the Peace)* by Jippensha Ikkū, published in 1802, in consultation with Edo literature scholar Noriko Hanyu. Dr Davis presented papers at the Ukiyo-e Society of America, the Institute for Fine Arts, New York University, and at UEA's World Art Seminars. Dr Davis received her PhD in 1997 from the University of Washington. Prior to studying at the University of Washington, where she was also Lecturer in Japanese Art History, she studied at Gakushuin University, Tokyo. She has a number of published academic papers and translations and among other activities is working with the Smithsonian Institution on a catalogue for a forthcoming exhibition of the Anne van Biema Japanese print collection. She is also interested in the history of Japanese cinema and Japanese architecture.

DR KELLER KIMBROUGH

Dr Kimbrough (Robert and Lisa Sainsbury Fellow 2002-3) of Colby College spent most of his Fellowship revising his PhD for publication as a book tentatively titled *Izumi Shikibu and the Literature of Medieval Japan*. Dr Kimbrough presented papers at the Conference of the Association for Japanese Literary Studies, lectures at SOAS, and spoke at the Nissan Institute, Oxford University as part of their seminar series. Keller also delivered a very popular Third Thursday talk on 'Preachers, Poets and the Popular Fiction of Medieval Japan' and participated at a workshop on Gender, Sexuality and Spirituality at University College London. Dr Kimbrough further revised and published several articles during his fellowship. Dr Kimbrough received his PhD from Yale University in December 1999 on women in Medieval Japanese art and literature. Prior to taking up his position at Colby College, he held posts at the Universities of Virginia and Michigan. Amongst his publications is an important paper on the famous Medieval author Sei Shonagon in the prestigious journal *Monumenta Nipponica* (Summer 2002).

DR MIKIKO HIRAYAMA

Dr Hirayama (Robert and Lisa Sainsbury Fellow 2002-3) of the University of Cincinnati used her Fellowship to develop a new research project, investigating the relationship between photography and painting during the Bakumatsu (end of the Edo) period, in the middle decades of the nineteenth century. The first product of this project was the *Reflecting Truths* international conference on early Japanese photography organised by Dr Hirayama and the Sainsbury Institute, held in Norwich in November 2002. The conference proceedings were published by Nagasaki University Library in their journal *Koshashin Kenkyu*, and will be republished in a revised



The Sainsbury Institute headquarters in Norwich

Professor Kobayashi Akio of Sophia University in Tokyo spent a year in Norwich with his wife Keiko and son Sota from April 2002 – March 2003. Sota Kobayashi liked Norwich so much that he is still here, preparing to take his A levels at the Norwich School. Professor Kobayashi left us these thoughts on his year in Norwich. Professor Kobayashi gave a greatly appreciated lecture on Natsume Soseki in the Institute's Third Thursday Lecture series.

IBUNKA KENKYŪ (THE STUDY OF A DIFFERENT CULTURE) IN AN 'ENGLISH' TOWN

A very English town – this was my first impression of Norwich. Just by walking around one cannot help but notice that all the necessary aspects and atmosphere of traditional England are preserved in every corner of Norwich even today. Of course Norwich has gone through changes as all other large cities have done, but 'Englishness' is one of the special characteristics of this particular city. For example, the local Norwich-ite favours fish & chips and loves sitting in a pub nursing pints of beer. This custom has not changed for centuries.

It was surprising to find a Japanese research institute such as the Sainsbury Institute existing in such a traditional English city. It is more impressive to find that the Institute is well received by the locals. A large local audience attends regularly to the Institute's public lectures and enjoys discussing Japanese arts after the lectures.



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