



National
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Building an Open House

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Director General

National Museum of Ethnology

In April, 2003, I was pleased to assume new duties as Director General of the National Museum of Ethnology. Until my appointment was announced, I had never thought that I would be in such a position. Although I have been a member of the Board of Councilors for more than ten years, I am still really just an outsider who does not fully understand the culture and social system of Minpaku. Hopefully, this demerit will at least let me to introduce a useful point of view from the outside world. Since April, I have officially been an insider of the museum, and I have found several ways to turn my previous experience to advantage. Here I would like to suggest some points for improvement.

First of all, the two tasks of the museum—research and exhibition—need to be invigorated. Exchanges between outside and inside this museum can be made more dynamic. If we welcome joint research and help



Photo by the Senri Foundation

to publish research from other institutions, we will be able to energize our own efforts and discover more opportunities to present ourselves to the outside. Although Minpaku has been fortunate to be self-sufficient, this could become a disadvantage for us. From now on, we should open our relatively closed environment and learn how to benefit from greater exchange.

Secondly, there is a need to value the applied and practical aspects of ethnology and cultural anthropology. In Japan, unfortunately, there are few research groups that deal with these aspects systematically. Here in Minpaku, there are a number of young and eager researchers who are studying development problems, environmental issues, and gender politics. These staff can lead discussions with people from JICA and other NGOs, the organizations directly involved in social development. Minpaku can offer useful opportunities for researchers engaged in social issues.

Thirdly, our exhibition activities need to be reconsidered, and services need to be improved for visitors to the museum. Concerning special

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exhibitions, the current system seems to work well, though it is a pity that each exhibition is abandoned after closing. In our permanent galleries, there is also room for improvement. Basic policies for the permanent galleries need continued discussion.

Last of all, the National Museum of Ethnology is well known in Kansai and Kanto, the two main urban areas in Japan, but is unfamiliar to people in other regions. We need to seek wider recognition of both the exhibition and research activities of our staff in the regions. For this purpose, innovation in our public relations is indispensable. The culture of Minpaku is still new to me. While I am able to keep a sense of unfamiliarity, I would like to study its culture and social system little by little and pursue what I have mentioned here step by step.

In the following interview, Michiko Intoh (Professor, Minpaku) kindly allowed me to introduce my work and ideas in more detail. This is an edited translation of an interview published previously in Japanese (Gekkan Minpaku, vol. 27, no. 4, April 2003).

Intoh: *Dr Matsuzono, you are now the fourth Director-General of the National Museum of Ethnology. Today, I would like to ask you about the nature of your own previous work, and your aspirations. And further, I would like to learn about you as Director-General. I have heard that your specialty is in African social anthropology. Did you begin with research in the Philippines, Okinawa, Taiwan and other Asian countries?*

Matsuzono: Yes, that's right. After research in Taiwan for a year, I came back to Japan and moved to Musashi University from Tenri University. At that time, Nobuhiro Nagashima at Hitotsubashi University asked me to join him for fieldwork in Africa. This became the trigger for my own African research. When I was young, anthropologists, wherever their research regions were, had usually read books on Africa written by Evans Pritchard, Lucy Mair, and others. This helped me during my first experience of fieldwork abroad, in Ethiopia, in 1974. I was 35 years old at that time.

Intoh: *Since then, have you continued to visit Africa for your fieldwork?*

Matsuzono: Yes, I have been there every year for the past fifteen years or so because now I can get a Grant-in-Aid for scientific research every year. I usually stay in the field for about forty to fifty days for one field trip. When I

was young, I used to stay in Africa for nearly ten months for each trip.

Intoh: *So, you have carried out so-called fixed-point observations, by returning to the same place repeatedly, haven't you?*

Matsuzono: Yes, but it is Kenya where I have mainly worked, in an area where the people called Gusii live. Within that area, I have moved little by little and changed fieldwork locations within the area. The village where I now work is perhaps my fourth location.

Intoh: *After beginning your work in Africa, did you have any particular intentions or purposes? Did you wish to study Africa all your life?*

Matsuzono: Well, it wasn't really like that. Although I have studied Africa for nearly thirty years since I first visited Ethiopia, I do not regard myself as an Africanist. There are research topics that can be studied anywhere in the world. Issues such as parent-child relationships, or concepts about ancestry, and ancestor worship, can be studied with any ethnic group. If I had had chances, I would have gone to other areas. As it turns out I have had chances to go to Africa every year and I'm afraid that I am now not young enough to try other regions. These are the reasons why I continue my research among African ethnic groups. I tell students who go to Africa with me that they need not become Africanists. I like to recommend that they adopt at least one more geographical area for their research.

I think it is very important to investigate the same topic in different areas. Social systems, especially family systems, used to be the main themes for my generation. Among the ethnic groups I have studied in Okinawa, Taiwan, and Ethiopia, there happen to be patrilineal societies. Thus, I have been able to observe a range of topics within patrilineal systems. The elderly, gender issues, the roles of husband and wife, courtship, marriage, are all topics of current interest for me.

Intoh: *I can see this in your books such as Sex and Cultural Representation and Encountering Sex [both in Japanese]. Basically you have been looking at specific themes within social systems.*

Matsuzono: Recently, more of anthropologists have been getting interested in rites and religion. On the other hand, fewer anthropologists have been conducting household studies, visiting each private house to ask about family members and their activities. If villagers tell anthropologists to go to the

elders who are knowledgeable, some will stop their research as soon as they get some information from those elders, and speak to no one else. In an extreme case, the anthropologist may live far from the research area, arriving only in the morning to conduct research, and returning home in the evening. Well, I oppose such an approach. It is the people who are close to me, and around me, who become the most valuable sources of information. I have learned this from experience.

Intoh: *As a member of our Board of Councilors, you have been observing Minpaku for a long time.*

Matsuzono: Yes, and I have heard a lot about the history of Minpaku, which was established with strong support from the Japanese Society of Ethnology. Also, I am personally familiar with the Kansai area and Minpaku. I have enjoyed exchanges with the many researchers of Africa who live in Kansai. Although Minpaku publishes a number of its own publications, I am not very familiar with the work of many researchers here. This may be because their work for the museum has hindered wider publication elsewhere. It may be that not many people have been able to learn about the work of our research staff. Also, one of the first things I would like to aim for is creating a system that makes it easier for researchers from other institutions to participate in the various activities of Minpaku.

Intoh: *What do you mean by "various activities"?*

Matsuzono: For example, let outside people take part in the planning and review of publications produced by Minpaku, or seek outside contributors to exhibitions that show the results of research. Our research projects should also be more open to outside participation. Choosing an outside person such as myself, for the position of Director General must mean that the museum aims to be open. After all, Minpaku was established as an Inter-University Research Institute.

Intoh: *Next year, Minpaku will become part of a large semi-autonomous organization, to be called the Research Organization for Human Sciences. There will thus be a need for good coordination among the founding organizations, namely the International Research Center for Japanese Studies, the National Museum of Japanese History, the National Institute of Japanese Literature, and the Research Institute for Humans and Nature.*



Gusii children in Kisii District, Kenya (photo by Makio Matsuzono)

Matsuzono: I have been optimistic about the coming changes. There will be a need to co-ordinate our budget and personnel systems, but the identity and pursuits of each organization will not be affected much. Probably the biggest change will be to make it easier for our museum to do new things.

Intoh: *Do you have any concrete ideas?*

Matsuzono: One is that we need to value the applied aspect of anthropology more. At present, Minpaku holds a seminar for trainees from foreign museums at the request of Japan International Cooperation Agency (JICA). I think this is a great programme. Likewise, anthropologists should voice their concerns more actively with regard to foreign assistance at the national and civilian levels. In the United States, United Kingdom, and Scandinavian countries, many anthropologists participate directly in foreign assistance. Japanese anthropologists do almost nothing of this sort. Of course there are some who are personally involved with JICA, but their experiences are hardly apparent to society as a whole. To move in this direction would be good.

The public lecture series already offered by Minpaku helps to familiarize ordinary people with the world of ethnology, but at this point, I think developing applied and practical activities is also necessary. I myself cannot ignore the problem of development, when studying in the field. People's lifestyles have undergone great changes because of the activities of foreign aid programmes. Anthropologists should accept the role of go-between or bridge in exchanges between local communities and outside

organizations, because their understanding of local culture can be useful.

Intoh: *What do you think about exhibition activities at the museum?*

Matsuzono: I can easily see that each staff member who has taken charge of a special exhibition has contributed considerable time and energy. These special exhibitions have been unique and interesting. There may be some weaknesses in the permanent galleries. Although there have been expansion and renewal of some areas in the permanent galleries, the basic structure remains the same. An abundance of artifacts is displayed, but the explanations provided are inadequate. We should rearrange the objects and add more explanation of context, including how the objects are used. We could begin rotating displays within the different themes by using different sets of objects held in storage.

Intoh: *A blueprint for renewal from now on is being prepared, and includes suggestions of this sort.*

Matsuzono: Because we face a major organizational shift towards semi-autonomy, many issues need to be discussed, including the possibility of administrative or financial separation of the research and exhibition activities. Even with such separation, all the academic staff at Minpaku should have some kind of involvement with exhibitions. The exhibitions are an opportunity for us to share our research findings with the public, and this opportunity can also be offered to anthropologists outside the museum.

Intoh: *It will be difficult for you to pursue long-term fieldwork in foreign countries for a while.*

Matsuzono: That is the biggest difficulty for me (laughs). To tell the truth, I have a house in a corner of the land of my best assistant. Since a lot of my personal belongings, such as clothes, medicine and other utensils are still there, I must find time this summer to straighten up the house and to inform those kind people of my new duties here.

The Globalization of Art in the Age of Exploration: A Perspective from Latin America

Hiroshige Okada

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National Museum of Ethnology

In the flat and mostly arid plains of the Andean highlands, at an altitude of more than four thousand meters above sea level, old churches of European style are found here and there. They date back to the Spanish colonial period, that is, from the mid-sixteenth to the early nineteenth centuries. Many of them stand in rural areas, far from cities and with difficult access. Seen from outside, the adobe buildings look rather humble, unworthy of special attention. However, if we step inside, we will surely be struck by the exuberant ornamentation: the walls and the ceiling completely covered with paintings, the retables gilded and adorned with grotesque figures, and

innumerable statues of saints skillfully carved and garishly painted.

Today Andean colonial churches are part and parcel of the daily life of local parishioners who use them as places of worship, care for them, and protect them against the ravages of nature and history. It seems as though these churches have their reason for existing only in the local context and, beyond it, there is no *raison d'être*. It takes some stretch of the imagination to understand that they once formed part of the gigantic politico-religious bureaucracy of the Iberian empires. In fact they are visible testimonies of when a world-wide circulation of human and material resources was centered in the

Iberian metropolis. The network encompassed the Old and New Worlds, and even reached remote areas of the Andes.

With the coming of the age of exploration, the Spanish and Portuguese seaborne empires grew to a truly global scale. They in turn brought forth the first globalization of art. The Catholic art of the late Renaissance and Baroque periods was transplanted from the Iberian Peninsula to Africa, Asia, and America. As time went on, it took root and flourished. This globalization of art can probably only be rivaled in its scale by the twentieth century expansion of Hollywood commercial art.

The world-wide expansion of Catholic art owes much of its impetus to the efforts of the Roman Catholic Church and their religious orders. Rome sent its missionaries to every corner of the world in order to regain in the newly discovered lands what they had lost in Europe to the Protestants. The missionaries, fervent in their devotion and ready for hard work, spared nothing within their reach for the purpose of converting local people to Catholicism. In this context, art revealed itself as very efficacious for proselytism. As an auxiliary and sometimes as a replacement to language, religious images inculcated the pagans with the love of God. Convinced that they could touch the heart through the eyes as effectively as the ears, the missionaries built spectacular churches and decorated them sumptuously. They also opened schools and trained local artists, leaving open the way to appropriation, adaptation, and local development.

In the dominant discourse of art history, colonial art has often been treated as an anomaly. By definition it belongs to nowhere and does not represent any *Volksggeist* (national ethos). Without its own canons of beauty, it has often been stigmatized as a second-rate art. Fortunately this situation is changing. A new generation of researchers no longer sees it as an awkward mimicry of a European art style but a creative bricolage of different artistic traditions. Colonial art is indeed not entirely free from internal tensions and contradictions, but, precisely for this reason, it can tell us a great deal about the social and cultural forces that competed, compromised, and ended up in concrete works of art.

In order to contribute to this recent revision of colonial art, we carried out a research project over three years, from 2000 to 2003, mainly in the southern Andean highlands, with a grant-in-aid from the Japan Society for the



Church of Lagunas, Oruro, Bolivia (photo by Tetsuro Ohashi)

Promotion of Science. One of our purposes was a comprehensive and systematic photo-documentation that would illustrate in detail the decoration program of Andean colonial churches.

Beginning with Cuzco (Peru), the capital of the Andes, we followed the route to Potosí (Bolivia), the most prosperous mining city of the highlands in the colonial period. Besides the capitals of the departments, the places we visited included Andahuaylillas, Huaró, Canincunca, Colquepata, Ocongate in Cuzco area; Haquira, Llachua, Patahuasi in the Apurímac area; Lampa, Juli, Pomata, Copacabana, Carabuco, Tihuanacu in the Puno-Titicaca Lake area; Sica-Sica, Calamarca, Lagunas, Curahuara de Carangas, Sepulturas in the La Paz-Oruro area; Arani, Tarata, Punata in the Cochabamba area; and Manquiri, Santa Lucía in the Potosí-Sucre area. The list amounts to 158 churches in 116 locations, mostly in remote areas of the highlands and valleys. Our field research also extended to the Chiquitano region (Bolivia), Paraguay, and the north of Argentina where some Jesuit mission churches and ruins are preserved.

Our photo-documentation consists of numerous images of interior decorations such as altarpieces, *artesonado* (coffered ceilings), and mural paintings, as well as exterior architectural elements such as the so-called “*mestizo*” style façade. The total number of photographs is more than 15,000, which is today probably the most extensive collection of images of iconographical elements in church decorations in the above-mentioned regions.

We are now preparing a database website named “*webarcos*” (<http://art.f-educ.fukui-u.ac.jp/~webarcos/>) which

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Musician angel. Detail of a mural painting from the nave of the Church of Carabuco, La Paz, Bolivia (photo by Tetsuro Ohashi)

allows public access to the new collection of photographs via internet (some of the contents are limited to registered members). This website is the first step towards creating a more effective network of scientific information on South American colonial art, and will contribute to a joint project with the Agency for Cultural Affairs of the Bolivian Government.

We believe that the collection will be an important basis for systematic research on colonial imagery, and that such research will bring to light new aspects of Andean colonial culture. The influential concept of “*mestizo*” art, for example, should be reconsidered because numerous elements of church decoration demonstrate that the dynamics and complexity of colonial art depend more on socio-cultural factors than on the simple mixture of European

and Native American traditions.

Although our approach has been to observe and make records, we are conscious of the need for action to preserve colonial churches that are suffering not only from physical deterioration but also from the organized plunder of the artistic objects they possess. The international traffic in stolen art works takes advantage of the lack of information available to the communities that administer the churches. We hope that the information network that we are planning will help to counter this problem by providing local communities with some of the resources they need to take action against the international illegal art trade.

For our own part, we have undertaken preliminary technical inspections for the future restoration of two parish churches in Potosí: Copacabana and San Benito. At the same time, we began dialogues with parishioners not only about preservation of church buildings but also about empowering their communities through more efficient management of historical heritage. In the present age of Neo-globalism, from the late twentieth century on, even a local church in a remote corner of the world is not free from the expansion of world-wide capitalism. As researchers we cannot be indifferent to this reality of the epoch.

Indian and Buddhist Homa

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The title of my present project is ‘The Indian Vedic and Japanese Buddhist Homa: A Comparative Study’. Although religious rituals have become increasingly obsolete, there have also been deliberate efforts to promote various ancient practices, including rituals. When the performance of a Soma-sacrifice was filmed in Panjal, Kerala, in 1975, it was felt almost certain that it would be the last example. But as is seen now, such is not the case. In a Soma sacrifice, the juice of the Soma plant is offered on a sacrificial fire. Still in India, a *śrauta* Soma Sacrifice is occasionally being performed, and this is more rigid, elaborate and expensive. It is like an ongoing cycle having its ups and

downs. Minpaku’s Musashi Tachikawa himself has once arranged for a performance of the *śrauta* sacrifice, a pacificatory form named Pavitreṣṭi. He made a photographic record, and an album of photos was published first, followed recently by a book that gives a detailed explanation for each photo. A roman transliteration is given for the Sanskrit ceremonial text actually used, an English translation of this text, and an informative introduction.

The *śrauta* sacrifice is a very elaborate form of what is basically fire worship. A simple form is found in the domestic fire ritual of Ancient India. It was the practical need to keep a fire alive that gave rise to fire rituals in the days when making fire was a job

consuming much energy and time. In those times, anybody and everybody had to have a separate fire in some way, and it was obligatory to keep that fire alive. The fire had various names, viz. *gr̥hya* 'domestic' or 'kept within the house', *aupāsana* 'which is for worship', *sāleya* 'which is in a room', and so on. This was separate from the fire used for cooking, and was always kept alive. In extreme cases, if a person was unable or unwilling to establish such a fire, he or she had to give the daily morning and evening obligatory offerings in the usual cooking fire. If by chance the fire was extinguished, an expiation was necessary before establishing a new fire.

In the same fire a sacrifice was performed, a domestic one called *Sthālīpāka*, every fortnight. The word *Sthālīpāka* is based on two words,— *sthālī* 'a plate' basically, but also any pot; and *pāka* 'cooking'. Rice was cooked on the domestic fire and is offered there to the deities Agni and Agniṣoma on the full-moon day, and to Agni and Indrāgni on the new-moon day, with the accompaniment of mantras. While the domestic daily morning and evening offerings may have preceded the Agnihotra ('the *śrauta* morning and evening daily fire-offerings'), the fortnightly domestic rituals may have been modeled on the *śrauta* Darśa and Pūrnamāsa offerings given on every full-moon and new-moon day in the *śrauta* fires.

In about 1980, Tachikawa took photos of both the daily offerings and the *Sthālīpāka* offerings. We plan to annotate these photos in detail to explain the contents as clearly as possible. The text used for the performance will be transliterated using Roman script, and will be translated into English. This work is almost completed and will soon be ready for publication.

Regarding the Japanese Buddhist Homa, or Goma in Japanese, the same need, the practical need to preserve a fire, gave rise to various kinds of fire ritual in ancient Japan as well, even before the advent of Buddhism. In many Shinto temples the fire has always been kept alive. It is such an important matter that according to some scholars one of the original functions of Shinto shrines was the perpetual maintenance of fire. Presumably if a family lost their hearth fire, they could go to the shrine and get a new fire. This practice can be observed even now. On New Year's eve, at about 9 o'clock, the fire from the Shinto shrine is brought out and used to ignite a new fire. Community

members buy rice-straw cords and ignite them on that fire, and after arriving at home, people cook the New Year's food on a fire lit with the burning cord. The old fire in the shrine is extinguished afterwards. Thus the fire is, to put it in the Vedic words, *nityanūtana*—it is *nitya*, 'eternal', since it is the same fire that ignites the new one, and it is *nūtana* 'new' since it is newly ignited. It is said that the fire maintained continuously in the *Fukuchi-in* temple on Koyasan (a sacred mountain in Wakayama Prefecture) is as old as the shrine itself, and has been kept alive since the sixth or seventh century AD. Most of the Shinto shrines preserve the primitive wooden fire-drills. It seems that this native practice of maintaining the fire was eventually mingled with Tantric Buddhism, and was further elaborated in the Shingon and Tendai fire rituals.

When we compare the Japanese Buddhist Homa with the Indian Homa, we can see that the Buddhist Homa has taken a form very different from most Vedic sacrifices. Except for the obligatory sacrifices that do not yield any fruit, all the Vedic sacrifices are performed for material or personal benefits, the highest being the attainment of heaven. The idea of being one with the god is totally absent in the Vedic *śrauta* ritual, and use of the *mudrā*, 'the symbolic gesture' is also absent. The word *dhyāyet*, 'one should meditate', does occur in connection with the *śrauta* ritual, but not at all in the sense of 'should meditate on god'.

There are some similarities regarding Mudra and Mysticism, Vedic and Buddhist in Tudi. The Japanese Homa, consists of Mantra, Mudra, and Mandala. Although not prescribed in the oldest *Gr̥hyasūtra* texts (*sūtra* for domestic rituals), the later manuals prescribe a little use of *mudrā*. In the

Goma ritual at Shokoji Temple in Okaya (photo by Musashi Tachikawa)



description of the above-mentioned Sthālipāka (fire-ritual), the manner of holding the ladles is described as *śaṅkhamudrā*, lit. the gesture of a conch. Similarly, if a Brahman priest is presiding, he enters the scene as *samastapāṅyaṅguṣṭha*, 'putting his right palm downwards on the left palm in night angle and then closing the fingers of both hands'.

Further, a kind of mysticism is found in the *śrauta* as well as in the domestic ritual. In a Soma-sacrifice, according to some texts, the *sāmans* are sometimes sung with a covering over the head. Also, during the Vedic Upanayana, 'initiating a boy in the scriptural studies', the boy is given a secret name, since he is considered to

be born again, and when this name is given both he and the teacher or father have their heads covered. In a similarly secretive manner, in the Buddhist Homa, the *mudrās* are performed while covering the hand with the robe.

In the early 1980s, Tachikawa arranged for a performance of a Buddhist Goma in a Shingon temple. The whole performance of almost an hour was filmed and photographed. Now our plan is to work on these records. This work is in just the initial stage. The related studies being conducted may lead to new understanding, if not at least to the first well-annotated album of photos of a Buddhist Shingon Goma.

Persian Translations of the *1001 Nights*

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The *Thousand and One Nights* is a collection of stories that was introduced to world literature by the French scholar Antoine Galland three hundred years ago, in 1704. As we perceive it today, the collection bears a distinct Arabic imprint. Meanwhile, the textual history of the *1001 Nights* is commonly accepted to include various stages of conceptualization and development. This applies to both the collection's characteristic frame story and its repertoire. The repertoire is believed to reflect two periods of Arabic influence, the so-called Baghdad and Cairo periods. The stories of these periods were supposedly preceded by an Iranian version of the frame story, probably dating back to pre-Islamic times. The frame story in turn relies on structural devices and contents derived from an Indian context. Considering the eminent position held by Iran in the early textual history of the *1001 Nights*, surprisingly little is known about the collection's actual role within Iranian culture.

When and where the *1001 Nights* were first translated into Persian is not known exactly. While Turkish translations from the Arabic already existed before Galland's French adaptation, Persian translations apparently were not prepared before the beginning of the nineteenth century. The British colonial enterprise exercised a decisive influence on the

textual history of the *1001 Nights*, particularly as two of the collection's early printed editions in Arabic were published in Calcutta (1814-18; 1839-42). Attention generated by publication of the printed editions of the *1001 Nights* is probably responsible for suggesting a version of the *1001 Nights* in Persian. After all, before the introduction of English, Persian had been the local *lingua franca* of the Indian subcontinent for a long time. Catalogues of Persian manuscript collections worldwide list at least four early nineteenth century versions of the *1001 Nights*, variously known as *Alf leile va-leile* (literally: A Thousand Nights and a Night) or *Hezār-o yek shab* (A Thousand and One Nights). While all of these manuscript versions are known to constitute only partial translations of the *1001 Nights*, none of them has so far been studied in detail.

The only existing complete version of the *1001 Nights* in Persian, prepared by Mollā 'Abd al-Latif Tasuji and the poet Mirzā Sorush of Esfahan, was completed in 1259 (1843 CE). Soon after, the translation was published in a two-volume lithographed edition in 1259 (1843 CE; vol. 1) and 1261 (1845 CE; vol. 2). After his accession to the throne in 1264 (1847 CE), young Qājār ruler Nāseroddin Shāh, who is said to have yearned for a finely illustrated copy of the book ever since he first listened to the stories as a child,

ordered the calligrapher Mohammad Hosein Tehrâni to copy the text. This task was achieved on a total of some 570 text folios in 1269 (1852 CE). Next, a team of more than forty artists under the supervision of the studio of the famous Abu l-Hasan Ghaffâri supplied an equal number of folios containing illustrations, besides preparing a bookbinding that is lavishly embellished with lacquer work. The resulting work, now preserved in the library of Tehran's Golestân Palace, was finished in 1276 (1859 CE). It comprises a total of 2280 pages in large folio format, bound in six volumes. This manuscript represents the last outstanding specimen of the traditional art of the book not only in Qâjâr Iran but in the Muslim world.

When the first lithographed edition of the *1001 Nights* was prepared in 1259-61 (1843-45 CE), lithographic illustration had not yet become a common phenomenon in Iranian book production. Soon after preparations for illustrating the luxurious royal manuscript had begun, a second lithographed edition was ordered. Preparation of the lithographed book was considerably easier, and therefore quicker, and the book was published in 1272 (1855 CE). This was the first illustrated lithographed edition of the *1001 Nights* in Persian, in fact the first ever Oriental edition containing a regular set of illustrations. It included 71 illustrations by Mirzâ 'Ali-Qoli Khu'i, an eminent artist of the day, and two of his apprentices, Mirzâ Rezâ Tabrizi and Mirzâ Hasan. This edition in turn appears to have created an increasing demand, since only three years later Mirzâ Hasan, son of the well-known Qâjâr court painter Âqâ Seyyid Mirzâ, all by himself illustrated another edition, containing a different and, in fact, slightly reduced iconographical program. A total of seven more lithographed editions of the *1001 Nights* in Persian were published between 1289 (1872 CE) and 1334 (1915 CE), all but two of which contain illustrations that are usually modeled on either of the two early illustrated editions.

Beyond the generally acknowledged basic facts mentioned above, the textual basis for the printed Persian translation of the *1001 Nights* has never been seriously discussed. In theory, both the Arabic text editions of Bûlâq (1835) and Calcutta II (Macnaghten 1839-42) would have been available. The latter edition was probably published just after work on the Persian translation had begun. Fortunately, both editions differ considerably in wording, and a peculiar lacuna in the

Bûlâq edition proves that this edition was used for the Persian translation. The Bûlâq edition offers a highly reduced version of the *Third Qalandar's Tale*, a tale originally consisting of three episodes: The destruction of a talisman on the Magnetic Mountain, the fateful slaying of a young man in an underground palace, and the protagonist's adventures with forty maidens.

While the Calcutta edition contains the tale's full text, the Arabic manuscript serving as the basis for this particular passage in the Bûlâq edition must have lacked several folios. The lacuna begins shortly after the beginning of the second episode and affects the text of the third episode up to the point at which the protagonist is about to break the taboo of opening a forbidden door. In order to mend the lacuna, the editors of the Bûlâq edition have merged the originally separated second and third episodes. As in the second episode, the hero watches a group of people preparing an underground mansion. As soon as they have left, he uncovers the mansion's lid, enters, and then, as towards the end of the third episode, he wanders through thirty-nine beautiful gardens. When opening a door, he finds the magic horse that brings him to the ten mournful youths. The horse uses its tail to hit out one of his eyes. By way of its Persian translation, this version was also popular as a separate chapbook as recent as mid-twentieth century Iran. It lingers on in the modern study of the *1001 Nights* in Iran, where the tale's summary simply reads: "By accident, [the hero] in an underground city mounts a horse whose tail makes him blind."

Two further adaptations of the *1001 Nights* in Persian need to be mentioned. One is an illustrated chapbook version of the frame story, published in pocket-book format in 1280 (1863 CE). The other one is a complete versified version prepared by the poet Seif al-sho'arâ' Mirzâ Abu l-Fath Dehqân, and published under the title *Hezâr Dâstân* (A Thousand Stories), in a folio-sized lithographed edition in 1317-18 (1899-1900 CE). The latter edition contains a



Ma'rûf the Cobbler's Wedding Party — illustration from the Persian edition of 1272 (1855 CE), prepared by Mirzâ 'Ali-Qoli Khu'i

set of 59 illustrations prepared by the contemporary popular artists, 'Ali-Khân and Javâd.

In collaboration with Minpaku the

author is studying the various Persian manifestations of the *1001 Nights* with an emphasis on the relationship between texts and illustrations.

Sacred Places on Pavements

Subbiah Shanmugam Pillai

University of Madras, Chennai, India

Subbiah Shanmugam Pillai is a professor of geography whose research interests include social dynamics, the geography of farm production, geographic information systems, and urban land use. The present essay reflects his long interest in the dynamics of urban religious spaces in India.

Temples have had a definite role in shaping urban cultures in India. Tamil Nadu, a coastal state in the south, is known for the grandeur of its abodes for gods. There are more than 52,000 temples in Tamil Nadu, of which about 10,500 are well known for their architecture, history and popularity. Chennai, the capital of Tamil Nadu, is a metropolitan city, known for its temple culture. The city grew from a nucleus of two old temples in the areas of Mylapore and Thiruvallikeni. Established in 1639, it now occupies an area of over 170 square kilometers with a population of about 4.2 million. During its growth, hundreds of temples were added, and they are ubiquitous. In recent decades, the city has been invaded by tiny shrines, mushrooming on pedestrian paths along the city's roads. Of all cities in India, Chennai appears to be unique in the development of pavement shrines. The city now may have about 1,600 pavement shrines, according to a recent estimate by Yasumasa Sekine of Japan Women's University, Tokyo.

With the city sprawling and the population growing, commuting times and distances have been increasing. People appear to be in a constant hurry. The old public temples have been getting out of regular reach for most city dwellers. A nearby temple located on the way to or from work or in the area of other daily activities is more convenient for busy commuters. A secular government cannot organize the necessary places for worship. There are no public spaces vacant in the city, except for pavements, the sidewalk areas along streets. There are about 6,500 streets in Chennai, and the sidewalk areas of these streets offer many potential locations for small shrines. Places on the pavements where people pass most frequently, for any reason, may be the places of choice for the placeless gods. Favoured focal points are street corners, areas at the side of a public temple, bus-stand entrances, auto-rickshaw and taxi

stands, and areas near public institutions, the entrances of large apartments, public toilets, and next to pupil and neem trees that are grown coupled on pavements.

A little over 50 per cent of pavement shrines in Chennai house the sitting elephant-shaped god of *Ganesha*, one of the two sons of Lord Siva, the destroyer in the trinity cosmology of Hinduism. In another 45 per cent of shrines, *Amman*, the mother goddess, is the main god. *Ganesha* and *Amman* may represent two different traditions, 'great and little'. Lord *Ganesha* is a creation, conceptualized and followed by *brahmins*, the highest caste group in the social hierarchy and the priests of the large and old (public or private) temples. *Amman* is a village god conceived and worshipped by rural rustics. It is normally believed that *Ganesha* brings success and *Amman* provides protection. The leading organizer of a pavement temple is normally a local resident who may also be a recent migrant from a rural area, belonging to a lower caste, backward community, and poor household. Many a time, more than one leading person may be seen involved, and local politics can play a role. Local beliefs and stories about places of prominence on the pavements may be used to locate the shrines; and sometimes, such beliefs and stories are constructed to facilitate the establishment of shrines in the public spaces of pavements. Although the lead person normally prefers to worship *Amman*, he or she usually organizes a *Ganesha* shrine, mainly to meet the aspirations of area residents and walkers who believe more in the Lord *Ganesha*. The selection of *Ganesha* and *Amman* gods on the pavements is quite strategic so that worshippers on the move can find reassurance for safety and success in their routines and new ventures.

Pavement shrines normally emerge by stages, although there have been cases in Chennai where they have sprung up over night. The stages of

development are represented in the photos shown here. These photos do not depict the evolution of a single shrine in one place or one shrine of the same god. Fig. 1 indicates the initial phase of the evolution of pavement shrine. Here a space is demarcated with a barricade, and a photo of a god and a small statue of another god are presented. The walls behind are painted with the red bands that traditionally identify temples. Promoter(s) of such a shrine may wait for a few days or months to observe responses from the public and the municipal authority. Construction of shrine may then proceed further, if there is no objection from anyone. Fig. 2 shows the next stage; here the seven goddess virgins are found firmly set in the earth against a background of pupil and neem trees that also form a god. A further development is seen in Fig. 3 with a bust of the goddess *Amman*, attired in yellow turmeric paste and yellow cloth.

Turmeric and yellow are considered very auspicious. Next, a god is placed under a temporary shelter erected on wooden pillars, and a collection box for receiving donations is added (Fig. 4). The structure becomes permanent with a steel gate in the next stage (Fig. 5). Until this stage, the priest may be a non-*brahmin*. Fig. 6 is the final stage with a fully developed shrine. A main deity is in the centre and two other deities are on both sides; it has a small tower on top at the centre with other decorations. It may now have a *brahmin* priest, and with this, a 'little tradition' gets elevated to 'great tradition'. Here most of the Hindu festivals are held with a lot of fanfare and financed by donations collected from the local traders and residents.

The shrine brings more life to the street and area, and this suits the commercial and religious motivations of shrine promoters. The pavement shrine at this stage is comparable with a regular public shrine,

and serves public functions, but illegally occupies a public space, while owned and run by a private person or group. This has been possible because administrators and politicians have adopted a policy of non-interference in religious practices - for their own political and non-political purposes.

Two traditions meet at the street corners with shrines, and they may form a 'folk-urban continuum'. In the course of time, the 'little' may disappear to reappear as 'great'. Alternatively, the difference may be maintained for strategic or ideological reasons, or because of personal conflicts. However, it is a fact that these little shrines have become popular in recent years, so they may be shaping and reshaping the cultural mosaic of Chennai city. The temple culture of the city has become more vibrant with the spread of pavement shrines. The development of such shrines may also represent a cult,

Figures 1-6:
Pavement shrines in
Chennai



emerging from increasing time-distances inside the city, and distancing the traditionally-known old temples. The cult is a spatial cult, purifying selected places in public spaces so that they may become sacred places for personal and public gains. The cult influences the behaviour and practices of urban walkers and area

residents, in their routines, routings, timings, social networks, costuming, and other choices. A tiny cult is thus in the process of transforming itself into a general cultural practice. For social science scholars working on urban culture, this transformation throws open the puzzle of how human life is accommodated in urban spaces.

Exhibition

Mandala: Deities of Tibetan and Nepalese Buddhism

*Special Exhibition,
March 13 – June 17, 2003*

The basic structure of the mandala introduced in this exhibition is one of the most important symbolic tools for Buddhist Tantrism. After observing that the power of Hinduism exceeded that of Buddhism around the sixth century AD, Indian Buddhists began to feel a need to change themselves. Some Buddhists began to incorporate Hindu as well as non-Hindu local elements into their own system of theory and practice. The new type of Buddhism that emerged is called Buddhist Tantrism.

The neuter noun “mandala” seems to have originally been a word signifying a circle or any discoid object such as the sun or the moon. In the Tantrism of later times it became the word for a “diagram of the world”, used as an aid in religious practices. This “world map” is generally depicted in the form of a square palace surrounded by a circle of flames within which Buddhas and Bodhisattvas (Buddhas to be) are arrayed in systematic order. The circle and squares symbolize the structure of the world, while the Buddhas and Bodhisattvas symbolize its constituent elements.

The mandala as employed in Tantrism represents a diagram of a world which has been endowed with sacred value, and for those who use it in performing religious practices,

it is nothing less than a manifestation of the sacred—a hierophany. The sacred value with which the mandala has been endowed can be understood only within the context of religious praxis.

The religious acts or practices in which the mandala is employed take the form of rituals. These rituals may be divided into at least two types, namely, those performed by professional monks (or nuns) and those performed by lay believers. In the case of the former, the mandala is used in initiatory consecrations and mandala visualization, while in the case of the latter, it is worshipped along with offerings such as flowers and rice as an object of worship (or offering) rites.

The structure and functions of the mandala have been directly transposed onto the structure and functions of architectonic space in the design of temples. Temples are often designed as a three-dimensional mandala with images inside the temple arranged in accordance with the disposition of the deities in a mandala.

Those who step inside a temple will realize that they have entered a spatial sphere different from that outside the temple. Upon entering the main hall they will feel that they have reached the center of the “sacred” integrated whole.

The meaning and design of the mandala was

reflected in the layout of our exhibition. The mandala may be considered as a complex of deities and their abode (or residential palace). Hence, we divide the exhibition space into two parts so that one half highlights deities, the other their receptacle.

We have employed about 200 exhibits from Nepal, India, China, and Bhutan to show the hierarchy of Buddhist deities: Buddhas, Bodhisattvas, goddesses, and minor deities. Statues and paintings of deities were placed in accordance with the positions defined in Sanskrit texts. For example, five copper-made statues of Five Buddhas, which comprise the central part of the Vajradhātu, were exhibited in such a way that visitors could understand the layout of the Vajradhātu Mandala.

After having seen the exhibition of the Buddhist pantheon, visitors were led to a view of the palace containing deities. A box-shaped three dimensional structure (8m×8m) representing the Vajradhātu Mandala was one of the main

Photo by the Senri Foundation



items of our exhibition. There was also a stepped-pyramid made of screens (6m×6m), on which 220 deities were drawn (see photo). Visitors could enter both of these three-dimensional structures to experience the sacred atmosphere born within the enclosed space of the mandalas.

Musashi Tachikawa
Chief Organizer
National Museum of Ethnology

Conferences

Revitalized Cultures of Indigenous Peoples: Museums and Aboriginal Peoples

*International Forum
November 2, 2002*

Five years have passed since introduction of a "Law Concerning the Promotion of Ainu Culture and Dissemination and Enlightenment of Knowledge about Ainu Tradition". Enacting this law was in effect the first admission by the Japanese government that the Ainu are the indigenous people of northern Japan. The Law aims to build a society in which the ethnic dignity of the Ainu is respected, and thus to develop a recognition that diverse cultures exist in Japan. To realize the objectives of the law, the Foundation for Research and Promotion of Ainu Culture was established in 1997. The Forum was jointly organized by Minpaku and the Foundation to mark the 5th anniversary of the law's enactment.

The forum had two parts. In Part One, Komei Sasaki, Chairman of the Foundation, and four Ainu representatives (Shigeru Kayano, Jiro Sasamura, Tokuhei Akibe and Mutsumi Chiri) reviewed the foundation activities over the last five years. In Part Two, for which I was the coordinator, we considered present museological activities of the Ainu people in a global context,

and sought new possibilities for using the museum to promote aboriginal cultures.

In Part One, speakers were unanimous in pointing out shortcomings on the new law. They noted that the law covers only the sphere of traditional culture, with few references to the contemporary life and society of Ainu people in general. The participants shared the opinion that the law needs fleshing out so that the human rights of the Ainu people can be fully realized.

In Part Two, four panelists contributed. Ikuo Yamamaru and Hideki Yoshihara, curators at the Ainu Museum in Shiraoi and the Nibutani Ainu Culture Museum respectively, introduced their activities and underlined the importance of co-operation between museums and local communities, including schools. Gloria Webster, who repatriated the Kwakwaka'wakw potlatch treasures and built the U'mista Culture Center in which to house them, noted a major shift in attitudes among large, non-aboriginal museums. According to her, in the last twenty years or so, the curators of large institutions holding treasures of aboriginal communities have gradually come to realize that aboriginal people can contribute positively to exhibitions of their own art and cultures. The fourth panelist, Djon Mundine is known for curating the Aboriginal Memorial in 1988, the Bicentenary year of European occupation of Australia, and for creating the Shrine for the Lost Koori, an installation for the 2000 Sydney Olympics. He explained how Australian indigenous people have used their culture to maintain their identity and as a weapon in the fight for the human and land rights. Mundine also admitted that some of the best supporters for Aboriginal peoples have been people in museums. To sum up, the museum is not a result but a process; it is not only a place to keep objects from the past, but a place where people can meet and build their future. Through our discussions, the decisive

importance of museums for promoting aboriginal cultures was clearly reconfirmed.

Kenji Yoshida
Co-convenor
National Museum of Ethnology

New Interdisciplinary Approaches to the Study of Indigenous Use and Management of Migratory Marine Resources

*International Symposium
December 2-6, 2002*

Humans have used and often managed a huge variety of marine resources. The purpose of this symposium was to examine and suggest effective and sustainable management systems for marine resources on the basis of comparisons across the Pacific, Arctic and other regions.

The symposium was composed of seven sessions: (1) Co-management and state management of marine resources, (2) Indigenous and commercial whaling, (3-4) Marine resource use and management in arctic, tropical and subtropical regions, (5) Resource management and indigenous knowledge, (6) Indigenous rights and use of marine resources, and (7) Resource management and contaminant problems.

Some twenty-five participants discussed these topics in terms of socio-cultural anthropology, ecology, marine biology, fisheries science, environmental chemistry, and nutritional science.

The international participants included Fikret Berkes, Milton M. R. Freeman, Harriet Kuhnlein, James Savelle, and George Wenzel from Canada, Michael King, Donna Kwan, and Nicolas Peterson from Australia, Robert Barnes and Mark Nuttall from England, Richard B. Pollnac from the USA, and Jamie Newman from New Zealand. From Japan, the following scholars gave papers: Jun

Akamine, Tomoya Akimichi, Hisashi Hamaguchi, Taku Iida, Masami Iwasaki, Shinichiro Kakuma, Nobuhiro Kishigami, Kayo Ohmagari, Keiichi Omura, Kenneth Ruddle, Henry Stewart, Daisuke Takekawa, and Shinsuke Tanabe.

The symposium participants agreed that contemporary management of marine resources should, ideally, have three goals: (i) maintaining resource quantity, (ii) achieving equitable use, and (iii) protecting the quality of the resource (for example, free of pollutants). To achieve these goals we must build flexible conservation approaches.

Among the important management issues discussed was the co-management of common marine resources by local users and their governments. Co-management was seen as having significant potential. However, the discussion indicated that there are serious differences between local users' knowledge (Indigenous Ecological Knowledge) and the knowledge of scientists (Scientific Ecological Knowledge). Also, among our symposium participants, it was apparent that natural scientists did not completely share the same views on conservation as their social science colleagues. While the former emphasize conservation of entire ecological systems, including animals, plants and humans, and maintenance of the populations of target species, the latter tend to place humans in the center of the world and to emphasize the historical and cultural relationships between humans and their prey species. In order to build conservation institutions that are appropriate to marine resources, we must find ways to integrate or otherwise combine these divergent views.

Nobuhiro Kishigami
Convenor
National Museum of Ethnology

The Arabian Nights and Orientalism in Resonance

*International Symposium
December 12-13, 2002*

The year 2004 marks the tercentenary of the first Western rendition of the *Thousand and One Nights*. Translation of the *Thousand and One Nights*, later more commonly called the *Arabian Nights*, was an epoch-making event that triggered European fascination for orientalia, and consequently the phenomenon of what is now known as Orientalism. The *Arabian Nights* played a decisive role in images of the Middle East in Europe, which in turn influenced the Japanese view. At our symposium scholars from various disciplines (linguistics, comparative literature, folk narrative studies, and art history) gathered to explore the resonating relationship between the *Arabian Nights* and Orientalism.

The symposium opened with two keynote speeches: "The Arabian Nights' Vision: the Imagined Other: the Reflected Self" by Tetsuo Nishio (National Museum of Ethnology) and "The *Arabian Nights* in Comparative Folk Narrative Research" by Ulrich Marzolph (Enzyklopädie des Märchens, Göttingen). Presentations followed in five sessions, as follows.

(1) Arabic literature: Hasan el-Shamy (Indiana University) "Mythological Constituents of *Alf Layla wa Layla*"; Kathrin Müller (Bavarian Academy of Sciences and Humanities) "Formulas and Formulaic Pictures: Elements of 'Oral Story-telling in the *Thousand and One Nights*.'" (2) *Arabian Nights* from a Comparative Literature Perspective: Etsuko Aoyagi (University of Tsukuba) "Iterability and Hybridity in the *Arabian Nights*: Toward an Innovation of Narrative Theory Today"; Yuriko Yamanaka (National Museum of Ethnology) "Alexander, Lord of the Two Horns, in the

Thousand and One Nights." (3) *Arabian Nights* in Imagery: Margaret Sironval (CNRS) "The Image of Shahrazad in the French and English Editions of the *Thousand and One Nights* (18/19th centuries)"; Kazuo Kobayashi (Waseda University) outlined the history of *Arabian Nights* illustration in "Art and Artists in the *Arabian Nights*." (4) *Arabian Nights* and Orientalism: Tomoyo Nakao (Okayama University) "Merely 'Orientalism' or Woman's Alliance in the Power of Narratives?: Bronte Sisters and the *Arabian Nights*."; Akiko Sumi "Text and Illustration in the Frame Story of The *Thousand and One Nights*"; Hideaki Sugita (University of Tokyo) "The Reception of the *Arabian Nights* in Japan," The latter introduced not only Japanese translations but also renditions in various media such as animation. (5) Programming the Nights: This was open to participants who wished to demonstrate computer projects related to the *Arabian Nights*. Jun'ichi Oda (Tokyo University of Foreign Studies) presented the prototype of ALaDDiN (Automatic Launcher Dedicated to Digital Narrative) and the Folk Motif Mapping System. Hasan el-Shamy described his Arab folk motif database.

This symposium, sponsored by the Hayashibara Foundation, was carried out as part of a research project, led by Tetsuo Nishio, that will lead to a special exhibition in 2004.

Yuriko Yamanaka
Convenor
National Museum of Ethnology

Research Writing in Japan: Cultural, Personal and Practical Perspectives.

*Symposium
March 15-16, 2003*

This conference, open to the public and organised by Peter Matthews, had the following aims: (i) to bring together the many kinds of people involved in research writing, from inside

and outside research institutions, (ii) to survey the existing culture and methods of research teaching, writing, and publication in Japan, and (iii) to discuss how communications between writers, editors, and translators can be improved.

These were large aims, beyond the reach of a small gathering lasting just two days, but the conference did succeed in generating intensive discussion of the many problems faced by research writers, editors, and translators in Japan. With some twenty invited participants from around Japan, and an additional audience of about ten (mainly from the Kansai region), participation was very mixed. Represented were commercial and non-commercial publishers, commercial editing and translation companies, an overseas-based language service company, university students, teachers and researchers, and others. Although most of the participants were foreigners working in Japan and involved with research writing in some way, Japanese participants also provided some key contributions.

This conference may have been the first attempt to look broadly at research writing in Japan, with such mixed participation. In the future it is hoped that a similar conference can be arranged with more representation from among Japanese research organisations, since the ultimate aim of the conference was to help make the writing and publishing of Japan-based research easier and more effective.

The conference programme was as follows: Opening remarks and welcome (Peter J. Matthews, National Museum of Ethnology). Keynote speech, "On academic modes of production," (J. S. Eades, Ritsumeikan Asia Pacific University, Beppu). For Session 1, entitled *A Research Bottleneck?*, the first presentation was: Reiko Hara, with Akiko Fukuno (Curators, International Christian

University, Tokyo) "Publishing activities at the Hachiro Yuasa Memorial Museum, ICU." Second: Richard Weisburd (University of Tsukuba, College of Biological Sciences): "Research writing in Japan today and what we can do to improve it." Third: Toshiko Takeda, with Michiel Kolman and Zeger Karssen (Elsevier Japan, Tokyo) "Editorial services at an international publisher, and interactions with Japanese researchers." Fourth: Lynne E. Riggs (Translator and Editor, Center for Intercultural Communication, Tokyo, and Managing Editor, Monumenta Nipponica, and Representative, Society of Writers, Editors, and Translators): "The need for advanced guidelines for successful publication."

Session 2 was entitled *Publish AND Perish?*. The first speaker was: John McCreery (Vice-President of The Word Works Ltd, Lecturer in the Graduate Program in Comparative Culture at Sophia University) "Publish and perish: consider the options". Second: Christopher Isherwood (Translator and student of literature, Tokyo University): "Can standards in literature (novelistic writing) improve standards in academic writing? (Comments on literary and academic criticism)." Third: Paul Flint (Chairman, Japan Association of Translators, Tokyo) "The work of translators and the Japan Association of Translators."

Session 3 was entitled *Practical Experiences in Japan and Elsewhere*. First speaker: Yoshinari Kobayashi (Engineering Consultant, Takamatsu) "Work directions and research writing styles." Second: Richard Bradford (Translator, Tokyo) "The work of a Tokyo language-service company: scope, recruitment, and prospects for development." Third: Mathew Yakai (Journalist, Beppu) and Edna Temese (Translator, Beppu) "Tertiary education in Japan: student experiences." Fourth: Jun Akamine (Nagoya City University, Nagoya) "Research writing and student training in Japanese

universities."

Session 4 was an open session used to review the conference and make plans for publication. All our speakers, discussants and audience were able to contribute here.

There was general agreement that the conference should be published, since we had all learned a lot, and many of the issues covered were relevant to current debates about educational reform in Japan. It was also agreed that the present conference website (see www.researchco-op.net/conference.html) should be maintained to provide an immediate public record of the conference, and as a focus for further communication among the participants.

Discussants in the various sessions were: Abhishek Goel (Cactus Communications, Tokyo) and Pat Murray (Center for Intercultural Communication, Tokyo), Peter J. Matthews and Sachiko Kotani (National Museum of Ethnology), Christopher Isherwood (Tokyo University), Richard Sadowsky (Society of Writers, Editors and Translators, Awaji), and Keith Wilkinson (Japan Association of Translators, Tokyo).

Peter Matthews
Convener
National Museum of Ethnology

Retiring Staff

Four senior members retired from the museum in March, 2003. They all joined the museum in its early heydays, and gave many years of dedicated service.

Naomichi Ishige
Shigeharu Sugita
Hiroyuki Kurita
Keiko Fukukawa

Message from the departing director, Naomichi Ishige

Minpaku is ready for a fresh start. Until now, our museum

has been recognized as an inter-university research institute, a facility open to universities around Japan and one of fifteen such institutes supported by the Ministry of Education, Culture, Sports, Science and Technology (Monbukagakusho). In line with the trend towards corporatization of national universities, the inter-university research institutes are to be reorganized into four large research organizations.

Under this scheme the National Museum of Japanese History (Chiba), International Research Center for Japanese Studies (Kyoto), National Institute of Japanese Literature (Kyoto), Research Institute for Humanity and Nature (Kyoto), and National Museum of Ethnology (Osaka) will form a new semi-autonomous organization, the Research Organization for Human Sciences. Respecting the independency of these five founding institutes, the new organization aims to be an international research center for human sciences in Japan, and will promote interdisciplinary academic research and exchange. The Research Organization for Human Sciences will make a start in April 2004. At present, Minpaku is in the process of reconsidering its research and museum activities, and is preparing a blueprint for organizational administration that will help it to better realize these activities.

On March 31, 2003, I retired from my post as Director General of Minpaku. My successor, Professor Makio Matsuzono, will bring a wealth of research and administrative experience to the post. I would be most happy if this museum and our research community continue to accord him the same support and cooperation that I have been most fortunate to experience.

New Staff

Five new staff members joined the museum in April 2003.

Makio Matsuzono

Director General



Matsuzono received his M.A. (1963) and Ph.D. (1999) in social anthropology from Tokyo Metropolitan University. Specializing

in African culture, he has conducted research in Ethiopia and Kenya for more than thirty years. Matsuzono has taught at Musashi University (1974–1976), Yokohama National University (1976–1981), and Tokyo Metropolitan University (1981–2001) and most recently at Siebold University of Nagasaki (2001–2003). He served as president of the Japanese Society of Ethnology in 1998–99. He is the author or editor of many books including *Social Anthropology Readings* (1982), *Sex and Cultural Representation* (1986), *Gusii: Life and Ethics among Kenyan Peasants* (1991), *Encountering Sex* (1996), and *Contexts of Sex* (2003).

Tien-shi Chen (Lara)

Associate Professor,
Department of Advanced
Studies in Anthropology



Chen has carried out fieldwork among ethnic Chinese entrepreneurs in more than twenty countries, while

affiliated as a student of the Chinese University of Hong Kong (1994–1995), and as a visiting scholar at the Fairbank Center for East Asian Research, Harvard University, and also at Harvard Law School (1997–2000). Chen obtained her Ph.D. at the University of Tsukuba, Japan, in 2000. For her dissertation 'The networks and identities of overseas Chinese entrepreneurs', Chen received the Asian Pacific Research

Award in 2002 from the Asia Pacific Forum. She has published a book, *Chinese Diaspora* (Akashi Shoten, 2001), and more than ten articles about ethnic Chinese networks, identity, globalization and transnationalism. She is now conducting research on stateless people.

Yukiya Kawaguchi

Associate Professor, Center for
Research Development



Kawaguchi majored in art history at Tokyo University where he obtained his MA in 1984. He is principally concerned

with contemporary African art, and particularly with how it is produced, represented and used inside and outside Africa. Another research focus is display as a means of flaunting power and property. He has written many articles, essays, and treatises including 'Covering outside: The politics of outsider art' (1999), and 'A history inside or outside?: African contemporary art after 1989' (2000). From 1990 to 1991, he was dispatched by the Ministry of Foreign Affairs and the Japan Foundation to conduct comprehensive fieldwork on artistic activities in eight countries in Equatorial Africa. In 1995, he organized an exhibition, *An Inside Story: African Art of Our Time*, which toured six cities in Japan. This brought African contemporary art and its historical development to the Japanese public. In 1996, Kawaguchi was invited by the Senegalese Government to the Dakar Biennale as an international commissioner. He has also organized many international symposia on African art and culture.

Minoru Mio

Associate Professor,
Department of Museum
Anthropology



Mio majored in cultural anthropology at Tokyo University where he received an MA in sociology in 1988. After carrying out

intensive fieldwork in a Hindu village in Rajasthan (India) from 1989 to 1991, he worked as a research associate at Tokyo University from 1992 to 1995 and as an associate professor in Toyo Eiwa University from 1995 to 2003. He has studied the relationship between religious traditions and religious nationalism in western India. His publications include 'Faith, identity and communal discourse: Some ethnographical considerations on conflicts over the administration of a Sufi saint's mausoleum in Rajasthan' (1999) and 'National discourse and local conflict: How modernity intervened in a conflict over the administration of a Sufi saint's mausoleum in Mewar, Rajasthan' (2000).

Toshihiro Nobuta

Research Fellow, Center for
Research Development



Nobuta studied social anthropology at Tokyo Metropolitan University and was awarded his Ph.D. in February 2002, for a

thesis entitled 'Development and Islamization among the Orang Asli'. In 1996-1998, he carried out intensive field research in an Orang Asli village in Negeri Sembilan, Malaysia. Since then he has frequently visited Malaysia, and has written several articles about village politics and Islamization, contradictions

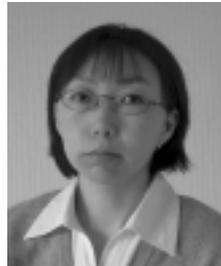
between customary law and the national legal system, and the socio-economic influence of development projects on the Orang Asli. His publications include 'Inland trade routes and their strategic aspects among the Orang Asli: A case study of Senoi Temiar' (1996) and 'Conversion and resistance: An examination of Islamization among the Orang Asli in Malaysia' (1999).

Visiting Scholars

The following visitors have been sponsored by the Japanese Ministry of Education, Culture, Sports, Science and Technology (Monbukagakusho):

Boronoyeva Darima Tsybikovna

Senior lecturer, Department of
Culture Studies, Buryat State
University (Russia)



After studying history at Irkutsk State University, Boronoyeva defended her doctorate thesis in 2000 at the Institute of

Mongolian Buddhism and Tibet Studies within the Siberian Branch of the Russian Academy of Sciences. In 2001 she was a visiting researcher at CNEAS (Center for Northeast Asian Studies), Tohoku University, with support from the Obuchi Fellowship Program. Her research spans the disciplines of history and cultural anthropology, and is concerned with cultural traditions in Mongolian nations, and the ethnography, intercultural contacts, and adaptation of migrants. She has published more than twenty works including *Essays on Inner Mongolia* (China), *Buryat History and Culture* (Ocherki istorii i kvl'twry Bwryat Vnutrennei Mongolil KNR) and 'Inner ethnic differentiation as a reflection of

multilevel structure of Buryat ethnical identity' in *A People Divided: Buryat Mongols in Russia, Mongolia and China* edited by Konagaya Yuki.

(January 7-December 31, 2003)

Madhavi Kolhatkar

Assistant Editor, Sanskrit
Dictionary Project, Deccan
College (India)



After finishing her M.A. in Sanskrit and Pali in 1972, Kolhatkar started working for the Sanskrit Dictionary Project at

Deccan College. In 1980, she started doctoral research on a sacrifice ritual called Sautramani. This is the only Vedic sacrifice in which Sura, a kind of beer, is offered in the Vedic sacrificial fire. Close study of this site led to the conclusion that this sacrifice is elaborated from a ritual that has its roots in the rivalry between the royal and the priestly class. At this time it was revealed that although the mechanical, routinely done actions come to be regarded as ritual, Vedic texts dealing with the ritual are not at all mechanical. They are very interesting and impart important information about that society in the past. After finishing the projects in hand, she wishes to work on a motif-index of the Vedic texts.

(January 15-April 30, 2003)

María Clara López Beltrán

Professor of Latin American
Colonial History, Department of
History, Universidad Mayor de
San Andrés (La Paz, Bolivia)

López Beltrán completed her Ph.D. in history at the Università di Torino in Turin, Italy, and at Columbia University in New York, USA. She has been working in the fields of social and economic



history, and ethnohistory, in the Andean area of South America. Her main research interests are social dynamics

and cross-cultural communications between Andean native communities and the Spanish colonial regime from the sixteenth to eighteenth centuries. She has taught at Smith College, Vassar College, and Columbia University in the USA and has been a researcher at the Consejo Superior de Investigaciones Científicas in Madrid and Sevilla in Spain. She is a member of the Bolivian Academy of History and ex-President of the Bolivian Historians Society. She has published three books and numerous academic articles on Latin American colonial history.

(January 15-October 15, 2003)

Ulrich Marzolph

Professor of Islamic Studies, Georg-August-University (Göttingen, Germany)



Marzolph is a senior member of the editorial committee of the *Enzyklopädie des Märchens*, a research and publishing

project associated with the Göttingen Academy of Sciences. He studied Arabic and Persian, Chinese, Sanskrit, and Romance languages in Cologne (Germany) and Mashhad (Iran), and received his Ph.D. in Oriental studies in Cologne (1982). He is co-editor of the journal *Fabula* and advisory editor of the journals *Marvels & Tales* and *Cultural Analysis*. He is currently editing the *Arabian Nights Encyclopedia*, a reference work designed to

supply reliable introductory information about the more than 550 tales contained in various editions and translations of the *1001 Nights*, and some 250 survey articles dealing with specific characters, genres, authors and topics related to the *1001 Nights*. Dr Marzolph has published extensively on the narrative culture of the Islamic Near East. His books include *Typologie des persischen Volksmärchens* (1984), *Arabia Ridens* (1992), *Nasreddin Hodscha* (1996), *Das Buch der Wundersamen Geschichten* (1999) and *Narrative Illustration in Persian Lithographed Books* (2001).

(February 1-April 30, 2003)

Saibou Nassourou

Professor of Sociology, University of Yaounde (Cameroon)



For many years, Nassourou has been engaged as a rural sociologist in research, teaching, and rural development

in Cameroon. After completing his education in France in 1984, he joined the University of Yaounde I. He has also taught at the University of Ngaoundere. Since 1993, he has directed or contributed to various local and national projects for the development of human resources, population issues, rural technology and transport, and support for women. Nassourou is the author of numerous academic papers, has directed several students research projects. Currently he is investigating the institution of *hiirde* (an evening gathering of men and women for entertainment) among the Fulanis of Cameroon, in a project concerned with the role of leisure in society. His recent publications include: 'Les femmes comme personnes politiques et détentrices du

savoir, l'institution du hiirde dans la société Peule' (1999), and 'Le hiirde des Peuls du Nord-Cameroun' (1999).

(April 15 -November 15, 2003)

Robert Garfias

Professor of Anthropology, University of California, Irvine (Irvine, USA)



Garfias is an ethnomusicologist who has done field work in Japan including Okinawa, Burma, Romania, Turkey,

Mexico and Central America, Zimbabwe and elsewhere. He founded the ethnomusicology program at the University of Washington where he also taught for many years. He has created hundreds of ethnographic documentary films of music and dance performances, the largest number being films made in the Philippines and Korea during 1965 and 1966. He was appointed by the White House to serve as a presidential advisor on the arts from 1987 to 1997. He was also a member of the Smithsonian Institution council for six years. Most recently, he has been concerned with the use of computer technology for the presentation, preservation and documentation of research material in ethnomusicology.

(May 15-December 15, 2003)

Joint Research Projects

The National Museum of Ethnology hosts joint research projects (Kyodo Kenkyukai) carried out by scholars from the museum and other institutions. Each team meets four to six times a year to exchange research ideas and outcomes. Current projects for

the fiscal year 2003 (April 2003–March 2004) are listed below. In each listing we identify the project (brief title), main organizer, and the organizer's affiliation if it is not with our museum.

1. Engendering the representation of "Tradition" (Shinobu Ikeda, Chiba University)
2. Living strategies of resource-limited islanders in the western Pacific (Michiko Intoh)
3. Indigenous sharing and commercial distribution of marine resources (Nobuhiro Kishigami)
4. Formation of the Attic Museum Collection (Masaki Kondo)
5. An anthropological study of Christianity and "Civilization" (Yoshio Sugimoto)
6. Conservation strategy for the collections of the National Museum of Ethnology (Naoko Sonoda)
7. Postcolonial Africa (Shoichiro Takezawa)
8. Jesup North Pacific Expedition Revisited (1902–2002): Acculturation of the indigenous peoples in Far Northeastern Siberia and North America (Kazuyuki Tanimoto, Hokkaido Ainu Culture Research Center)
9. Practices of anthropological knowledge in the medical, development and educational fields (Katsumi Tamura)
10. Arabian Nights and orientalism in resonance (Tetsuo Nishio)
11. Cultural heritage management and tourism (Noriaki Nishiyama, Kyushu Institute of Design)
12. Global structuring of 'white race' (Takao Fujikawa, Osaka University)
13. Life culture through articles for daily life: Omura Shige's collection at the National

Museum of Ethnology (Kimiko Yokokawa, Mukogawa Women's University)

14. Anthropology of Korean society: new aspects in the process of globalization (Toshio Asakura)
15. Gender/Sexuality and multiculturalism (Taeko Udagawa)
16. Folktales and family (Kazuhisa Eguchi)
17. Anthropological study of Japanese sea culture: Environment, trade and resources (Kazuyoshi Ohtsuka)
18. For the planning of the sustainable economy in the Mongolian Plateau (Yuki Konagaya)
19. Orality and literacy: The transmission of folk knowledge in Japan (Ryoji Sasahara)
20. Foreign residents in Japan and Japanese society changing multiethnic (Hiroshi Shoji)
21. Basic concepts of religious actions (Musashi Tachikawa)
22. The politics of ethnic representation in China: An anthropological and historical study of mainland South China (Shigeyuki Tsukada)
23. Anthropological study of administration in corporate and religious cultures (Hirochika Nakamaki)
24. Education in intercultural understanding: A development program making use of the National Museum of Ethnology (Takeo Morishige, Chuo University)
25. A comparative study of frameworks of time: Towards a new model of intrasocietal coexistence of peoples (Hiroko Yokoyama)
26. Discographic research on Japan Colombia's recording in overseas imperial territories (Shuhei Hosokawa, Tokyo Institute of Technology)

27. Ethno-aesthetic studies of music and body (Yoichi Yamada, Kyoto University of Arts)

Publications

The following were published by the museum during the period from December 2002 to March 2003:

◇ *Bulletin of the National Museum of Ethnology*, vol. 27, no. 3, March 2003.
Contents: Y. Yamanaka, 'Alexander the Sacred' in Arabic and Persian literature'; and M. Fujii, 'Twelve heroes, or hero twelve in the Jangyar Epic: Reinterpretation of a numeral in a Mongolian epic'.

◇ *Bulletin of the National Museum of Ethnology*, vol. 27, no. 4, March 2003.
Contents: Y. Sugimoto, 'A genealogical study of the concept of ritual in Sri Lanka'; H. Shoji, 'A new phase in the Chinese minority language policy'; N. Kishigami, 'Notes on studies of food sharing in hunter-gatherer societies'; and H. Nagasaki, 'Research materials on the religious play "Rāmlīlā" in Ramnagar'.

◇ Habu, J., Savelle, J. M., Koyama, S. and Hongo, H. (eds), *Hunter-Gatherers of the North Pacific Rim*. *Senri Ethnological Studies*, no. 63, iv+277 pp., February 2003.
Contents: J. Habu, J. M. Savelle, S. Koyama, and H. Hongo, 'Introduction: Complex hunter-gatherer studies in Japan and the North Pacific Rim'; 'Part I Evolutionary changes in hunter-gatherer cultures: Theoretical perspectives'; B. Fitzhugh, 'The evolution of complex hunter-gatherers on the Kodiak Archipelago'; W. C. Prentiss and J. C. Chatters, 'The evolution of collector systems on the Pacific Coast of Northwest North America'; 'Part II Pacific-Rim Hunter-Gatherers in Different Environments: Ecology, History and Diversity'; P. P. Schweitzer, 'Levels of inequality in the

North Pacific Rim: Cultural logics and regional interaction'; J. M. Savelle and G. W. Wenzel, 'Out of Alaska: Reconstructing the social structure of prehistoric Canadian Thule culture'; C. Dean Kuhn Dillian, 'An archaeological approach to territoriality and boundary defense among Northern California hunter-gatherers'; V. Potul'ko, 'The bear-hunters of the Zhokhov Island, East Russian Arctic'; H. Takamiya, 'Okinawa hunter-gatherers: The examination of hunter-gatherer mobility in an island context'; 'Part III Jomon hunter-gatherers at Sannai Maruyama and its vicinity: Prehistoric hunter-gatherers in Northeastern Japan'; Y. Okada, 'Jomon culture of northeastern Japan and the Sannai Maruyama site'; Y. Sato, S. Yamanaka and M. Takahashi, 'Evidence for Jomon plant cultivation based on DNA analysis of chestnut remains'; J. Habu, M. E. Hall and M. Ogasawara, 'Pottery production and circulation at the Sannai Maruyama site, northern Japan: Chemical evidence from early and middle Jomon Pottery'; B. Chisholm and J. Habu, 'Stable isotope analysis of prehistoric Human bone from the Furuyashiki site, Kamikita Town, Aomori, Japan: A pilot study report'; D. Kodama, 'Komakino stone circle and its significance for the study of Jomon social structure'; M. J. Hudson, 'Foragers as fetish in modern Japan'.

◇ Omori, Y. (ed.) *Using Multimedia in Ethnology*. Senri Ethnological Reports, no. 35, 122 pp., February 2003.

◇ Sonoda, N. (ed.) *Synthetic Materials and the Museum Object*. Senri Ethnological Reports, no. 36, 253 pp., February 2003

◇ Ishimori, S. and E. Yasufuku (eds.) *Tourism and Gender*. Senri Ethnological Reports, no. 37, 177 pp., March 2003.

◇ Karmay, S. G. and Y. Nagano (eds.) *A Survey of Bonpo Monasteries and Temples in Tibet and the Himalaya*. Senri

Ethnological Reports, no. 38, 883 pp., March 2003.

◇ Ikeya, K. *Hunter-Gatherers and the State: Historical Ethnography of Subsistence among the Kalahari San*, Senri Ethnological Monograph, no. 4, x xii+298 pp., December 2003.

Information

Introducing the Jomon period of Japanese archaeology

Since late 2001, Dr Peter Matthews (Centre for Research Development) has been building an independent and experimental website to introduce Jomon archaeology to English-language audiences world-wide (see www.jomonjapan.org). Until now, the huge wealth of archaeological discoveries in Japan has been largely unknown to foreign audiences. The primary aim of the website is to provide information about museums and excavated sites throughout Japan, so that residents and travellers can plan their own journeys to explore the early archaeology of Japan. The emphasis is on accessible locations and accessible information.

The Jomon period, from approximately 12,000 years before present (BP) to 2,400 BP, saw relatively rapid expansion in human population in the islands that now make up Japan. As settlements became larger and more numerous, it seems that most food continued to be obtained by hunting, fishing, and the collection of wild plants. Extensive trading networks appear to have existed for non-perishable materials such as stone and pottery, but little is known about the movement of perishable items. The diversity and creativity of Jomon art, and especially that displayed by the pottery, is hugely appealing to modern audiences and have been a source of inspiration to many people, within Japan and abroad.

How archaeological evidence is interpreted depends greatly on access to information, and on the first hand experiences of travellers who have been able to visit archaeological sites and materials in the places where they were discovered.

The Jomon Japan website introduces some key readings on Jomon archaeology, and may be useful for students and teachers of archaeology, at any level of education. Note: a good short introduction to Jomon archaeology is provided by Gary Crawford (1996) "Jomon Tradition" In B. F. Fagan et al. (eds) *The Oxford Companion to Archaeology*. Oxford University Press, pp. 365-367.

MINPAKU Anthropology Newsletter

The MINPAKU Anthropology Newsletter is published semi-annually, in June and December. 'Minpaku' is a Japanese abbreviation for the National Museum of Ethnology. The Newsletter promotes a continuing exchange of information with 'Minpaku fellows' who have been attached to the Museum as visiting scholars from overseas. The Newsletter also provides a forum for communication with a wider academic and anthropological audience.

MINPAKU Anthropology Newsletter is accessible through our homepage at: www.minpaku.ac.jp/english/

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