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Minpaku: Forty Years Since Opening, and What Lies Ahead

An interview with the new Director-General Kenji Yoshida

As of April 1, 2017, Professor Kenji Yoshida was appointed sixth director-general of the National Museum of Ethnology. It has been fourteen years since a director-general was appointed within the museum, when Naomichi Ishige (now Professor Emeritus) became the third director-general. In this interview, the Newsletter committee (NL), asked Yoshida about his life history and the future of Minpaku, which will be celebrating its 40th anniversary this year.

Wearing two hats

NL: As an undergraduate, were you already interested in cultural anthropology and ethnology?

Yoshida: I was already interested when I entered Kyoto University. Yet, the University had no course on cultural anthropology back then. Many students who wanted to study anthropology chose courses on sociology but I chose a course on aesthetics and art history, in the Division of Philosophy, Faculty of Letters, because I had been interested in objects and art for a long time. However, Kenjiro Yoshioka (Department of Aesthetics and Art History) was an expert on Kant and Fiedler, and Zenzo Shimizu on the history of sculpture in the Heian period. So, their courses had no direct connection with anthropology.

Consequently, I studied cultural anthropology on my own, in a way, rather than through regular courses. I absorbed knowledge of anthropology by joining several groups. One was a Kyoto study circle called "Konoe Rondo," which met every Wednesday and was coordinated by Toshinao Yoneyama (then at Kyoto University) after Tadao Umesao moved to Minpaku. Another was a research project for social anthropology at the Institute for Research in Humanities, Kyoto University. That was led by Yutaka Tani.

Fieldwork began when I joined the Explorers Club right after entering the university. The first field for my own research was Shimoguri village in Nagano Prefecture. The village, located on a mountain top with a view of the Southern Alps, has a traditional masked dance called *Shimotsuki Kagura*. Last year, I visited Shimoguri for the first time in forty years.

NL: Were you already interested in Africa back then?

Yoshida: I was already fascinated by other countries. As a project of the Explorers Club, we planned to drive all the way from India to the Cape of Good Hope. But when we visited our senior Katsuyoshi Fukui (then at Minpaku) for advice, he said, "Are you stupid or what? What's the point of just driving a car? Why don't we go to the southern part of Sudan instead, where the first civil war ended in 1972?" I immediately said "Yes" to his invitation; this is how my relationship with Africa started.

I took time off from university during 1978–1979, organizing a

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MINPAKU
Anthropology Newsletter



New Director-General Yoshida at Museum entrance (2017)

group named the “Upper Nile Expedition”. We went to the Southern Sudan. Now that I think about it, the name of the group was so overstated and old-fashioned. The members included Eisei Kurimoto (now at Osaka University) and Masayoshi Shigeta (now at Kyoto University). After staying in the village of an ethnic group called the Pari, who grew crops and raised cattle, I planned to go to a community that used masks. But since I got malaria in the middle of the expedition, I had to come home without doing what I had planned. My study of masks in Africa became a pending issue.

I returned to the Department of Aesthetics and Art History at Kyoto University. But I felt that it would be difficult for me to continue studying African masks at that Department, so I decided to leave Kyoto University.

NL: So you went to the graduate school of Osaka University.

Yoshida: Yes. Back then, Shigenobu Kimura was the only person in Japan who studied artistic phenomena that would not fit within the framework of art history, such as prehistoric and modern art. I asked him to take me on as his student. Although placed in the course on Western art history, I studied the arts and rites of masks in Africa. During my doctoral course, I conducted two years of fieldwork in a village of the Chewa people in Zambia. They have a masked association called *Nyau*. After waiting patiently for over a year, I was finally allowed to become a member of the masked association. Since then, I have been able to see the world of masks from inside the association. I still go back to the village of the Chewa people at least once a year.

NL: At Osaka University, did you stay in the course on Western art history?

Yoshida: I belonged to the Department

of Western art history until I finished my first job as an assistant. So I have worn two hats from the beginning. For a long time, there had been no contact between anthropology and art history, or between museums of ethnology and art. It seemed that these subjects had been divided by a wall. Yet, I myself had always taken both into account in my studies.

In 1984, there was a controversy over the exhibition “Primitivism” in 20th Century Art at the Museum of Modern Art (MoMA) in New York. That was when I had the impression that the wall between these two fields was being broken down. James Clifford and many others criticized this exhibition, while MoMA made repeated objections to the criticism. It was the first time in academia that anthropologists and art historians discussed “primitivism” at the same table. The term refers to how the Western world sees the non-Western world as “primitive.” When it was decided in 1994, ten years after the exhibition, to publish the exhibition catalogue in Japanese, I decided to serve as editor-in-chief because I saw the great historical significance of this exhibition.

NL: Since you joined Minpaku in 1988, you have also organized exhibitions based on such perspectives and awareness.

Yoshida: The first exhibition I organized was *Masks of Equatorial Africa* in 1990. Then, I organized a series of exhibitions that explored representation in art and ethnological museums as well as hidden perspectives there, including *Images of Other Cultures* (1997), *SELF and Other: Portraits from Asia and Europe* (2008), and *The Power of Images: The National Museum of Ethnology Collection* (2014). Art history and anthropology; art museums and ethnological museums: I think my job has always been to cross fields.

Opening up Minpaku to society

NL: Can you tell us more about your relationship with Minpaku?

Yoshida: My relationship with Minpaku started way back, even before the museum opened. In the past, international symposia in a variety of academic fields were held thanks to the support of the Taniguchi Foundation, and those on ethnology and civilization study were held at Minpaku. The first symposium on ethnology, “Intertribal Relationships among East African Pastoralists: War and Peace,” was held in September 1977 under the

leadership of Katsuyoshi Fukui. I was a student of Kyoto University then and worked part time to help prepare for the event, I commuted to Minpaku, which was about to open. Also, a symposium series on the study of civilization started in 1983. The 17th and last symposium was titled "Japanese Civilization in the Modern World: Collection and Representation" (1998). I served as the leading organizer of this event. I do feel a deep connection between Minpaku and myself.

Going back even further, the World Expo '70 had its Festival Plaza in the Park where the Museum now stands. I was there performing in a flag-signaling show by Boy Scouts from all over Japan. I was in the 9th grade at school. Back then, I never dreamed that I would be working at the place that used to be the Expo site.

NL: Recently, it seems that the direction of humanities and social sciences at universities and research institutes is being questioned inside and outside Japan. What future do you see for Minpaku as a research institute?

Yoshida: I believe Minpaku has a number of things that are unrivalled in the world. It is the only place with one of the largest museums in the world as well as being a research institute for cultural anthropology and ethnology, with a mandate to organize inter-university research projects. Now, Minpaku has 345,000 artifacts in its collection; this is one of the world's largest collections of ethnographic materials created since the late 20th century. Within Japan, it is the only research institute with a group of researchers who can collectively cover the entire world. I would like to further demonstrate and vitalize these features as the "one and only." If we do that, I don't think we need to worry too much about pressure against the humanities and social sciences. When Japanese researchers and organizations go out of the country, there is a very fundamental need to consider how to understand different cultures and see the world; it doesn't matter what the government intends to do or what field we are talking about.

Nevertheless, while I keep saying that we are a "number one" in the world, we have not been doing enough in terms of information dissemination. We have a responsibility to provide more information to the international community as a global hub of cultural heritage and cultural resources, with a large accumulation of related information. Multilingualization is the first priority, including making our

databases available in English, and providing information in local languages.

NL: How do you see the future of exhibitions at Minpaku?

Yoshida: In 2004, I served as a moderator at Minpaku's symposium to celebrate its 20th anniversary, "Ethnology and Museums in the 21st Century: How to Present Other Cultures?" On that occasion, I introduced the art historian Duncan Cameron's idea of the "museum as a forum." What it means is that a museum is a place where people meet people, where people meet things, and from which discussions and activities spread. This idea was incorporated into our "Master Plan for the Exhibitions 2007," based on which the permanent exhibitions at Minpaku were redesigned and renewed. I believe the idea has also become a global trend in museums.

We can say the same thing about anthropology. We anthropologists receive information from people, based on which we talk about culture. Naturally, the work of anthropology itself needs to be a forum in order to function. So I think the concept of forum will become a vision not only for the museum but also for research in anthropology. Minpaku is currently working on the Info-Forum Museum project, a further extension of the idea. This is more than just strengthening information dissemination by the museum. Rather, this project strives to share and nurture effective use of Minpaku's materials and information, among researchers inside and outside Japan, as well as among people in source communities (i.e., those who made and used the original materials). This will also promote internationalization of research by Minpaku, and development of its global research networks.

NL: Renewals of the permanent exhibitions were completed in March, 2017.

Yoshida: Yes, we finally finished the job after a full ten years. Yet, the exhibitions can only provide limited information in the fixed physical space of an exhibition hall. Meanwhile, we gather a huge amount of information in the process of creating them; we keep getting information even now. What we are planning is to leverage these exhibitions as opportunities to enhance our information dissemination.

One example is the development and introduction of a next-generation digital guide. We are working on joint research with a company to develop the portable device to provide information on the artifacts on display and to guide

visitors in the exhibition hall in a way that accommodates their interests.

We will also refurbish the videotheque system. We would like to introduce a system that links the digital guide and videotheque. What I have in mind is that visitors can record what they have seen and found interesting in the exhibition hall on the portable device, and then experience relevant presentations at the videotheque booth.

Also, people who live far from Osaka cannot come to Minpaku easily. So, we are developing a virtual museum to let people take a tour of the exhibition halls on a computer monitor. We have already finished filming a panoramic movie of all the exhibition halls. We will integrate information that is provided in the exhibition halls, the videotheque programs, and through research. Then, we will distribute the combined works online. However, since some of the content cannot be distributed over the Internet, we are planning a portable videotheque system, which is available for loan.

NL: Besides research and exhibition, Minpaku also has a third role: education. What is your take on that?

Yoshida: Lending a portable videotheque system is also designed to contribute to higher education. We have already made a testing machine that contains all the videotheque programs; we would like to start lending it as soon as possible. Staff at universities can start using the information accumulated by Minpaku for lectures and for research. Through this effort, I would like to enhance our role as an inter-university research institute.

From the perspective of “museum as

forum,” I would like to open Minpaku to society to the greatest extent possible. As one of the founding institutions supporting SOKENDAI (The Graduate University for Advanced Studies, Japan), we would like to engage not only in educational activities but also in the credit transfers and collaborative graduate schools of other universities. I would also like to further enhance our outreach activities. In 2014, we started a lecture series at the Knowledge Capital in Umeda, Osaka. We have been able to cultivate new groups of visitors. I would also like to further vitalize the volunteer Minpaku Associates and Minpaku Museum Partners (MMP) program.

During our traveling exhibition *The Power of Images*, co-sponsored by the National Art Center, Tokyo, I felt a certain response. At the National Art Center, Tokyo, this exhibition had the largest number of visitors ever as an original exhibition of the Museum. The exhibition continues to appear in other places across Japan. We can actively continue traveling exhibitions, not limited to *The Power of Images*. Through such efforts, I would like to expand our field of activities beyond Osaka, and to strengthen our networks with other museums inside and outside the country.

Becoming a place where everyone can make dreams come true

NL: What are your plans for your own future research?

Yoshida: It may become more difficult for me to go to the field. Yet, I would definitely like to continue my fieldwork as long as it does not affect my job as director-general. My house collapsed in the Chewa village, Zambia, and I’m having it rebuilt. Last year, I had to return to Japan just before the work was completed. So, I would first like to go back there and see the finished house.

As for research, the masked dance by the secret society of Chewa people, which I have continued to study since my first visit in 1984, was registered as an Intangible Cultural Heritage by UNESCO in 2005. This event has served as an opportunity to start a new movement. Currently, the Chewa people live in locations across Zambia, Mozambique, and Malawi. In 2007, the presidents of these three countries attended the Chewa people’s festival in Zambia with Chewa chiefs from each country. During the festival, those chiefs performed their local *Nyau*



The rite of Bona, marking the end of mourning: moving from forest to village with a mask, Nyau Yolemba, that covers the whole performer. Kaliza Village, Zambia (Yoshida, 2000)

masked dance for the Chewa king of Zambia. This festival was started in 1984 by Chewa people living in Zambia, as a festival of the entire ethnic group under the slogan, "Let's start a tradition." To this day, Chewa people in Mozambique and Malawi have been granted their own chiefs; they do not consider the Chewa king in Zambia as king of the entire ethnic group. However, the Chewa people's perceptions have started changing since this event. For a while at least, I would like to follow how the identity of this group changes.

Three years ago, I published a book putting together information on spirit possession and healing rites at holy-spirit churches in Southern Africa. I would like to follow their development as well. I also need to work on publishing that book in English.

We also receive frequent requests to lend out the mask collections stored at Minpaku, for exhibitions and other purposes. So, I would like to sort them out, by documenting them in one book, for example, before I retire.

NL: Minpaku is celebrating a new milestone this year: its 40th anniversary. Can you talk about some related events?

Yoshida: Because Minpaku opened on November 17, 1977, we will hold a ceremony (not open to the public) to

celebrate the 40th anniversary on November 1, which is close to the actual anniversary date. There will also be opportunities to introduce the reborn Minpaku and its exhibition halls to everyone. We are planning special and thematic exhibitions, starting with the special exhibition, *Beads in the World*. When the renovation of the *Tower of the Sun* finishes in March 2018 [a landmark sculpture in Expo '70 Commemorative Park, next to our Museum], we will organize a special exhibition that connects Expo '70 and Minpaku.

NL: Lastly, what does Minpaku mean to you?

Yoshida: First, for me, Minpaku is where I can make dreams come true. I feel that the museum has let me do everything I wanted to do, through exhibitions, research, and meetings. This feeling of opportunity hasn't changed since I joined. I would like Minpaku to keep serving as a place where everyone can make dreams come true... or I would like to make Minpaku a place like that.

One more thing: As I said, Minpaku is a "museum as a forum" and a place of "research as a forum." I would like to work with everyone to develop Minpaku as a place for people - including exhibition visitors and other users - to meet each other and create something new.

The *Arabian Nights* and Urban Middle-class Cultures in the Arab World: Revisiting the Formation of the So-called Egyptian Recension

Tetsuo Nishio, Shizuka Nakamichi, Naoko Okamoto, and Akiko M. Sumi

Focusing on the cultural and social values of the *Arabian Nights* in Arab-Islamic history, we have investigated the formative mechanism of the so-called Egyptian recension of the *Arabian Nights*, with a particular emphasis on its socio cultural background in the Modern and pre-Modern Arab worlds. Our research has been supported by a Grant-in-Aid for Scientific Research (A), provided by the Japan Society for the Promotion of Science (JSPS). Here, we introduce our research on: (1) origins of the *Arabian*

Nights, (2) the second Calcutta edition and the *Arabian Nights* database project, (3) digitization and catalog publication of the "Mardrus Collection Bequest," and (4) manuscripts of the *One Hundred and One Nights*.

1. Two hypotheses explaining how the text tradition of the *Arabian Nights* came into being in the Arab world (Nishio)

Our first hypothesis is that many

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Okamoto is a lecturer of French language and literature at Jissen Women's University and is currently a visiting researcher at the National Museum of Ethnology.

Sumi is professor and dean of Faculty of Humanities and Social Sciences at Kyoto Notre Dame University, and specializes in Classical Arabic literature.

versions of the *Arabian Nights* were created in Egypt. The Egyptian tradition includes stories known to the common people who were contemporaries of the compiler and translator Antoine Galland (1646-1715). These stories are of different descent than those of the Syrian tradition. Collections of stories handed down by Syrian families were combined with the Egyptian tradition and reproduced as new collections, giving rise to various versions of the *Arabian Nights*. After the Galland edition, all versions converged on one with a structure that suited European tastes, and eventually, the Egyptian standard collection of stories - the Egyptian recension - came into being as the dominant version of the '*Arabian Nights*'. Our second hypothesis is that the *Arabian Nights* emerged as a written form of popular culture. In the middle classes of the 17th century and thereafter, in Cairo, wealthy merchants and craftsmen, among others, began to own books, and those who had handed down their culture orally began to enter the culture based on written traditions. The regional characteristics of cultures became conspicuous, and the Middle Arabic influenced by colloquial dialects came into being. These social changes encouraged the recording of popular cultures in written form, and influenced the second birth of the *Arabian Nights*.

Duncan Black MacDonald (1863-1943), who planned to collate the Galland manuscript and classified the Syrian manuscripts in detail, believed that the *Arabian Nights*, a Muslim literary work, provided first-class materials to understand the religious practice and world view of common people that could not be learned from books on law and history. His basic view of the *Arabian Nights* came from Antoine Galland, its first European translator, and passed to Edward W. Lane, Sir Richard F. Burton, and even to Shinji Maejima in Japan. Recently, researchers have had to substantially revise traditional views of the *Arabian Nights* after Margaret Sironval, showed that the Galland manuscript had been read by generation after generation of Christians in Syria, the discovery of illustrated manuscripts believed to have been produced by Christians, and rediscovery of the roles played by Christians in narrative traditions such as the *Voyages of Sindbad*. The approach to the *Arabian Nights* taken first by the Galland edition represented a quest for a complete version of the *Arabian Nights* that consisted of one thousand and one nights' stories, and constrained academic understanding by reconstructing the *Arabian Nights* as

an entirely Islamic, Arabic, and popular (folkloric) tradition. Researchers have to reexamine formation of the *Arabian Nights* by including not only the second Calcutta and Bulaq editions (see below), which have been considered orthodox texts, but also hitherto neglected, non-standard (false or apocryphal) manuscripts. The *Arabian Nights* must be regarded holistically as a social phenomenon that involves popular literature and written culture in the 17th century and subsequent Arab world.

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2. The second Calcutta edition and the *Arabian Nights* database project (Nakamichi)

In the first half of the 19th century, four printed Arabic editions of the *Arabian Nights* were published in succession. They are called, after their places of publication, the first Calcutta edition [Calcutta I] (1814-18), the Breslau edition (1824-43), the Bulaq (Cairo) edition (1835), and the second Calcutta edition [Calcutta II] (1839-42). Calcutta II, above all, made immeasurable contributions to worldwide popularization of the *Arabian Nights*. This is because the edition was highly appreciated and used by late 19th and early 20th century translators, such as John Payne, Richard F. Burton and Enno Littman, resulting in a dozen translations including secondhand translations.

A number of manuscripts of the *Arabian Nights* are recognized as stemming from two branches: the Syrian branch, with an older and incomplete version, presumably dating back to the 15th century, and the Egyptian branch, compiled in the late 18th century. The latter is considered an enlarged and "complete" version since it ends with the 1001st night. Calcutta II was long believed to be a faithful edition based on an Egyptian branch manuscript which is unidentified but commonly called the "Macan manuscript" after its former owner. However, philological and historical research in the last few decades has challenged the accepted belief. While scholars have different opinions on what were the sources of this edition and how it was compiled, my own investigation, as well as a critical examination of previous studies, indicates: (1) It is highly probable that the so-called Macan manuscript is Or. 1595-1598 held in the British Library. (2) Calcutta II is an edition that contains text from the Macan manuscript and

Arabian Night DB

検索語入力欄: sndbAd

検索

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- Al-nwA.zr * w ystdf9 bq.s.shA A.hzAnh mn wq9 f_A Al-hmwm * w yt9ll bA.hAdy_th
 01 النواظر * ويستدفع بقصصها احزانه من وقع في الهموم * ويتعلل باحاديثه
 nfsh man Abtl_A? bAl-gmwm * w y9tbr bmAnyhA mn lh n.zr fy 9wAqb Al-Amwr *
 02 نفسه من ابتلى بالغموم * ويعتبر بمعانيها من له نظري عواقب الامور *
 w yt9.z bmw9.zAthA mn y_hAf ywm Al-n*swr * w yt#Adb b#A?dAbhA mn ArAd
 03 ويتعظ بموعظاتها من يخاف يوم النشور * ويتأديب بأدبها من اراد
 Al-mmArsT f_A Al-9lwm Al-Adybh * w y.ht.z bklmAthA mn q.s[d]_A? ll-wqwif
 04 الممارسة في العلوم الادبيه * ويحتظ بكلماتها من قصدي للوقوف
 9l_A Al-AIsnT Al-9rbyh * f_dlk Al-ktAb 9brT lmn A9tbr * w tb.sr t
 05 على الالسنه العربيه * فذلك الكتاب عبرة لمن اعتبر * وتبصرت
 lmn Astb.sr * w t_dkrT lmn A[d]kr * w tnbyh lmn Arkr * w _hbrT lmn
 06 لمن استبصر * وتذكرة لمن اذكر * وتنبية لمن افتر * وخبرة لمن
 Ast_hbr * w _d_hyrT lmn A[d]_hr * w msrT lmn t_djr * w n*srT
 07 استخبر * ونخيرة لمن اخر * ومسرة لمن تنجر * ونشرة
 lmn Ant*sr * w n.srT lmn Astn.sr * w m*stgT lmn tn.g.s bAl-gyr *
 08 له لمن تنغص بالغير * لمن انتشر * ونصرة لمن استنصر * ومشت
 w n.drT lmn md Al-b.sr * w hw f_A Al-hqyqT jdyr bAn yktb w lw
 09 ونصرة لمن مد البصر * وهو في الحقيقه جدير بان يكتب ولو
 bAl-dhb * w lys fy_dlk mn.gnw w lA 9jb * w hw h_dA Al-ktAb Al-nfys
 10 بالذهب * وليس في ذلك من غرو ولا عجب * وهو هذا الكتاب النفيس
 Al_dy n.hn b.sddh .ht_A? w slnA Al_A Al-9qd Al-_tAl_t mn n.zm drh b9d
 11 الذي نحن بصده حتى وصلنا الى العقد الثالث من نظم درره بعد
 mA tmt *shrzAd bnt Al-wzyr mn Al-IyAly b9d Al-hmsmA#_AT stA w _tl?_tyn
 12 ما تمت شهر زاد بنت الوزير من الليالي بعد الخمسمائة ستا وتلاثين
 w kmit .hkAyAt .hAsb krym Al-dyn qAlt w lys h_dA bA9jb mn
 13 وكملت حكايات حاسب كريم الدين قالت وليس هذا باعجب من
 .hkAyT Al-sndbAd qAl w kyf_dlk
 14 حكاية السندباد قال وكيف ذلك
 qAlt bl.gny
 15 قالت بلغني
 Anh kAn fy zmn Al-_hlyfT Amyr Al-m#wmyn hArwn Al-r*syd bmdnyT b.gdAd
 16 انه كان في زمن الخليفة امير المؤمنين هارون الرشيد بمدينة بغداد
 rjl yqAl lh Al-sndbAd Al-hmAi w kAn rjIA fqyr Al-hAl y.hml bArjth 9l_A?
 17 ارجل يقال له السندباد الحمال وكان رجلا فقير الحال يحمل باجرته على

حكاية السندباد البحرى مع السندباد الجمال

النواظر * ويستدفع بقصصها احزانه من وقع في الهموم * ويتعلل باحاديثه
 نفسه من ابتلى بالغموم * ويعتبر بمعانيها من له نظري عواقب الامور *
 ويتعظ بموعظاتها من يخاف يوم النشور * ويتأديب بأدبها من اراد
 الممارسة في العلوم الادبيه * ويحتظ بكلماتها من تصدي للوقوف
 على الالسنه العربيه * فذلك الكتاب عبرة لمن اعتبر * وتبصرة
 لمن استبصر * وتذكرة لمن اذكر * وتنبية لمن افتر * وخبرة لمن
 استخبر * ونخيرة لمن اخر * ومسرة لمن تنجر * ونشرة
 لمن انتشر * ونصرة لمن استنصر * ومشغلة لمن تنغص بالغير *
 ونصرة لمن مد البصر * وهو في الحقيقه جدير بان يكتب ولو
 بالذهب * وليس في ذلك من غرو ولا عجب * وهو هذا الكتاب النفيس
 الذي نحن بصده حتى وصلنا الى العقد الثالث من نظم درره بعد
 ما تمت شهر زاد بنت الوزير من الليالي بعد الخمسمائة ستا وتلاثين
 وكملت حكايات حاسب كريم الدين قالت وليس هذا باعجب من
 حكاية السندباد قال وكيف ذلك

قالت بلغني

انه كان في زمن الخليفة امير المؤمنين هارون الرشيد بمدينة بغداد
 رجل يقال له السندباد الجمال وكان رجلا فقير الحال يحمل باجرته على
 رأسه فاتفق له انه حمل في يوم من الايام حملة ثقيلة وكان ذلك اليوم

Search results from the Arabian Nights (Calcutta II) database: At left, the Arabic text and Romanized translation. At right, original text shown alongside the search result.

from all the previous editions: Calcutta I, Breslau, and Bulaq. More than seven-eighths of the Calcutta II text is from Bulaq in particular. It is, therefore, understandable that Calcutta II was critically referred to as "contaminated," an "amalgam," and a "reprint of the Bulaq", but we should not underestimate its importance. It has enough favorable characteristics as a reference source. First, this edition, as well as Bulaq, contains plentiful tales derived from the Egyptian branch. Second, it has been translated into different languages including English, French, German, Russian, and Japanese - and among its more than ten translations, there are several well-known or acclaimed ones. Third, the book is equipped, for convenience of reference, with a detailed table of contents, visible divisions of tales and nights, and diacritic marks on verses.

We therefore decided to construct the full-text database of Calcutta II and then make an index of cultural keywords based on its Arabic version. After years of work, we will soon publish the database online, and the index in book form. The database offers a complete text of Calcutta II that is searchable by any Arabic word in Arabic or Roman script. Furthermore, the text can be browsed side by side with a digital image of the original printed material. The index, on the other hand, will contain approximately 4,300 Arabic keywords, with their simple English translations, and page numbers on which the words appear. The entries cover, along with (historical or fictional) personal and place names mentioned in the tales, terms associated with medieval Arab-Islamic culture: occupation and status, religion, science, animals, plants, foods, clothes, etc. We

hope our database and index will be useful for anyone who wants to access the world of the *Arabian Nights* directly.

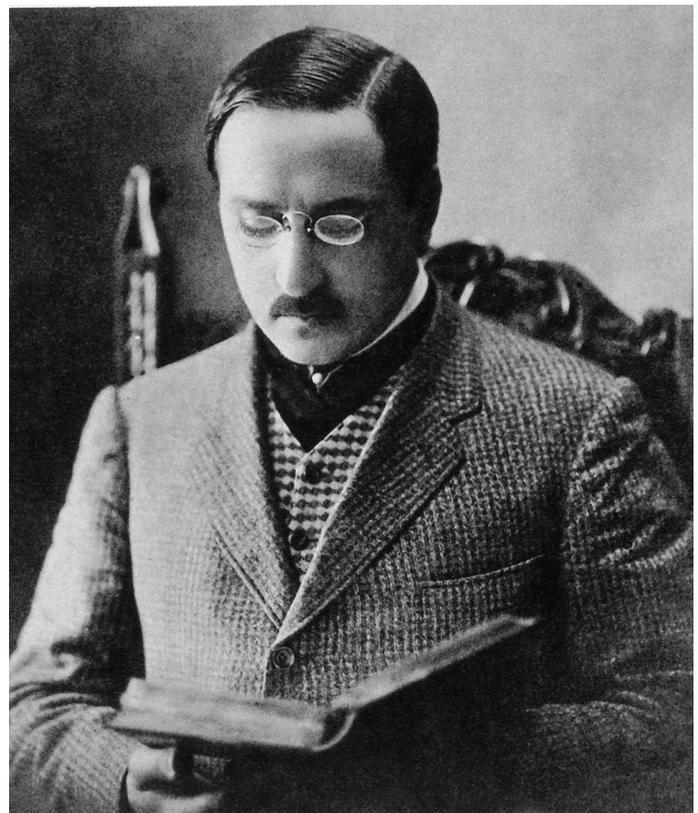
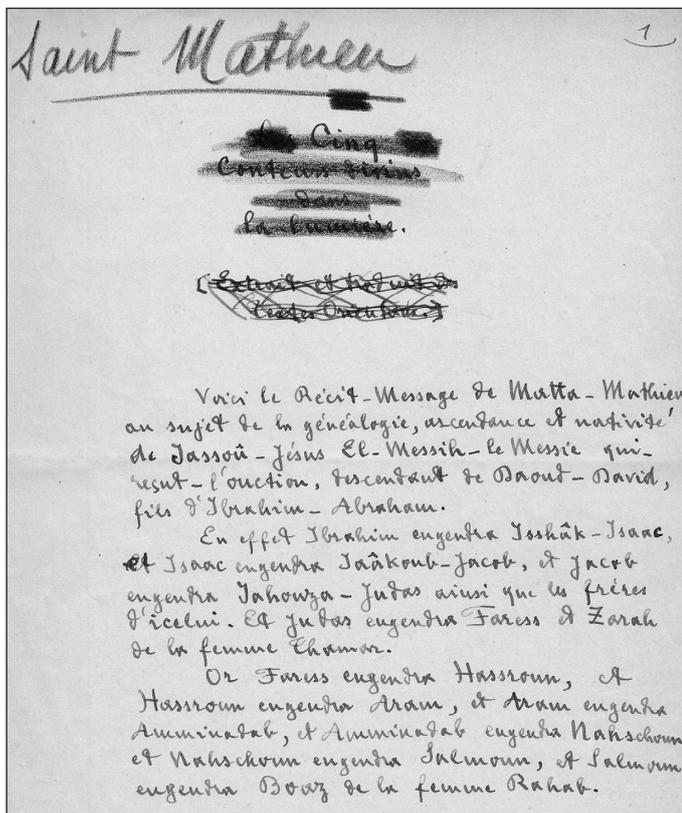
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3. Digitization and catalog publication of the “Mardrus Collection Bequest” (Okamoto)

Joseph-Charles Victor Mardrus (1868-1949) is a notable figure in French literature and culture from the end of the 19th century to the beginning of the 20th century. His translation of *One Thousand and One Nights* (from 1898 to 1904) was the second translation in French after Antoine Galland, and an event among French intellectual elites at that time. In addition, Mardrus' French version was translated into English by Powys Mathers in 1923. The French version was thus not only a remarkable event in France but also had significance throughout Europe. Mardrus had frequent contact with intellectual elites and artists such as Stéphane Mallarmé (a great symbolist poet of France who encouraged the production of his French version), André Gide, Paul Valéry (writers), François-Louis Schmied (painter), and Arthur Honegger (musician). His correspondence with such figures suggests that he contributed greatly to

development of the French literary and cultural world of the Belle-Epoque of France, yet his translation was not well received. The original text of his translation is not recognized, so his translation has often been considered as being not faithful to the Arabic original. In addition to *One Thousand and One Nights*, he published other important works, such as the *Koran*, *Queen of Sheba*, and *Song of Songs*, but we have not talked much about those works until today. However, his relations with contemporary artists allowed us to imagine an influential role in the artistic world of the time, so doing deeper study is justified.

About ten years ago, the Minpaku research team began studying documents kept by the Mardrus family. These include (1) hand- and type-written manuscripts, notes (including unreleased works), (2) notebooks, (3) anthologies (Mardrus copied poems or texts by well-known writers that he liked, including some that appear to be unpublished), (4) photos (mostly from traveling to the Orient), (5) certificates and other personal records, (6) contracts and other related documents for publishing, and (7) drawings, concert programs, newspaper articles, and other miscellanea (see photo). This “Mardrus Collection Bequest,” consisting of about 300 items in total,



Example of hand-writing from the unpublished manuscript of *Cinq conteurs divins dans la lumière*, Saint Mathieu

A portrait of Joseph-Charles Victor Mardrus (1868-1949) from “Mardrus Collection Bequest”

contains many previously unknown items, allowing us to learn much about Mardrus' life and work. The collection was inherited by Marion Chesnais, his niece, with whom our team has concluded an exclusive contract for study of the documents. We digitized this collection, and are now in the process of publishing a catalog of the collection (in French). This will contain important images from the collection, and articles on Mardrus. Born in Egypt, Mardrus spent his school life in Lebanon before going to France, where he lived for many years. With the new findings from this collection, we can open new doors to research on Mardrus, the *One Thousand and One Nights*, and on contemporary French society and its literary milieu. Our forthcoming catalog will help to rehabilitate Mardrus, whose work has been academically neglected even in France despite its value, and will deepen studies on the *Arabian Nights*.

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4. Manuscripts of the One Hundred and One Nights (Sumi)

The *One Hundred and One Nights*, or *Mi'at Laylah wa-Laylah*, is a collection of Arabic tales similar to the *One Thousand and One Nights* or *Alf Laylah wa-Laylah*. The framing of tales is similar; there are also nocturnal narrations by Shahrazād; and a few of the tales, such as "The Tale of the Seven Viziers" and "The Tale of the Ebony Horse," appear in both. Nevertheless, the *One Hundred and One Nights* is regarded as a different collection. A French translation by Maurice Gaudefroy-Demombynes was published in 1911. The Tunisian scholar Mahmūd Ṭarshūnah published an Arabic edition in 1979, and translation to Japanese was based on the Ṭarshūnah edition: *Hyakuichiya Monogatari: Mō hitotsu no Arabian Naito* [The One Hundred and One Nights: The Other "Arabian Nights"] (Sumi, 2011, Kawade Shobō Shinsha, Tokyo). An English translation by Bruce Fudge, with the Arabic text edited by the translator, came out in 2016. The oldest confirmed, extant manuscript of the *One Hundred and One Nights* is in

the National Library of France and is dated to 1776. There are six other known manuscripts: two more in the French library, two in the National Library of Tunisia, one in the Aga Khan Museum, and one in Algeria which is said to have been lost, but its printed edition is extant. Apart from these manuscripts, two other manuscripts were thought to have been lost. One was owned by Sainte-Croix Pajot, and the other by René Basset (1855-1924). While the former does seem to have been lost, the latter fortunately still exists in Leiden University. In 2015, we confirmed that the manuscript there is the one previously owned by Basset. The manuscript is Or. 14.303 in the catalog of the university library. I delivered an oral presentation on the manuscript at the 32th Annual Meeting of the Japan Association for Middle East Studies on May 15th, 2016 in Tokyo. It consists of eighty folios and is divided into nights. The work is incomplete because Folio 1a begins in the middle of the frame tale, and Folio 80b ends in the middle of "the 64th night" or "The Tale of the City of Brass." The former owner's name, René Basset, appears with a note in French on a fly-leaf at the end. The title, "L'Histoire des Cent nuits," also appears to be written there (the words are somewhat blurred), in handwriting that looks identical to that of the owner's name. In fact, Gaudefroy-Demombynes attested that he used this manuscript for his translation and had borrowed it from Basset, who was his teacher. The Leiden manuscript contains fifteen framed tales (excluding the frame tale). Although it seems that the order of the framed tales in this manuscript is largely similar to that in the Ṭarshūnah, Aga Khan, and Algerian editions, several tales appear that are not found in these other editions. A few of the tales also can be found in one of the two manuscripts in the National Library of Tunisia. In the Leiden manuscript, the order of its first ten to twelve tales is similar to that in the Ṭarshūnah, Aga Khan, and Algerian editions. In order to clarify the history of the Leiden manuscript, the contents and linguistic features require further study and characterization.

Project

The George Brown Collection

Isao Hayashi and Peter J. Matthews

National Museum of Ethnology

Both authors are professors at Minpaku. Hayashi is a specialist of cultural anthropology in Papua New Guinea and led the George Brown Collection project described here. Project member Matthews is an ethnobotanist who has conducted fieldwork in Papua New Guinea, and has a special interest in the use of plants in material culture.

The project "Building a Comprehensive Database for *The George Brown Collection*" is a subproject of the "Museum Info-Forum Project" and was carried out from June 2014 to March 2017 with four main areas of activity: (i) updating the database system used to record information about the George Brown Collection, (ii) designing and building a public website to provide greater access to the Collection database and history, (iii) adding new information about the history of the Collection to our archives, through visits to museums where the Collection was previously located, in the United Kingdom, and (iv) adding new information by asking visiting experts to review objects of interest to them, and adding their observations to our records.

The George Brown Collection is a historically and culturally significant assemblage of Pacific Island artifacts collected over a period of almost fifty years by the Rev. Dr. George Brown, a Methodist Christian missionary who was active in the Pacific Islands from 1860 to 1907. The Collection and other materials related to the Collection enable understanding of how missionaries and local residents lived during the period of early contact with Europeans, and can be used by source communities wishing to learn more about the lives of their ancestors.

In collaboration with scholars, museums, and other research institutions in Japan and the Pacific region, we have been working to improve the quality of basic data associated with each collected object and to establish links to other materials collected by Brown, and held now in institutions in the United Kingdom, Australia, New Zealand, and elsewhere. These materials include ethnological objects, photographs, and the personal letters, diaries, and other related items.

Data sources and website

The George Brown Collection is comprised of some 3,000 ethnographic items. According to the current object descriptions, 1,532 are from Papua

New Guinea (287 from the Trobriand Islands and 615 from the Bismarck Archipelago); 652 from the Solomon Islands; 138 from Fiji; and 240 from Samoa. The items from these four countries alone total 2,562. The Collection was purchased by the National Museum of Ethnology in 1985, after it was offered for international sale by the University of Newcastle upon Tyne, United Kingdom. Two books and numerous scientific articles authored by Brown (comprising twenty-two rolls of microfiche) are available in the Minpaku library. Most of his journals and letters are preserved at the Mitchell Library (a specialized historical library within the State Library of New South Wales, Australia) but have been published in a digital format, and these too can be studied at Minpaku. The Australian Museum, houses a large collection of photographs taken by Brown (about 900 plates). In 1999, a special exhibition of the Collection was held at our Museum, providing the first comprehensive introduction to the Collection for the public and scholars in Japan. Today, the George Brown Collection website (www.r.minpaku.ac.jp/GBC/) offers a freely accessible introduction to the life of George Brown, the history of his Collection, and through the objects themselves, an introduction to the life and history of Pacific peoples.

Visiting researchers

With support from the Info-Forum Museum project, researchers were invited to Minpaku to study the collection first-hand and to discuss possible approaches for future exchange with source communities. The social and historical background of George Brown's collecting activities and the collection have been studied through his writings (books, letters, journals, and other documents), and with input from our visitors. The reconstructed database now allows more effective cross-referencing of collected data, and the photographic records of the Collection have been expanded and improved. The public

and in house databases will be useful for research purposes, and will also serve people in the regions from which these materials originated, and future providers of information related to the Collection. A large effort has been made to improve the translation of information between English and Japanese, so that the Collection can be more easily studied inside Japan and abroad.

Christian mission activities and the lives of missionaries in the Pacific Islands at the end of the 19th and early 20th centuries, when Brown was active in the region, were previously described in the works of collaborating researchers, Helen Gardner (Deakin University) and Margaret Reeson (Canberra). In 2012, Christopher McHugh (then University of Sunderland) came to Minpaku as visiting faculty under the International Placement Scheme Program of the Arts and Humanities Research Council, UK, to work on his project, "Recontextualizing the George Brown Collection through Creative Ceramic Practice." Since returning to the UK, McHugh has continued his studies on Brown and the Collection, and Brown's family history in Northeast England. Other visitors who have worked with us during the project, and their special interest areas, are: Rod Ewins (art and material culture of Fiji), Robin Hide (ethnobotany of Papua New Guinea), Rhys Richards (material culture of Solomon Islands), Jim Specht (archaeology of Papua New Guinea), Pamela Stewart (ethnography of PNG), Andrew Strathern (ethnography of PNG), Tim Timothy (archaeology and ethnography of PNG), and Craig Volker (language and art of PNG).



Entrance sign at the George Brown High School, East New Britain, Papua New Guinea. In this area, the missionary has had a large and continuing influence on the life of the people (Matthews, 2010)

Future possibilities

We have been much encouraged by all the interest shown in the George Brown Collection by our visitors to Osaka, and our by hosts in the United Kingdom, at the Bowes Museum (Barnard Castle), British Museum (London), Hancock Museum and University of Newcastle upon Tyne (Newcastle), Pitt Rivers Museum (Oxford), and Sainsbury Centre for Visual Arts (Norwich), and descendants of Brown (Pat and Michael Brown, Newcastle upon Tyne). Although our current project has ended, there is of course much still to be done. We must continue to look for ways to build contact with source communities, engage with students of Pacific history and culture, and support related research activities by scholars based in Japan and elsewhere. We welcome all enquiries and suggestions in this regard.

Exhibition

Beads in the World

Special Exhibition (Minpaku 40th Anniversary Event)
March 9 – June 6, 2017

In the past, most previous exhibitions or displays of beads at Minpaku have focused on beads of certain areas or ethnic groups; for example, *Beads in Africa* or *Beads of Ainu (Tamasai)*, and *The Sea Otter*

and Glass Beads. Exhibitions elsewhere have focused on beads of a certain period, for example, ancient beads excavated from an archeological site. There has never been any exhibition that covers beads extensively in terms of area, ethnic group and period. Our special exhibition "Beads in the World" was held to show beads of the broadest range possible: to represent almost all kinds of bead and bead work across the world, from ancient times to present, with the story of the present author's research on beads. On the first floor the

history of beads from 100,000 years ago is introduced (Sections 1–3). On the second floor the theme is beads around the world (Sections 4–6). By looking at beads on a global scale, we can begin to recognize the distinctive cultural characteristics of beads in each individual region.

Beads are used for decoration, accessories and rosaries, and many other purposes. They are usually made of glass, stone, seed or shell. However, new worlds of art are created using animal teeth and insect wings.

In this exhibition, the artistic features of products and accessories used in Japan and world-wide are introduced. Beads are regarded here as one of the masterpiece artforms created by people everywhere. The exhibition section contents are: (1) Putting Them Together: (i) Color, Shape, Size - the Segawa Collection. Lampwork glass beads from Taiwan, South America and Africa are introduced from the Segawa Collection, held at Minpaku. (ii) Diverse Materials. When hearing the word "beads" people may imagine beads made of glass, metal or plastic. In fact, the range of materials is much wider, globally, with beads made of stone, wood, nuts, eggs, shell, teeth, horns, and more. (iii) History. Since the very beginnings of bead use, what kinds of item have people regarded as suitable for beads? The history of beads is traced up until the present time, using examples of shell, stone, and glass. (iv) Process. How to make beads is introduced in an audiovisual corner, together with a display of tools used in the video. (2) Decorating with Beads: Bags, dolls, hats, masks, musical instruments, and others items using beads are shown. (3) Costumes and Figures that

display Beads: About twenty bead costumes from various countries are shown, along with human and animal figures made of beads. (4) Around the World with Beads: Beads from different world regions are displayed together with photos showing how they are used locally. The research perspective of an ethnological field worker is made apparent. An audiovisual presentation "Beads in our life" introduces documentary films produced by the National Museum of Ethnology. (5) Contemporary Beads Art: The latest trends in lampwork glass, bead bags, wire art, Swarovski, and paper beads are introduced with contemporary pieces of bead artwork. (6) Experience Space: Here visitors can touch beads, make their own beads using natural materials, participate in creating a giant piece of bead work, and enjoy making and using beads for self-decoration.

About 2,300 objects are exhibited in this exhibition. Among them, about 1,300 have connected beads. About 1,000 objects are single beads.

Kazunobu Ikeya
Chief Organizer
National Museum of Ethnology

Conferences

The 6th Asian Food Study Conference (AFSC)

*International Conference
December 3 – 5, 2016*

The Asian Food Study Conference is an international symposium that focuses on food and food culture. This conference is held in a different city every year: Hanzhou (2011), Bangkok (2012), Shaoxing (2013), Xian (2014), and Qufu (2015). The 2016 conference was jointly organized by Minpaku, Ritsumeikan University and Zhejiang Gongshang University, and was held at two locations in Japan.

On the first day, the opening ceremony was held at Ritsumeikan University's Biwako-Kusatsu Campus. After an opening speech by Zhao Rongguang (Zhejiang Gongshang University) and an introductory speech by Toshio Asakura (Ritsumeikan University / professor emeritus of Minpaku), there were three keynote speeches: "History of Food Culture Exchange - Cases of Japan" by Naomichi Ishige (professor emeritus of Minpaku), "Washoku Far and Near: Cultural Heritage and Global Food Culture" by Theodore C. Bestor (director, Reishauer Institute of Japanese Studies, Harvard University), and "Towards the Sustainable Growth of the Food-Service Industry" by Tadao Kikuchi (chairman, Japanese Foodservice Association / Chairman & CEO, Royal Holdings Co., Ltd.). Because Professor Bestor was not able to attend unexpectedly, Maria Yotova read his paper for him. An additional five panels and sessions focusing on history, philosophy, culture, management, and museums were organized the same day.

On the second day, thirteen panels and sessions covering the subjects of history, the body, environment, culture, socialism, economy, safety, and health were held at



Bead costumes and figures

Ritsumeikan University's Biwako-Kusatsu Campus. English, Japanese, and Chinese were used in each room. Minpaku organized three panels: "The History of Japan-China Relations in respect to Marine Resources: Abalone in Japan" organized by Kazunobu Ikeya and his Franoise Sabban (eleven presenters); and "Culinary Entanglement of Taste and Health in Postindustrial Asia" organized by Atsushi Nobayashi (five presenters); and "Chinese Food Culture and Everyday Life in Socialist Institutions" organized by Hironao Kawai and Dr. Liu Zengyu (seven presenters).

On the third day, the participants moved to Minpaku, dividing into three groups according to language (one English group and two Chinese groups). Ikeya, Nobayashi, and Kawai took each group to the exhibition rooms and introduced displays about food culture in the morning. After the introduction and explanation, participants discussed food study and the Minpaku displays, and identifies some important problems.

During this conference, scholars from mainland China, Hong Kong, Taiwan, Korea, Malaysia, Indonesia, India, Uzbekistan, USA, Canada, France, and Japan presented their studies of food. About 200 people attended keynote speeches on the first day, and about 150 scholars from more than ten countries or regions attended eighteen panels and sessions. The conference ranged over various fields including anthropology, ethnology, history, literature, economy, language, management, nutrition, and sports science. The conference was an important opportunity for scholars in Japan, because such large scale international and interdisciplinary meetings on food are still very rare in Japan. The 7th Asian Food Study Conference will be held in Korea this year.

Hironao Kawai
Organizer
National Museum of Ethnology

Exploring Age-friendly Communities: Diverse People Aging in Place

*International Symposium
February 25, 2017*

Globally, many societies are experiencing a progressively lower childbirth rates and growing proportions of older adults including elderly retirees. What practices exist that allow people to live their lives without losing hope, letting them gain some peace of mind? What issues have arisen in relation to these demographic trends?

The symposium was held with the aim of discussing and publicizing current research at the National Museum of Ethnology (Minpaku) on the anthropology of care and education for life. This research is part of an international collaborative research project: Ideas and Practices for Creating "Age-friendly Communities" supported by a JSPS research grant led and organized by Nanami Suzuki. Thanks to the efforts of Philip B. Stafford, one of our guest speakers, the symposium could be held in collaboration with the Center on Aging and Community at the Indiana Institute on Disability and Community, Indiana University, USA.

Since the beginning of the 21st century, many ideas have been put into practice with the aim of creating age-friendly environments for all generations of people from diverse cultural backgrounds, and particularly for older adults. In the world's major cities, design for accessibility has been especially promoted to create inclusive environments for all members of society. Interdisciplinary research on anthropology, architecture, gerontology, and sociology, and collaborative practices for economic development, community design, and welfare have been promoted by the World Health Organization (WHO) and other organizations.

In order to allow people's "aging in place," with happiness and peace of mind, as their lives change, we must nurture communities that support everyday living, not only through social welfare, public care, and insurance systems, but also by supporting grass-root activities that reinforce self-help and mutual aid. Research is needed on the local conditions, possibilities for change, and symbols that guide human interactions across the boundaries of age, ability, and other social categories. It has grown increasingly important, in today's diversifying society, to create venues for discussion



The symposium at Minpaku (February 25, 2017)

and cooperation that are open to citizen participation, allowing people of different cultural backgrounds to voice and coordinate their hopes and aspirations.

With participation by sixty people, including the members of the public, we explored the development of age-friendly communities from a variety of perspectives — sociological, cultural, gerontological, and anthropological. Findings from research in Midwestern communities of the USA were compared with practices in Japan, Switzerland, Korea, and elsewhere in order to reflect the diversity of possibilities for aging-in-place.

Nanami Suzuki
Convener
National Museum of Ethnology

Bon, Zhongyuan and the Seventh Month Celebration in Modern Asia: Ritual between Other World and This World

*International Symposium
March 4 – 5, 2017*

The *Bon* [盆] festival is still practiced nationwide in Japan and is the most important and familiar annual religious event. Many Japanese visit graves or

welcome their ancestor spirits at their home altars on this occasion. The festival was originally celebrated around the 15th day of the 7th lunar month, but the dates have varied since the Gregorian calendar was adopted in the Meiji era.

A July festival similar to Japan's *bon* festival for the deceased is widely observed throughout East Asia including the Korean Peninsula, Mainland China, Taiwan, Hong Kong, Vietnam and among Overseas Chinese communities in Southeast Asia. July festivals of East Asia include religious rituals of ancestor worship, easing the suffering of the wandering hungry ghosts, and other programs such as *bon* dance and theater for entertainment. Although various East Asian festivals share the same origins and basic ritual practices, differences are apparent due to different local histories and environments.

This symposium aimed to deepen historical insight by comparing July rituals and events broadly, across the Asian region, and to consider their implications for people and society. No previous symposium on the summer ritual of the deceased had been organized with papers covering such a wide geographical scale.

Jointly organized by

Minpaku and the History Department of Chinese University of Hong Kong, the symposium was planned by Choi Chi-Cheung, a Minpaku overseas visiting fellow, and the present author. Twenty-six anthropologists and historians, from China, Japan, Taiwan, Hong Kong, and Singapore presented twenty papers in eight sessions. These were actively discussed with about fifty participants on the floor.

Commonalities among the rituals reported are believed to derive from (i) the lunisolar calendar, (ii) the Yulanpen Sutra [盂蘭盆經] of Buddhism, and (iii) Taoism – all born in Mainland China. The Yulanpen Sutra written in Chinese records a story about Mulian, Buddha's disciple who rescued his mother from hell by offering food and gifts to monks on the 15th day of the 7th lunar month. The *Zhongyuan* [中元] festival of Taoism is also celebrated on the same day for the god of earth who has the power to absolve sins. An examination of historical documents shows that this ritual of the deceased was established at an early stage in Mainland China, as an annual event with a fixed date and in close relation to Buddhism and Taoism. The terms, *Yulanpen* or *Zhongyuan*, are still widely used for the July festivals in East Asia.



Symposium participants at Minpaku (March 4–5, 2017)

In this symposium, by considering examples dating back decades or centuries and also recent cases from various parts of East Asia, we could elucidate how the diversity reflects local and regional historical sequences among diverse ethnic groups. These discussions also provided a new broad framework for better understanding of individual cases, and may also help us understand why July rituals for the deceased are no longer common in the Korean Peninsula.

Reviewing the diversity of related rituals allowed us to identify two core elements: religious, and spectacular or entertaining. In practice these elements are often closely mixed. The main components of the former are ancestor worship, soothing hungry ghosts, and worship of related deities. Examples of the latter include theater, spectacular events, communal eating and special foods, and song stages that have recently replaced theater stages. Achieving the religious objectives brings enjoyment and peace of mind to people, and helps to create and maintain identity among groups and communities. The latter role is particularly evident among immigrant societies in Hong Kong and Southeast Asia.

A collection of symposium papers will be published first in Japanese, and then in Chinese in the near future. Our symposium report with abstracts is available at: <http://www.minpaku.ac.jp/research/activity/news/rm/20170304>.

Hiroko Yokoyama
Convener
National Museum of Ethnology

Overseas Visiting Fellows

Michał Buchowski
Professor, University in Poznań, Poland, European University Viadrina in Frankfurt/Oder, Germany

Buchowski is President of the



Polish Ethnological Society, and has served as President of the European Association of Social Anthropologists (2009–10), and Chair of the World Council of Anthropological Associations (2012–14). His scientific interest is in anthropological theories, postsocialist transformations, migration, and multiculturalism. He has authored ten books including *Reluctant Capitalists* (1997), *The Rational Other* (1997), *Rethinking Transformation* (2001), and *Polish Ethnology* (2012, in Polish), (co-)edited thirteen volumes, and published over 170 articles in reviewed journals and edited volumes. At Minpaku he works on a project “An Anthropological Study on Immigrants in the Kansai Region, Japan”. Recently he was appointed Honorary Fellow of the Royal Anthropological Institute of Great Britain and Ireland.

(December 1, 2016 – September 30, 2017)

James M. Savelle
Associate Professor, McGill University, Canada



James Savelle has a BSc and MSc in geology, an MA in anthropology, and received his PhD in anthropology from the University of Alberta in 1986. His present field research is centered in the Canadian Arctic, and focuses on a) prehistoric Thule whaling societies, b) Paleoeskimo demographic history, and c) Arctic Holocene paleoecology. In addition, he studies the origins of whaling world-wide and traditional recent whaling societies. While at Minpaku he is editing a volume entitled *Whaling and Identity in the 21st Century*, and is working on a book on the development and

collapse of prehistoric Thule whaling societies.

(January 6 – June 30, 2017)

Vesna Vučinić-Nešković
Professor, University of Belgrade, Serbia



Vučinić-Nešković received her MA degree at Harvard, and PhD at the University of Belgrade. She has conducted research on urban anthropology, revival of religious rituals, and fieldwork methodology, with a regional focus on Southeastern Europe. Her major publications include *Spatial Behavior in Dubrovnik* (1999), *Christmas in the Bay of Kotor: Anthropological Essays on the Public Burning of Yule Logs in the Time of Postsocialism* (2008), and *Methodology of Anthropological Fieldwork: From the Normative to the Experiential* (2013), all published by the University of Belgrade. She has previously served as chair of the International Association for Southeast European Anthropology (InASEA) as well as of the World Council of Anthropological Associations (WCAA). Her current research interest is in the comparative study of spaces for socialization and recreation. At Minpaku she is exploring the everyday use of open public spaces in China and Japan, in collaboration with Han Min.

(February 10 – June 9, 2017)

Bertrand Lavédrine
Professor, Muséum national d'Histoire naturelle, France



Lavédrine received his doctoral degree from the Faculty of Humanities, University of Panthéon-Sorbonne, with a thesis in Art and

Archaeology. From 2003 to 2007, he was appointed director of the conservation training programme at the University of Panthéon-Sorbonne. Since 2007, he has been professor at the National Museum of Natural History and director of the *Centre de Recherche sur la Conservation* in Paris. The Centre employs fifty heritage scientists working on the preservation of archival collections, monuments and musical instruments. Lavédrine has authored numerous papers and four books on preservation topics with particular focus on photographic collections and the history of early colour photographic processes such as Autochrome. Some of those books are now available in French, English, Spanish, Russian and Vietnamese.

(April 10 – October 10, 2017)

Information

In memoriam

With regret we note:

Hiroshi Daimaru

Professor Emeritus. Comparative study of the history of lifestyles, based on clothing and other material culture. Minpaku 1979–1996; d. March 17, 2017.

Publications

From January to June 2017, we published the following issues and articles:

Bulletin of the National Museum of Ethnology 41

Issue 2: Yoshioka, N. 'Nominal Echo-Formations in Northern Pakistan'; Suemori, K., 'Formation of Buddhist Cave Spaces in Western Wei Dynasty at Dunhuang Mogao Grottoes, China: Drawing Design of Thousand Buddha Motif'; and Orbelyan, G., 'Temporary Exhibition of Khachkars: The Story of Armenian Cross Stones'.

Issue 3: Mio, M., 'Believing

through Things: Corporetic Religious Practices and the Transformation of Spirit Cults in Mewar, India'; Yamakoshi, H., 'Art in Criticism of Capitalism: Case of ASARO in Oaxaca'; and Taniguchi, Y., 'Reconsidering of the Meaning of "Children Are Reared by Society as a Whole": Focusing on the Practices of Two Villages in Twentieth Century Japan'.

Issue 4: Hayashi, I., 'Materializing Memories of Disasters: Individual Experiences in Conflict Concerning Disaster Remains in the Affected Regions of the Great East Japan Earthquake and Tsunami'; and Sudo, K., 'The Spirit of Renovation of the Main Exhibition: Reflections on Renewal after 40 Years'.

Senri Ethnological Studies

No.94: Ikeya, K. and Hitchcock, R.K. (eds.) *Hunter-Gatherers and their Neighbors in Asia, Africa, and South America*. 298pp.

Senri Ethnological Reports

No.138: Ueba, Y., Nakamaki, H., Nakayama, K., Fujiwara, T., and Morimo, T. (eds.) *A Workshop Series for Intercultural Education: Towards Collaboration between Museums and Schools*. 282pp.

No.139: Iida, T. and Asakura, T. (eds.) *A Museum Managed by the Japanese Society of Ethnology: The Hoya Museum and a History of its Collections*. 165pp.

No.140: Ito, A. (ed.) *Collections Review on the Katsina Dolls Labeled "Hopi" in the National Museum of Ethnology Reconnecting: Source Communities with Museum Collections 1*. 1DVD.

No.141: Suzuki, N. (ed.) *Amish and Mennonites' Ideas and Practices for Well-being: Seeking Age-friendly Communities*. 255pp.

Errata

In our previous issue (Vol.43, P.1), the Chinese character name for Guangxi (广西) was not stated correctly.

Forthcoming Special Exhibition
(40th Anniversary Event)

Revisiting Siebold's Japan Museum

Aug.10 – Oct. 10, 2017

National Museum of Ethnology, Osaka



Siebold in 1826,
unknown artist
(via Wikimedia
Commons)

MINPAKU Anthropology Newsletter

The Newsletter is published in June and December. 'Minpaku' is an abbreviation of the Japanese name for the National Museum of Ethnology (*Kokuritsu Minzokugaku Hakubutsukan*). The Newsletter promotes a continuing exchange of information with former visiting scholars and others who have been associated with the museum. The Newsletter also provides a forum for communication with a wider academic audience.

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