



The Asiatic Society of Japan

Honorary Patron: H.I.H. Princess Takamado

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July Meeting: Monday, July 24th, at 6:30 p.m.

Speaker: Mr. Matt Burney, Director Japan, British Council, and Cultural Counsellor, British Embassy

Subject: "The Role of Soft Power in Building International Understanding"

Place: Shibuya Kyoiku Gakuen

Matt Burney was born in Manchester, and after graduating in musicology from Oxford University, he came to Aichi Prefecture in 1992 on the JET Programme, following which he entered Nanzan University, Nagoya, in 1994. After a year working in international relations for Aichi Shukutoku University, he became Liaison Officer Nagoya Area, British Council in 1997. He established China's fourth mainland British Council directorate in Chongqing in 2000, following which he assumed the post of Deputy Regional Director for East Asia, based in London, until 2005. He has had postings to the Czech Republic (2005-2008), Ireland (2008-2011) and, prior to taking up his current post, in Shanghai as Area Director East China (2011-2015). He assumed the post of Director, British Council Japan in September 2015. He passed Level 1 of the Japanese Language Proficiency Test in 1996 and speaks fluent Chinese.

Mr. Burney will speak about soft power as a source of positive social, cultural and economic change, arguing that the world needs more soft power – in other words, more "cultural relations". Cultural relations build greater levels of trust between people around the world. Research suggests that the more countries and peoples trust each other, the more likely it is that they will want to do business with each other, study in – and travel to – each other's countries. This, in turn, results in positive outcomes in relation to security and prosperity. When the world feels as though it is moving towards greater insularity, what are the opportunities and challenges for cultural relations?

Coming Meetings

September Meeting: Monday 25th September at 6:30 p.m.

Speaker: Mr. Chuk Beshar, Director, External Affairs, Coca-Cola (Japan)

Subject: Diversity and business

October Meeting: Monday 23rd October at 6:30 p.m.

Speaker: H. E. Dr. Sujan Chinoy, Ambassador of India to Japan

Subject: Japan-India relations

May Meeting

Title: "Sharing: A Collector's Journey"

Speaker: Dr. John C. Weber

The lecture room at International House was filled to capacity for our May meeting. The Society's President, Dr. Charles De Wolf, introduced the speaker in the terms outlined in Bulletin No. 3: that as a child, he had done what his parents told him, as an adult what his family and profession needed; that, after retiring as a professor of anatomy and radiology at Cornell University Medical College and raising four children in Manhattan, he had started to run marathons, later switching over to triathlons. He had balanced this with a compulsion for collecting, at first focusing on ancient Chinese art – a collection given to the Metropolitan Museum – after which he had been "seduced by the design and beauty of Japanese art and culture."

Dr. Weber began by joking that he came from a nation of false news, then thanked the audience for "coming to hear my turbulent (conflicts and challenges) journey through the world of art. I want to make it clear I am not an art historian. I rely on my friend and curator Dr. Julia Meech and other scholars for advice. Before I begin, I want to express my special thanks to my dear friend Klaus Naumann and Sarah Moate for helping to arrange this talk to the Asiatic Society".

The talk would be in two parts: first, about some of the circumstances of collecting; second, about sharing his collection through exhibitions and welcoming scholars, curators and other collectors to study it at his home in New York.

His passion for collecting had begun with baseball cards (he wished he still had them: they had become very valuable), then moved on to Rembrandt etchings before these became fashionable. His first Japanese painting, displayed on the screen, was Utamaro's *Courtesan of the Ōgiya* (currently on display at the Freer/Sackler Utamaro exhibition). He had dropped out of the bidding for it at Christie's, New York, in 1996, but that evening received a phonecall from the auction house to the effect that a group of dealers had formed a ring and would be back in action the following morning. His informant did not want to let these play games with him, so let Dr. Weber have it at the reserve price.

He was interested in what the woman in the painting wore, so began to collect textiles: his first being an indigo Kyogen suō jacket with crane design of the Edo-Meiji period. A *meisen* kimono bore a tennis-racquet pattern dated to 1959, such imagery having become popular after the present Emperor was reported to have met his future Empress on the tennis court at Karuizawa. Dr. Weber said that he liked 19th-century firemen's jackets, and showed one with a painting of the thunder and lightning gods on a fireman's bamboo scaffolding: unusual because signed by the artist. Then there was a summer robe, also from the 19th century, with a pattern of iris and bridges – a textile, he thought, as beautiful in its way as Korin's Irises at Yatsushashi, referring to the *Tale of Ise*. From the same century came a battle jacket (jinbaori, 陣羽織). Next was a kimono of the later 18th century, with a white chrysanthemum design embroidered on a purple-black ground. This was very fragile and needed special care, because the iron in the black dye often oxidises over time, causing the fabric to disintegrate.

In the course of a bidding war at a Christie's auction for a Negoro ritual sake bottle from the Momoyama period, Dr. Weber got carried away, and ended up paying more than he had wanted to. But he later discovered the bottle in the catalogue for the 1964 Olympics exhibition at the Tokyo National Museum: Kurosawa had used it as a prop in his film of *Macbeth* – as his bidding opponent had known. Next was a Jomon flame-style deep pot: he had seen something like it at the Cleveland Museum, and vowed that some day... Also from the Jomon was a goggle-eyed Dogu figurine which was extremely popular with children – they thought of it as a cartoon figure. A beautiful celadon

plate of the early 17th century was of particular interest, because on a visit to a shard warehouse in Hasami, near Arita, he had been able to trace it to a particular kiln. Of a Nabeshima celadon plate with a squash design, this time from the 18th century, Dr. Weber recalled the advice of a director of the Tokyo National Museum never to buy anything that he could walk past without stopping: this had stopped him in his tracks. That was followed in turn by a set of five Oribe food cups of the early 17th century with a persimmon design.

There were pages from the Ishiyamagire version of the 12th-century poetry anthology *Tsurayukishu*, of which Nishi-Honganji sold two volumes to Masuda Takashi [*Transactions of the Asiatic Society of Japan*, V, ix, 284-94: forthcoming] in order to fund a women's college in the late 19th century: these were pages Masuda mounted and kept. There was a fragment of a poetry contest from various periods, given a Noh costume mounting which greatly enhanced its visual impact. There was a white-line – the only touches of colour being the lips – *Tale of Genji* in an ultra-refined hand, thought to be that of a 16th-century court woman. There was a painting of about 1935 by a Japanese artist, Yasui Sotaro, of a Korean entertainer which neither the Japanese nor the Koreans wanted at auction: Yasui had spent some time in Paris, and Dr. Weber found in the work signs of the influence of Cézanne. Another painting which had fallen through the cracks of the art market was a two-panel folding screen of Lake Towada (around 1920) by Kawase Hasui, whose reputation was that of a prolific woodblock-print artist: so far only three paintings of his were known. A large painting, *The Hell Courtesan* by Kuniyoshi, was fun to talk to people about, since her outer robe depicted the punishments of hell, and her obi redemption from them. On a similar topic was Moronobu's *Visit to the Yoshiwara*, a handscroll of about 1690. At the time Dr. Weber bought it, it had been thought to be inauthentic, because the signature was added later, and was thus granted an export permit, but now was known as a work of genius. This section of the talk ended with a splashed-ink landscape by Soen, a disciple of Sesshu, after buying which the speaker had lived in poverty for a year; but he thought it irresistible (it was easy to see why).

Turning to sculpture, Dr. Weber showed the Zenkoji Amida triad of the 13th or 14th century, which, being of bronze, he described as something he could enjoy all the year round, even during the season when heating was necessary (unlike wooden sculptures). The Zao Gongen was a rarity, since it was of iron, inscribed on its base with the name of a Shugendo temple. He concluded with four scrolls illustrating the life of Shinran, founder of the True Pure Land school of Buddhism, shown hanging in his apartment.

This led to the second half of the presentation, about the sharing of the collection. Dr. Weber displayed an image of a Han jade chimera lent to the Asia Society, New York, in 1980, and another of and Edo-period wool jacket lent to the Santa Fe Museum, dyed in red cochineal, with a pattern of gold waves at its base. There were also photographs of visitors come to study specific items in his collection, such as Sugimoto Kazuki, Director of the Shosoin Treasure House at Nara, and a curator at the Metropolitan Museum in New York with some graduate students, pictured with Buddhist altar implements. Another showed a gathering of the international workshop on Japanese art history for graduate students (the strangely-named JAWS), begun in 1987. One had glimpses of a residence both spacious and gracious: of high ceilings and classical columns.

Dr. Weber then listed the major exhibitions and catalogues in which his collection had been represented. There were the Ancient Chinese galleries at the Metropolitan Museum of Art, to which he had contributed with his ex-wife, Charlotte. A dinner here in Tokyo hosted by Klaus Naumann and his wife, Yoshie, in honor of Peter-Klaus Schuster, Director General of the Berlin Museums, led to the first exhibition of Weber's new Japanese collection at the Berlin Museum of East Asian Art, commemorating the museum's centenary in 2006: Schuster had observed that Dr. Weber's family roots were German. Much of the museum's original collection is in the basement of the Hermitage at St. Petersburg, and is

not expected to be returned any time soon [*Transactions*, V, vii, 103-16], so Weber was asked to lend his, and the catalogue was titled *Kunst aus Japan: die Sammlung John C. Weber*. The dinner hosted by Naumann and Weber on opening night was an all-German one, even including German wines, and Dr. Weber was happy to share it with his two sons and two daughters. The catalogue had been translated into English (*Art from Japan: the John C. Weber Collection*), helpful when the exhibition travelled to two American venues, the Museum of Fine Arts, Boston, and the Minneapolis Institute of Arts, in 2008. In Minneapolis, it was splendidly advertised, with posters at the airport and bus stops, and brought a very good turnout. Dr. Weber encouraged children to give their reactions, and one of them asked, in relation to the lack of colour on a pair of ink-painted screens by Kano Motonobu, if Japanese painting was always this dull. However, the show was saved for them by a Japanese padded robe of about 1930-40 for a child, with a pattern from a Disney movie showing Mickey and Minnie Mouse. The Asian Art Museum, San Francisco, likes to give single-word titles to its exhibitions, and in 2015 organised a Weber exhibition called "Seduction", which drew the largest attendance after the one displaying the Xian terracotta warriors. It featured the Moronobu handscroll *A Visit to the Yoshiwara*, mentioned above. The museum had built a special case for it, about 17.6 meters long, causing a traffic jam on opening night, since it took about two hours to see properly.

In the same year, the Miho Museum held its last exhibition under the directorship of Tsuji Nobuo, an old friend of Drs. Weber and Meech. Special attention was given to 20th-century textiles, garments displayed as art. Also featured were medals and videos documenting Dr. Weber's success as an Ironman: he was World Champion in his age group at Kona in 2013. This was the largest exhibition from Dr. Weber's collection, featuring over 160 items. The collector concluded by quoting Winston Churchill on his future collecting plans: "Now this is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning".

After prolonged applause, Dr. Weber fielded questions.

Q1. The works you showed of the Jomon period seemed highly extravagant; would you say that is typical?

A1. Yes, "extravagant" is the epitome of their culture.

Q2. I found your presentation delightful, especially the textiles. You mentioned that you had been travelling in Japan just before: did you find anything new this time?

A2. Yes, I was offered some wonderful paintings and screens. Dealers have been treating me very well, especially after the Miho exhibition.

Q3. As an art historian, I wondered whether your interests were more in art or history.

A3. My original interest was aesthetic; as I collected I became more and more interested in the cultural history of Japan, as previously that of China, and noticed how art changed as its patrons did: courtiers, warriors, merchants.

Q4. When it comes to allowing its cultural heritage to be sold to a foreign collector, one would imagine that a country would be torn between wanting to hold on to it and wanting it to be known abroad.

A4. That's right. Looking at one of my catalogues, the director of the Shanghai Art Museum said to me: "I know this; where did it come from?" "Should it go back?", I inquired. No, said the director, bronze artefacts were melted down during the Cultural Revolution; "I'm glad this escaped", he added. I like the Japanese export system: once you are given a licence for a piece, you know you have the right to own it; there is no such system for Greek and Roman art. Nor for American: you are free to export life-sized portraits of Donald Trump... (Sustained laughter).

Q5. How large is your entire collection?

A5. The great thing about Japanese art is that so much of it rolls up or folds up. I have lots of space since my four children grew up, and my collection keeps growing. It is an exciting time in my life. Some of my colleagues felt lost when they retired: they knew nothing outside medicine. When I retired at 60 (I'm now 79), I was newly divorced, so was back on the market: that's how the interest in athletics began. (Appreciative murmur).

Q6. What directions do you think your collection will go in from now?

A6. I'm always pleased with what I'm offered in Japan. There is still some embarrassment about ukiyoe, and the arts connected with Buddhism are not so popular here. With the exception of the tea ceremony; but this means that if you have a painting that won't fit into a tokonoma, you may be offered it at half price.

The room looked out on the historic garden [*Transactions*, V, vii, 182-5], which when the lecture began lay under warm evening sunshine; now it was discreetly floodlit, well after dark. The interest the presentation had generated showed no sign of abating, and Dr. Weber quipped that if the questioning continued at that rate, it would be necessary to order breakfast. Our President, Dr. Charles De Wolf, then intervened, speaking of his amazement at the sheer variety of the art in the Weber Collection, of which he mentioned two that had struck him particularly: he had found the face of the Korean woman painted by a Japanese artist haunting, and he envied art historians their capacity to encounter the Jomon age through its artworks, where linguists had no such opportunity.

After he had called on Mr. Klaus Naumann to propose the vote of thanks, Mr. Naumann thanked Dr. Weber for "a wonderful chat about his tremendous collection". He had met him in Berlin 20 years earlier after hearing about someone who combined art collecting with running marathons: as he himself was only one year older, this had impressed him greatly. Dr. Weber was a person who enjoyed life in the round; he had become a very close friend, as had his curator, Dr. Julia Meech.

The audience expressed its appreciation once again, and the customary mini-reception followed, to round off a memorable evening expertly stage-managed by Prof. Sarah Moate, Ms. Annabel James, Ms. Haru Taniguchi, Mrs. Shigeko Tanaka, Mrs. Keiko Makino, Ms. Makiko Komada, Mrs. Reiko Ariyoshi, Mrs. Kyoko Yoshiba and Mrs. Junko Narui.

June Meeting

Title: "Why Ambassadors? The Role of Diplomacy in a Globalizing World"

Speaker: H.E. Dr. Hans Carl von Werthern, German Ambassador to Japan

The flags hung at half-mast as we entered the German Embassy, the reason for which was alluded to by our President, Dr. Charles De Wolf:

"My colleagues have urged me to express myself in the official language of the German Federal Republic, with an English translation to follow, to the members of Japan's German community:

"Im Namen unserer Gesellschaft möchte ich Ihnen unser herzliches Beileid zum Tode des Alt-Bundeskanzlers Dr. Helmut Kohl zum Ausdruck bringen. Herr Kohl wird mit Recht den 'Kanzler der deutschen Einheit' genannt. Er war auch, wie so viele ihn gewürdigt haben, 'ein großer Europäer' — ein Freund ehemaliger Feinde, ein Staatsmann auf der Weltbühne. Requiescat in pace.

"In the name of the Asiatic Society of Japan, I wish to express our sincere condolences at the passing of former Chancellor Dr. Helmut Kohl. Helmut Kohl has rightly been called the 'Chancellor of German unity.' He was also, as so many have said by way of praise, 'a great European'—a friend of former enemies, a world statesman. May he rest in peace."

Dr. De Wolf welcomed the presence of our Patron, Her Imperial Highness Princess Takamado, as well as such other distinguished guests as H. E. Mr. André Aranha Correa do Lago, Ambassador of Brazil and Mrs. Béatrice Weiller Correa do Lago, H. E. Ms. Béatrice Kirsch, Ambassador of Luxembourg, H. E. Mr. Harold Forsyth, Ambassador of Peru and Mrs. Maria Veronica Forsyth, and H. E. Ms. Tania Laumanulupe Tupou, Ambassador of Tonga.

"It is now a great pleasure and honour for me to introduce our speaker. A native of Frankfurt, a most pleasant city where many of us would be quite content just to stay put, he has, together with his wife, seen much of the world as a diplomat, ranging from Paraguay to Belgium to Vietnam. An economist as well as an academically and practically trained expert in international relations, he too is a true European, with ties both to Germany and to the UK, the native land of Mrs. von Werthern, where their three daughters are now working and studying. As I remember from our conversations, he also spent time as a young student in the United States.

"Nearly fifty-five years ago, I happened to be in Bonn on a school outing when two great European statesmen, Konrad Adenauer and Charles de Gaulle, came down the street, waving at well wishers. So much has happened since then, and for all the good that has come of that, we surely have many a diplomat to thank. Your Excellency, よろしくお願い致します."

Embarking on an incisive and witty account of his work at the embassy, Dr. von Werthern offered his thanks to the ASJ, in particular President De Wolf, for having given him the opportunity to speak, and for the gracious presence of our Patron and that of his fellow-ambassadors and embassy staff.

The title of his lecture, he went on, might have been, "What on earth is the German Ambassador doing all day?"; but that would perhaps not have been serious enough, and might not have filled all the seats. However, he would "spill the beans at least a little bit", sticking closely to what they did and how they did it at the German Embassy.

By way of background, he noted that ambassadors represent the head of state: therefore, he had presented his letter of credentials to the Emperor, having been carried to this most dignified ceremony in a coach with a uniformed driver. [A photograph of this moment in relation to our former President, Dr. George Sioris, may be seen in *Transactions*, V, iii, Supplement, 81 – Ed.] Ambassadors are described as extraordinary and plenipotentiary, or possessed of full powers: "though I can see nothing extraordinary about me, and I have only to look at my wife to realise that I am not plenipotentiary".

Since ambassadors were ranked according to the date of their presentation of credentials, one's order of precedence was always moving upward. So at the celebration of the Emperor's birthday in 2014, he had been placed in the third row; in 2016, he was in the second row; and he had every hope, should he be here long enough, of eventually reaching the first row.

In answer to the question "What do ambassadors and embassies do?", Dr. von Werthern replied that they acted as the "ears and eyes of their governments" in their host countries. This might seem difficult in a time of mass communication (at the outset of his career, when he was stationed in Hanoi, communication with Bangkok was by phone for one hour each day, supplemented by telex), and certainly they could not compete with this; but they did not try. What mattered was analysis: to know

what was important to their capitals, to see the countries they were assigned to with a trained eye, and to get a feel for them, their people and their culture.

As well as the “ears and eyes” of their home government, they were its “mouths and hands”: they had to explain German policy, culture, etc., to Japan; to represent its interests, political (e. g., in seeking adherence to the Paris Climate Convention) or economic (e. g., in securing fair conditions for German investors). German foreign policy was value-oriented and interest-led, and sometimes there were differences between these two (e. g., companies dealing with China might ask them not to insist so strongly on human rights); there were also differences between interests (political, economic, cultural).

And if diplomats were not experts in very specialised fields, they did not need to be: “we are experts in international relations and negotiations, in finding compromises, in working for a joint solution.” (A case in point was the Copenhagen Climate Conference of 2009, which was “a smashing failure”, because it consisted only of experts, who were unable to agree on a solution or a joint statement: they had no-one help them negotiate, forge compromise).

Diplomats and their families enjoyed immunity from the laws of their host countries, for a very simple reason: they had to be able to act freely, without fear of repression (and not because they wanted to avoid traffic fines; in Japan, as it happened, they did pay them, though not to the police; to a special agency set up for the purpose). An extreme example of diplomatic immunity came from the year in which he had joined the foreign service, 1984: the shooting of a policewoman, Yvonne Fletcher, which was established as having been done from the Libyan Embassy in London. Even in a case such as this, there was no possibility of punishment or retaliation; the only option was to declare the individual responsible *persona non grata*, to be expelled from the host country on this basis.

The common perception of diplomats was that they drank champagne and made small talk. This was correct, but it was hard work. It was essential to build up networks in the host country, and not only with its government. For example, the staircase that led up from the lobby outside marked a theoretical division between the public and the private sectors of the embassy; but in practice there was no such division. He recalled an occasion where he hosted a reception for members of the government downstairs, while he received the leader of the opposition upstairs. The work, therefore, involved their families as well: their partners, and even children, were affected. His wife was manager of the residence for which, in the German system, she received an honorarium. Last year, they had received almost 5,700 guests (audible gasp); and he invited the audience to judge, after they had sampled the buffet and strolled in the garden, “whether we are doing a good job”.

As the “ears and eyes”, “mouths and hands”, of their governments, they travelled a lot and talked a lot. Dr. von Werthern’s ambition was to visit all 47 prefectures in Japan; so far, he had visited 37, and in each of these his practice was to meet the governor and the mayor of its chief city. He also reached out to civil society, the media, universities, schools, think tanks and the Japanese-German societies, of which there were 16 in Japan.

An essential aspect of diplomatic life was constant change, and this could be difficult for families – though he had met his wife when posted to Vietnam, where she worked for the British Embassy, and their children, who had gone to school in several countries, had embraced the changes involved. The norm in the German foreign service was that after two postings abroad you were given one at home. There were two reasons for this, one professional: you remained in rapport with the home office, and they with you; and the other personal: after you had begun to think normal a large house, garden, official car (and, in Japan, being treated with reverence), you were brought back down to earth with a small desk and modest apartment. Other polarities were a hardship followed by an agreeable posting, or bilateral negotiations followed by multilateral. A memorable experience in connection with the

latter was the fascinating time after the reunification of Germany, when one of the delegates was called away from negotiations to take a phonecall from Moscow, and returned to say: "The Soviet Union ceased to exist 30 minutes ago".

A few years ago in Germany, there was vivid discussion about whether or not we still needed a diplomatic service; but nobody asked that question any more. In times of rising uncertainty, of nationalist and isolationist tendencies, Germany and Japan, as well as other countries, had to assume more responsibility in the world in order to maintain peace, democracy, the rule of law and open markets. Therefore, they had to cooperate more closely. Diplomats constituted the main tool for that.

Dr. von Werthern concluded with a personal statement: "In 33 years I was occasionally angered, sometimes frustrated, once even depressed, but I have never, not for one second, regretted to have joined the Foreign Service."

After sustained and enthusiastic applause, Dr. De Wolf spoke of a special relationship between the two countries, in that German scholarship on Japan was particularly impressive, and invited questions.

Q1. Thank you for a very insightful talk. In some countries, the diplomatic corps is reshuffled after an election. How does this work in Germany?

A1. Simple. In Germany, diplomats are not political appointees, and there is a broad consensus on foreign policy, a sense that there are not competing foreign policies among the individual political parties, but a single German foreign policy. We are very proud of this fact.

Q2. Can you let us know something about the selection process for your diplomatic service?

A2. Yes. We like to have knowledge, ability and personality, the last being stressed. I have sat on a number of selection boards, and the question that comes to mind is: can you imagine serving with this person for three years in a hardship post?

Q3. Thank you for sharing your experience with us. Have you had any particular difficulty working in Japan?

A3. Unlike the British, our diplomats do not undergo intensive language training. Fortunately, however, we have a number of people in our embassy with outstanding language abilities, capable for example of simultaneous interpretation. We once had a photographic exhibition here for which we required translation from English to Japanese, and the photographer's wife remarked that she liked the translation better than the original...

Q4. Though you say you are not an expert, diplomats are in many ways. There is an invisible as well as a visible aspect to their work, with the invisible one being the larger; in effect, they are mediators as well as negotiators.

A4. I could not add much to that, except to say that we also have access to expert knowledge. We have 80 or so people working for this embassy, about 40 German and about 40 Japanese, and many are experts in one or other field connected with it.

Q5. Do you sometimes have differences between your personal opinion and government policy?

A5. Good question. If you don't agree with your instructions, you can report that they are inapplicable...or you can work around them. (Laughter.) Or you can make your own instructions: say that such-and-such is what you are going to do unless directed otherwise. (More laughter.) Or you can just give in. (Still more laughter.)

Q6. While not wishing to advise or criticise, I'd suggest taking into account that the social media are changing diplomacy: now we no longer have time to think.

A6. Absolutely right. Fortunately, we have a very talented team of young people, who handle these things much better than people of my generation.

Our Patron, H. I. H. Princess Takamado, then proposed the vote of thanks, remarking that the talk had been a wonderful one, and she looked forward to hearing the views of other ambassadors. She had been particularly interested by the fact that the German foreign service recognised the role of diplomats' wives; and on behalf of the ASJ thanked Ambassador and Mrs. von Werthern for opening their home to its members. A bouquet was presented to her by Mr. James Sharp, and another to Mrs. von Werthern by Mrs. Keiko Makino; while our President, Dr. Charles De Wolf, presented Dr. von Werthern with a copy of that most estimable publication, our *Transactions*.

Her Imperial Highness proposed the toast at the sumptuous reception which followed, in which the fare provided was both delicate and delicious (*delikat*). As His Excellency had invited his guests to make the most of the embassy garden, your intrepid reporter made his way down the slope, past the outdoor tables which some preferred to the comfortable indoor seating, led by subtle lighting amid the foliage, and discovered such features as a formal Japanese gateway, an Inari shrine, a temple bell, a teahouse and (discreetly hidden in a corner) a swimming-pool. When he inquired of Mrs. von Werthern about the origin of these, she very kindly provided a booklet outlining the history of the site: it had been the home of a collector before the Japanese government had made it available to the embassy, one of the conditions being that these features should be maintained. He is deeply grateful, both to Mrs. von Werthern for her imaginative hospitality, and Dr. von Werthern for a detailed summary of the lecture, which left him very little to do. For the success of the evening the Society is also indebted to Ms. Toshiko Okumura and Ms. Nanae Sato of the German Embassy, together with our student helpers, Messrs. Surendra Pokhrel (Daito Bunka University), Kento Tasaki, Takuya Omi and Issei Umemura (all of Komazawa University), as well as Dr. Jin Nakamura, Dr. Fernando Ortiz-Moya, Ms. Annabel James, Prof. Sarah Moate, our former Programme Co-ordinator Mr. Ken Kimura, and – as always and especially – our indispensable Secretary, Ms. Haru Taniguchi.

News Notes

¶ We wish to record two further donations to the ASJ library, of which the first is a volume by our Patron, H. I. H. Princess Takamado, titled *Through a Lens* (レンズを通して): *Birds and Netsuke in the Cycle of the Seasons* (四季をめぐる鳥と根付), published by Chūōkōron Shinsha (中央公論新社; ISBN 978-4-12-004975-0). The second is *Of Birds, Beasts, Fish and Fowl: Japanese Tales of Times Now Past (Excerpts from Konjaku-Monogatari-shū)*, by our President, Dr. Charles De Wolf. Both volumes are gratefully received.

¶ When the doors opened, the elegiac notes of the uilleann pipes escaped into the quiet nocturnal spaces of Ueno Park; there was even a soft rain falling, as if to suggest the Atlantic coast. The occasion was an event involving our generous hosts of the Irish Embassy, designed to celebrate the 150th anniversary of Yeats' birth, "featuring original works from Ireland's top writers and artists", its arrival in Japan helping to mark 60 years of diplomatic relations between the two countries. The Ambassador of Ireland, H. E. Anne Barrington, formally opened the exhibition, titled *A Lonely Impulse of Delight*, at the University Art Museum, Tokyo University of the Arts, on May 10th; while her husband, Ed Miliano, was represented in it by a woodblock print on Japanese paper illustrating the enchanted forest of Yeats' poetry, where the "delicate-stepping stag and his lady sigh" ("The Ragged Wood"). He followed this a week later with a solo exhibition, "No Ordinary Place", at the Motoazabu Gallery (17th-26th May). "The work was inspired by the beautiful places Ed visited since coming to Japan and the tradition of viewing outside spaces from inside. The architecture in the pictures is simplified and serves to frame

the view outside. There is a connection to earlier work, like *Diary*, when Ed painted the view from his studio in Dublin for over a year" (www.edmiliano.com).

¶ One of the speakers at our fourth Young Scholars programme of 2009, Dr. Tadashi Hirai, has had a book published by Palgrave Macmillan, *The Creation of the Human Development Approach* (ISBN 978-3319515670), which elaborates on the topic he addressed at that time (*Transactions*, V, ii, 116-21), and which specialists have spoken of in glowing terms: "An intellectual tour de force...that addresses its implications for the reception of new concepts such as happiness, in improving our understanding of human agency and capabilities" (Shailaja Fennell, Centre of Development Studies and Jesus College, University of Cambridge); "an important contribution, ideal for university students and all who want a clearly written explanation but not over-simple presentation of this pioneering paradigm" (Sir Richard Jolly, Institute of Development Studies, University of Sussex); "An original and thoughtful historical exploration of why and how the human development approach has become widespread, lasting and influential;... Hirai takes us much deeper in understanding the formation of global and national systems of conceptualising, measuring, evaluating and planning human progress" (Des Gasper, International Institute of Social Studies, The Hague). Dr. Hirai is currently working as a project researcher in the University of Tokyo, and has been appointed an affiliated lecturer in the University of Cambridge from the next academic year. His all-round success may be taken as a vindication of our Patron's wisdom in establishing the Young Scholars programme.

¶ Adam Komisarof, an ASJ member and professor at Keio University (Faculty of Letters) has published *Crossing Boundaries and Weaving Intercultural Work, Life, and Scholarship at Globalizing Universities* (Routledge). This book is recommended for those who are looking for a reader-friendly introduction to a variety of academic theories, tools, and perspectives that address the broad experience of working abroad as a university faculty member. Readers will gain insight into how scholars of intercultural studies have used their decades of living abroad to gain a deeper understanding of the nature of culture itself and how to thrive in one's professional life while facing cultural differences. Authors in the book specialize in acculturation, language, and identity-related issues. Both hardback and Kindle forms of the book are available and can be found on Amazon or purchased directly from Routledge online.

New Members

Mr. Takuya Omi, Japan (Student, Komazawa University)
Mr. Issei Umemura, Japan (Student, Komazawa University)

Exhibitions

As Mrs Shigeko Tanaka, who provides the attendees at our monthly meetings with complimentary tickets, has been out of Japan this summer, none of these were available at the June meeting, but leaflets of the following exhibitions at the Nezu and Yokohama Museums were distributed:

"Introduction to Ceramics: Dishes and Plates, Large and Small", Nezu Museum, July 13th - September 3rd

"Yokohama Triennale 2017" at Yokohama Museum, August 4th - November 5th

Mrs Tanaka also hopes the following list may help members plan visits to exhibitions in Tokyo this summer and autumn:

- 1) "Dayanita Singh, Museum Bhaavan", Top Museum, May 20th - July 17th
- 2) "A Sacred Treasure Box", Suntory Museum of Art, May 31st - July 17th
- 3) "The Quay Brothers", Shibuya Shoto Museum, June 6th - July 23rd
- 3) "Alberto Giacometti", National Art Center, Tokyo, June 14th - September 4th
- 4) "Leonardo da Vinci e Michelangelo", Mitsubishi Ichigokan Museum, June 17th - September 24th
- 5) "Arcimboldo", National Museum of Western Art, June 20th - September 24th
- 6) "Thailand", Tokyo National Museum, July 4th - August 27th
- 7) "Sunshower: Contemporary Art from Southeast Asia 1980s to Now", Mori Art Museum, July 5th - October 23rd
- 8) "AMBIENT Lifestyle Items Designed by Naoto Fukasawa", Shiodome Museum, July 8th - October 1st
- 9) "Geidai Collection", Geidai Musuem, July 11th - August 6th, August 11th - September 10th
- 10) "Deep Ocean", National Science Museum, July 11th - October 1st
- 11) "Fantastic Art in Belgium", Bunkamura The Museum, July 15th - September 24th
- 12) "Boston - Great Collectors: Masterpieces from the Museum of Fine Arts", Tokyo Metropolitan Art Museum, July 20th - October 9th
- 13) "The 120th Anniversary of the Birth of Seiji Togo", Sompo Japan Nipponkoa Museum of Art, September 16th - November 12th
- 14) "Unkei - The Great Master of Buddhist Sculpture", Tokyo National Museum, September 26th - November 26th
- 15) "Tadao Ando: Endeavors", National Art Center, Tokyo, September 27th - December 18th
- 16) "Otto Nebel and his Contemporaries - Chagall, Kandinsky, Klee", Bunkamura The Museum, October 7th - December 17th
- 17) "Kowai-e, Fear in Paintings", Ueno no Mori Museum, October 7th - December 17th
- 18) "Hokusai and Japonisme", National Museum of Western Art, October 21st - January 28th, 2018
- 19) "The Empire of Imagination and Science of Rudolf II", Bunkamura The Museum, January 6th - March 11th, 2018
- 20) "Buehrle Collection - Impressionist Masterpieces from the E.G. Buehrle Collection, Zürich, Switzerland", National Art Center, Tokyo, February 14th, 2018 - May 7th, 2018

Editorial Note

We are always happy, as one of the privileges of membership in the Society, to share any news items that our members may wish to be known: a promotion, a publication, an exhibition, an appeal for help with research, etc. In order, however slightly, to reduce traffic through our very busy Office, these may be sent direct to the Bulletin Editor, Dr. Ciaran Murray (ciaran@kd5.so-net.ne.jp).

For assistance with the current issue, the Editor is indebted to Ms. Natsumi Sakuma of the British Council, Ms. Haru Taniguchi, Ms. Annabel James, Prof. Sarah Moate, Mrs. Shigeko Tanaka, Dr. Charles De Wolf, Ms. Patricia Yarrow and Dr. Robert Morton.

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