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# Job-hunting in Japan: the First Step toward being a Corporate Person

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My current research project is an anthropological study of job-hunting (*shōshoku katsudō*) by undergraduate students in Japan. This project can be seen as an extension of my previous research on Japanese companies, in which I examined the notion of *kaisha* (company) in terms of the company's relationships with shareholders,



*The graduation ceremony of a Job-hunting cram school in Japan 2001.*

management, and employees.<sup>1</sup> I argued that employees in Japanese companies are controlled by, and exist for, their companies. When they are transformed into corporate persons (*kaisha ningen*), they are not merely hired by their *kaisha* but are in many ways are "owned" by it. Ballon has argued that employment in Japan emphasizes not the labor contract, but the obligations of a relationship

rooted in Japan's legal tradition.<sup>2</sup> Mito describes this relationship neatly: workers are not "employed"; rather they "belong" to their *kaisha*.<sup>3</sup> Since employees are considered as belonging to the *kaisha*, the *kaisha* has the right to determine the content of employees' jobs and where they work, often without their consent; the *kaisha* can also demand long working hours, pressing its employees to donate overtime work, summer holidays, and weekly days off to it; and the *kaisha* can intervene in employees' private lives. The Japanese employees of Yaohan Hong Kong, for instance, had to tell the company about family plans such as for marriage or childbirth. Such "intervention" could go further. An employee could be required to report house-building plans, or be advised about dating behavior. Furthermore, this usually also extended to the families of employees. For example, Yaohan "invited" all of its

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MINPAKU  
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Dr. Wong, Heung Wah is a social anthropologist and Assistant Professor of Japanese Studies at the University of Hong Kong. His research interest is in Japanese culture and its relation to Japanese corporations. He has completed two years of fieldwork in a Japanese department store-cum-supermarket in Hong Kong and received his D. Phil degree from the Institute of Social and Cultural Anthropology, University of Oxford. He published a book entitled *Japanese Bosses, Chinese Workers: Power and Control in a Hong Kong Megastore* in 1999.

1) Wong, Heung Wah 1999. *Japanese Bosses, Chinese Workers: Power and Control in a Hong Kong Megastore*. Surrey: Curzon Press.

2) Ballon, Robert J. 1985. 'Salary Administration in Japan: Regular Workforce', *Institute of Comparative Culture Business Series, Bulletin*. 100. Tokyo: Sophia University., p.3

3) Mito, Tadashi 1992. *Kaisha Tte Nanda: Nihonjin Ga Isshū Sugosu eiei* (What is the Company?: The Family where Japanese Spend their Whole Life) Tokyo: Bunshindō., pp.84-90.

Japanese employees and their wives and children to visit Hong Kong International Airport to welcome incoming employees or to see off those who were leaving for Japan, in order to cultivate a 'family atmosphere' among the Japanese employees.

We can see that the *kaisha* is always superior to its employees. But how does the *kaisha* retain its superiority? In my previous study I showed that Yaohan shaped the actions and perceptions of its employees according to the notion of *kaisha ningen* by fostering their social and economic dependence on the company, and their personal dependence on supervisors, through its ways of organizing work, ranking, remuneration, and promotion systems. The resulting configuration of dependence constituted the material base of coercion exercised by Yaohan over its employees. The company could put pressure on employees who were committed to the model of *kaisha ningen* by rewarding or punishing them according to the manifest extent of their adherence to this model. In other words, when the company had the means to place employees in a socially and economically dependent position, they could control them by altering their access to status, career opportunities, and economic advantages, and through decisions concerning transfers, layoffs, and discharges. In so doing, the company fundamentally altered the meaning of the personnel system, turning it into a crucial means for pressing employees to conform to the model of *kaisha ningen*.

The personnel system is not the only means for the *kaisha* to control its employees, however. The *kaisha* can even start controlling workers long before their employment begins. It is not rare for the *kaisha* to require newly recruited employees to attend training courses organized by the *kaisha*, long before starting work. For example, new staffs of Yaohan Japan were required to take a long-distance learning course administered by the company five months before their employment started.

The control even begins during the job-hunting process. Undergraduate students in Japan usually have to spend at least half a year on job-hunting. This process has several characteristics. First, undergraduate students have to adjust themselves to fit the *kaisha* system. They have to learn how to write entry sheets, how to behave in job interviews, and even how

to dress appropriately. Thus the students also come to know what the life of being a salaryman/woman will be like. Job-hunting can therefore be seen as a socialization process whereby undergraduate students are transformed into full-fledged members of society (*shakajin*).

Second, the job-hunting in Japan is also a process in which the female student learns how to be a 'woman' worker. I have interviewed female students at two universities in Kansai (a large region that includes the metropolis of Kobe, Osaka, Kyoto and Nara) and was told that before they began job-hunting, they thought that they could maintain a job while having a family. However, after completing the job-hunting process, they came to understand that it was almost impossible to continue as a career woman after getting married and having children. The job-hunting process thus plays an important role in determining the mind sets of woman workers and hence the gender stratification found in Japan. Past studies have tended to examine the issue of gender stratification at the macro-level and have produced a collective picture of Japanese woman workers.<sup>4)</sup> Japanese woman workers have been described as transient, auxiliary members of the labor force, who begin work in a company upon graduation from school, resign from their company on marriage or childbirth, and then, when the children grow up and no longer need intensive maternal care, rejoin the labor force as part-time workers. However, as far as I know, no substantial study has been devoted to the study of the mechanisms at the micro-level whereby this collective picture is produced and reproduced. And I believe an anthropological study of the job-hunting activities among undergraduate students in Japan can help understanding this mechanism.

Third, the job-hunting process can also be seen as a mechanism whereby the hierarchy of universities is extended to the hierarchy of companies in Japan. In his book *The Japanese Company*, Clark has suggested that Japanese companies can be conceived of as forming a 'society of industry' in which a tendency toward industrial gradation is clearly observed.<sup>5)</sup> The Japanese classify companies as being in the top stream (*ichi-ry*), in the second stream (*ni-ry*), and so on. A company in the top stream is large and well known, and enjoys a significant share of the market for its

products. Secure itself, it offers security and high wages to its employees, together with a range of benefits, thus attracting students from top universities. In other words, companies of the top stream tend to recruit graduates of top universities and this serves to perpetuate and reinforce the hierarchy of universities in Japan. During my interviews with undergraduate students, I was told that many large companies tended to recruit their future employees according to which university they came from through *rikur'to sei* (recruiter system). Those from less well known universities were always excluded from first round selection.

Finally, job-hunting is highly formalized and ritualized in Japan. Every year, many manuals are

published to teach job-hunters how to write entry sheets, how to make telephone calls to targeted companies, how to promote themselves in job interviews, and so on. These books are written with reference to the current recruitment practices of Japanese companies. Moreover, there are some *sh'shoku juku* (job-hunting cram schools) that offer courses on many aspects of job-hunting. Through the books and schools, job-hunting activities have been made normative and this in turn sanctions the nature of future job-hunting activities by undergraduate students in Japan. An anthropological study of the books and schools can thus reveal how the *kaisha* selects new employees and extends control over them before they join the *kaisha*.

4) Ogasawara, Yuko 1995. *Office Ladies and Salaried Men: Power, Gender and Work in Japanese Companies*. Ph.D. dis., Department of Sociology, the University of Chicago. p.5

5) Clark, R. 1979. *The Japanese Company*. New Haven, Conn.: Yale University Press. p.64

## The Reception of the Iwakura Embassy in America: 1872

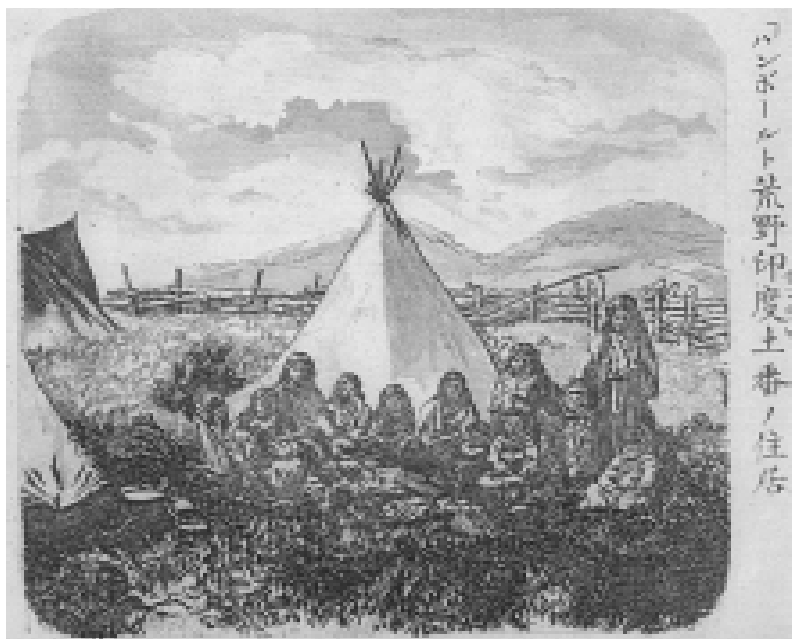
**Martin Colcutt**

*Princeton University, USA*

For the past four years I have been working on a joint project to translate into English the record of the Iwakura Embassy's journey of observation to America and Europe between December 1871 and September 1873. The whole account, compiled by Kume Kunitake (1839-1931), who traveled as the secretary to the chief Ambassador, was published in 1878 (Meiji 11) as a five volume set with the title *Tokumei Zenken Taishi Bei-' Kairan Jikki* (A True Account of the Ambassador Extraordinary and Plenipotentiary's Journey of Observation through the United States of America and Europe).<sup>1)</sup> Those of us involved in the translation project hope that the observations of the world in 1872 made by the Japanese travelers will be of interest to an English-speaking audience.

My task has been to translate Volume One, which is devoted to the Embassy's observations and experiences in America. This volume covers the departure of the Embassy from Yokohama, the Pacific crossing, arrival in San Francisco on January 15, 1872, the wintry rail journey across the United States, an unexpected two week

stay in Salt Lake City, a visit to Chicago, and five months in Washington D.C, trying unsuccessfully to re-negotiate the unequal treaties. With time to kill, the Embassy traveled in New York and New England before its departure from



*Homes of American Indians on the Humboldt Plain. (Nevada)*

Dr. Collcutt first came to Japan in 1963, shortly after graduating from college in England. After six years teaching English language and literature at Yokohama and Tokyo universities, he went to the United States and completed a Ph.D. in Japanese history. He now teaches courses on Japanese history and culture at Princeton. His principal interests are in Buddhism and Japanese culture, especially the history of Japanese Zen monasteries, and in Japan's relations with the wider world.

1) The most easily accessible edition of the *Bei-' Kairan Jikki* is that edited by Tanaka Akira. *Tokumei Zenken Taishi Bei-' Kairan Jikki*. Kume Kunitake comp. 5 vols. Tanaka Akira ed. Iwanami Bunko. 1977. Minpaku library has a copy of the Meiji 11 edition.

2) Brief sections from Volume One have been translated by Peter Duus, Sato Hiroaki, Donald Keene, and Marlene Mayo. There is, however, no full English translation of any of the five volumes.

3) The best work in English on the Iwakura Embassy has been done by Professor Marlene Mayo. See, for instance: Mayo, Marlene 1966. *ēRationality in the Meiji Restoration: The Iwakura Embassy*, i in B. S. Silberman and H.D. Harootunian (eds) *Modern Japanese Leadership*.

Boston on August 6, 1872.<sup>2)</sup>

In 1871 the leaders of the new Meiji government became convinced that they must send a major Embassy to the West. They recognized that they needed to try to re-negotiate better terms to the unequal treaties that had been imposed on Japan in the 1850s and to observe how

Western countries actually worked. Those who were designated to serve as official members of the Embassy were appointed in a formal audience with Emperor Meiji. Iwakura Tomomi was 47 years of age in 1871. A high-ranking courtier, he was a confidant of the emperor and had played a key role in protecting the interests of the imperial house during the intrigue and fighting that had led to the overthrow of the Bakufu and the installation of the Meiji regime. Iwakura was assisted by four Vice-Ambassadors, *fukushi*, Kido Takayoshi (Council of State, ChŪsh<sup>o</sup>), 'kubo Toshimichi (Minister of Finance, Satsuma), ItŪ Hirobumi (Acting Minister of Public Works, ChŪshu), and Yamaguchi Naoyoshi (Vice Minister of Foreign Affairs, Hizen). The official Embassy also included a dozen Secretaries, ten Commissioners from various government ministries, and more than twenty junior bureaucrats to support them.

Not officially part of the Embassy, but travelling with it to the United States, were more than 50 additional attendants and students, including five young girls [Ueda Teiko, Yoshimatsu RyŪko, Yamakawa Sutematsu (later wife of Field Marshall 'yama Iwao), Nagai Shigeko (later wife of Admiral UryŪ Sotokichi, a graduate of Annapolis), and Tsuda Umeko, who was only seven at the time. She later founded Tsuda Women's College in Tokyo] who were to be educated in the United States. This large group left Yokohama on December 23, 1871 on the paddle steamer *America*



Lively scene at the Washington Street Market. (New York City)

bound for the United States. They were accompanied by the American Minister in Japan, Charles DeLong and his family, and by W.S. Rice, Interpreter, of the United States legation in Japan.

They had intended to spend a few days in San Francisco and then take the recently opened trans-continental railroad to Washington D.C., where, it was hoped, they would present their credentials to President Grant and Secretary of State Hamilton Fish, re-negotiate the unequal treaties, if that seemed feasible, and head on quickly to Europe. They estimated that they would be back in Japan in ten months or so; actually they spent a year and ten months. The Embassy left the United States on August 6, 1872, several months later than they had planned to, and with no treaty revision to show for their stay.<sup>3)</sup>

When the Embassy arrived in a city, a reception committee of prominent local citizens, often members of the Chamber of Commerce, would meet and entertain them. The Japanese visitors would let it be known that they were curious about all aspects of life in the United States and eager to learn as much as they could during their brief stay. Arrangements would be made for flying visits by the various specialists with the Embassy to schools, colleges, factories, government institutions, courts, insane asylums, clinics, mines, ports, dockyards and naval yards, canals, railway yards and workshops, the mint, military and naval academies, newspapers, journals, libraries,



markets, department stores, stock exchanges, fire houses, reservoirs, or bridges, such as the new bridge then being completed over the Missouri River. Indeed, anything that was of interest to them was made accessible. Although somewhat *ad-hoc*, it was still quite a determined and systematic information gathering effort; certainly not a junket.

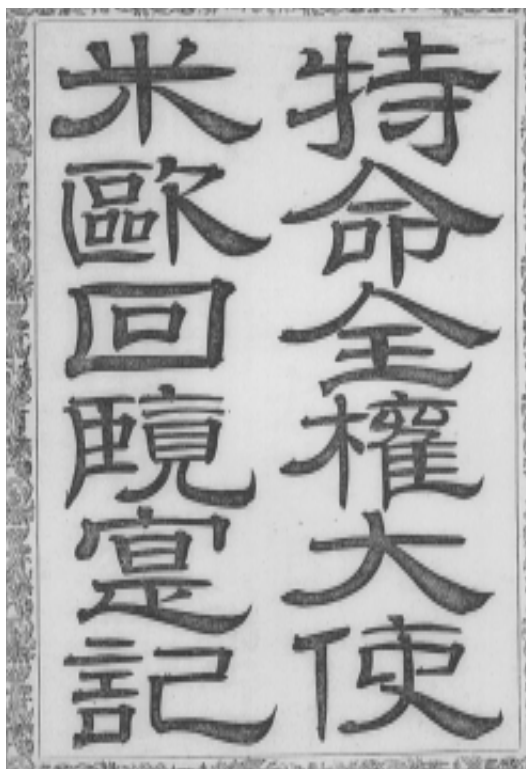
The Iwakura Embassy might have slipped quickly and completely into the shadows of Japanese history had a decision not been made, and kept, to record and publish for the Japanese people a full account of the Embassy's official activities, the reception they received, and the highlights of the places they visited. As Kume stresses in the Preface to Volume 1, the Embassy represented the eyes and ears of the Japanese people and its members were imbued with a sense of obligation to report on what they had seen and done, for the education of the people.

The principal recorder, Private Secretary to the Ambassador, was a former Saga domain *samurai*, Kume Kunitake (1839-1931). Kume kept a detailed record of notes and sketches as they travelled, and after the Embassy's return to Japan in September of 1873 (Meiji 6), as a Secretary (*dajūkan shū shokikan*) within the Ambassadorial Office of the Great Council of State, he immediately set about compiling a true account, or *jikki*, of the Embassy's travels. In early drafts he titled it a *nikki*, or diary. In the final draft, however, he called it a *jikki*, reducing the sense of a personal record and stressing its purpose as a more objective, actual record, of things observed.

The completed work was published in December, 1878 (Meiji 11), by Hakubunsha, a government-sponsored printing house in Tokyo. The *Tokumei Zenken Taishi Bei-' Kairan Jikki* was published in five leather-bound books (in Western style) and comprised 100 chapters, in more than 2,000 pages, with over 300 copper plate etchings. A first printing of 500 sets sold out immediately, and three more printings, of 1,000 sets each, were published within a few years. The original sets sold for ¥4.50. This was expensive; but they were lavishly-produced and would have been considerably more expensive had the publisher not been helped out by a subvention from the government, another indication of a determination to make public the observations of the Iwakura Embassy.

The translation of Volume 1, America, is now complete and has just gone to the printer. The whole five-volume set should be published early in 2002.

While at Minpaku from July 2001 to January 2002, I am planning a companion volume to the *Jikki* translation. The *Jikki* looks at the United States in 1872 through the eyes of Kume and the Japanese Ambassadors. The companion volume will present the observations of the Iwakura Embassy and Japan by Americans whom they met and by the American press, in which both were often discussed. In this way, I hope to present both sides of the interaction that occurred as the Embassy traveled around the United States.



TOKUMEI ZENKEN TAISHI BEI-' KAIRAN JIKKI

Title page of 1878 edition. True Account of a Journey of Observation to America and Europe by the Special Ambassador.

Apart from my interest in Kume Kunitake as a scholar and historian, I am also interested in Yanagi SŪetsu's views on Japanese and Western culture and his driving role in the *mingei* movement. For the *mingei* seminar at Minpaku, I am working on Yanagi's shift from an early interest in Western religion and thought to a growing interest in medieval Japanese Buddhism as the basis for an aesthetic which he called *Bi no Hūmonī* (The Dharma-Gate of Beauty).

Tucson: University of Arizona Press., Mayo, Marlene 1961. *The Iwakura Embassy and the Unequal Treaties*. Ph.D. Dissertation, Columbia University., Mayo, Marlene 1973. The Western Education of Kume Kunitake, 1871-1876, *Monumenta Nipponica XXVIII*: 26-73.

# Khmer Performing Arts Following the War

## Sam-Ang Sam

*Royal University of Fine Arts, Cambodia*

*Dr. Sam is a leading Khmer ethnomusicologist. For more than two decades, he has been a major force behind efforts to preserve and develop Khmer culture, which earned him two of the most prestigious awards bestowed by the John D. and Catherine T. MacArthur Foundation and the National Endowment for the Arts. Since 1989, Professor Sam has returned to his homeland Cambodia to actively participate in the reconstruction and rehabilitation of the country, where he has been Professor of Music at the Royal University of Fine Arts.*

*Dance Training Royal Palace in Phnom Penh (Feb. 17, 1997)*



More than any people in recent history, the Khmers (Cambodians) have gone through the most horrible experiences inflicted upon them by the Khmer Rouge, led by Pol Pot, from 1975 to 1979. It has been estimated that approximately 2 million lives were lost under their genocidal control and reign of terror. Among them, women, children, and artists were victims of the political and ideological consequences that resulted from other people's conflicts, in which they played no part.

The Khmer people thus lost trust, morality, health, love, and care. Cambodia was deeply wounded; her infrastructure, ecology, culture, and economy were all devastated. Following the war, there have been efforts by Khmers inside and outside Cambodia to rebuild the country.

In 1979, after the Khmer Rouge were deposed, former artists of the University of Fine Arts regrouped, and in 1981, the School of Fine Arts was opened. Following the 1993 National Election supervised by the United Nations, the National Constitution was adopted, the Government was formed, the Monarchy was re-instated, and the University of Fine Arts became the Royal University of Fine Arts.

As a result of the war and destruction, our logic and primary tasks were to first conserve and preserve our arts and culture. The next step was to develop and promote them. Within the

past decade, there have also been efforts to revive some of the dead or dying traditions, namely, the *sbaek poar* (colored puppetry), *lkhaon ken* (mouth organ theater), *lkhaon pramoctey* (*pramoctey* theater), and *lkhaon pol srey* (female narrative theater).

Under the auspices of the Ministry of Culture and Fine Arts, there exist the Royal University of Fine Arts (with five faculties: Faculty of Music, Faculty of Choreographic Arts, Faculty of Plastic Arts, Faculty of Archeology, and Faculty of Architecture), the Department of Arts and Performing Arts, and the city and provincial cultural departments. Besides these state-run institutions, there are also cultural non-governmental organizations (NGOs), which undertake cultural activities.

The Ministry of Culture and Fine Arts has mounted national and international festivals, for instance:

- The First International Festival of Ramayana (1995)
- The Angkor Festival (1996)
- The Second International Festival of Ramayana (1997)

Annual festivals on chosen themes have also been organized. These annual festivals are planned and put together to encourage artists and to assess the country's cultural resources and assets. Artists have also been sent to international conferences, festivals, residencies, and tours around the world.

From the mid-19th century onwards, the traditional scholarship on Khmer arts and culture was shaped and dominated by the French. Increasingly since the 1980s, following the Khmer Rouge period, Americans have joined the pool and produced a great number of scholarly works on Cambodia. There have been attempts to encourage native scholarship as well. Research activities have been conducted by Khmer scholars on Khmer performing arts as well as cultures of the nationalities or minority ethnic groups in Cambodia. Up to Now, four doctorates and three bachelor degrees focussing on Cambodian performing arts have been completed. There are two doctoral dissertations on

Khmer music and two on Khmer dance in the English language.<sup>1)</sup>

Khmer scholarship has always been descriptive and philosophical rather than analytical and scientific, having its own standards. The Khmer should re-examine whether or not to incorporate more regional and international standards in methodology and presentation.

For Cambodia, in the venture to rejuvenate and nourish her culture, it is crucial that the overseas Khmers return to the country and participate in the process. Many overseas Khmers have contributed to the study and documentation of Khmer culture. Khmer-Americans are also capable of providing new skills, knowledge, technical assistance, and can offer wider perspectives for development of the country. Some have been able to help by obtaining funding for research and documentation. Such projects include filming, publication, library development, stage development, puppetry restoration, mentorship-apprenticeship programs, dance notation projects, as well as providing research equipment and rebuilding infrastructure. Beyond the scholarly works, educational and commercial recordings of traditional Khmer music have also been produced and are now available for sale.

In the United States, Khmer-Americans have helped to broaden awareness and interest in Cambodia through community-based organizations, such as the Cambodian Network Council, and support for artists' residencies, study trips, performing tours, and participation in conferences.

Through Yoshitaka Terada and ShŪta Fukuoka, the National Museum of Ethnology in Osaka has supported field trips in Cambodia to collect materials on various aspects of Khmer culture, including shadow puppetry, theater, dance, and music. Earlier footage has been edited into a finished release, which is now available (in Japanese) through the multi-media program at the museum. Other projects are under way, including an English version of the multi-media project and the compilation of interviews with Khmer puppet masters.

The National Museum of Ethnology, Osaka, has acquired several music ensembles and artifacts from Cambodia, many of which have been mounted in an exhibition of Khmer performing arts—dance, music, masked play, and shadow play. The exhibition is now open to the public at the museum. In August, 2000, the museum also presented Khmer dance and music.

The United States, France, and Japan have been in the forefront of support for Khmer arts and culture. The following foundations and institutions have supported cultural programs in Cambodia.

- ï Rockefeller Foundation
- ï Asian Cultural Council
- ï Social Science Research Council
- ï Albert Kunstadter Family Foundation
- ï United Board for Christian Higher Education in Asia
- ï National Endowment for the Arts (NEA) (International Programs)
- ï National Initiative to Preserve American Dance (NIPAD)
- ï Jacobis Pillow Dance Festival
- ï New England Foundation for the Arts (NEFA)
- ï Center for Cultural Exchange (CCE)
- ï The Slawsons
- ï Toyota Foundation
- ï Japan Foundation
- ï UNESCO/Cambodia
- ï University of Hawaii
- ï Cornell University

Khmer performing arts are now being preserved not as museum relics, but as living arts. They represent the past and present, and give shape to the future. Arts are not just the mirrors of a people and society, they can also contribute to the health of people and society. For such an active role, the arts must be vibrant and meaningful. The state government has a cultural policy that pays close attention to the diverse values of traditional culture for society, cultural transmission and the provision of economic incentives for artists, and the physical infrastructure needed for events and festivities. While recognizing the need for artistic freedom, conscious efforts are also needed to maintain standards in the traditional arts, so that traditionality in form and content is maintained.

Unfortunately, corruption and nepotism in Cambodia have created imbalances among different classes in society, and continue to demoralize the people and cripple the country's economy. Most artists remain poor, and in reality have few incentives to develop their skills and use their talents fully to enrich Cambodian society. Khmer arts and culture are far from secure in the present socio-political situation.

- 1) Cravath, Paul 1985. *Earth in Flower: An Historical and Descriptive Study of the Classical Dance Drama of Cambodia*. Ph.D. dis., University of Hawaii.; Giuriati, Giovanni 1988. *Traditional Khmer Music in Washington, DC*. Ph.D. dis., University of Maryland.; Sam, Sam-Ang 1988. *The Pin Peat Ensemble: Its History, Music, and Context*. Ph.D. dis., Wesleyan University.; Shapiro, Toni 1995. *Khmer Dance Drama*. Ph.D. dis., Cornell University.



# Norwegian Anthropology and a Museum Locale

**Arne Røkkum**

*University of Oslo, Norway*

*Dr. Røkkum is associate professor with curatorial duties for the East Asian and Southeast Asian collections at the Museum of Cultural Heritage, University of Oslo. He has conducted extensive fieldwork in the outermost Izu Islands and Ryukyu Islands of Japan. He is author of Goddesses, Priestesses, and Sisters: Mind, Gender and Power in the Monarchic Tradition of the Ryukyus (1998).*

1) It is worth mentioning that in the early days of American cultural anthropology, Franz Boas tried to utilize the museum environment (The American Museum of Natural History in New York) for visualizing an anthropological project equally sensitive to the role of history in people's knowing as Durkheim's was to the role of the collectivity. Cf. Kuper (2000) for a view on how a realization arose of a difference between *éculturei* and *écultures*.<sup>1</sup>

2) Note that even within a somewhat different positivist paradigm than Durkheim's society could be studied through representations.

The notion of *social science* can be said to honor a very distinctive type of insight originating with Durkheim and his collaborators (Durkheim and Mauss 1963; Mauss 1950), namely the realization of a connectedness between sociality and mentality. An example is the idea that ritual participation *is* its effervescence *is* sustains life in society through emblematic categories such as totems, clan names, and spatial and temporal categories. When Mauss wrote about *mentalité* (1950), the issue was one of how mind in society is revealed through such representations. Csordas (1994) identified the alternatives as the *semiotic view* and the *phenomenological view*.

My view is that there would not be much of a contrast between the approaches if anthropological writings on the semiotic side were more sensitive to less cerebral modes of knowing than symbolisms, that is, to the iconic and indexical modes, as in the Peircean trilateral construct of the sign. But let me first describe the backdrop of pragmatics. I shall try to situate my ongoing activity within a Norwegian anthropological tradition.<sup>1)</sup>

First, regarding the ethnography, I have carried out fieldwork in three ethnic societies: among the Japanese in the outer part of the Izu Islands; among Ryukyans in the Yaeyama archipelago; and among Austronesian-speaking Taiwanese aborigines. Norwegian anthropology when I first contemplated these projects in the 1970s tilted toward ecological and economic pragmatics rather than toward cultural phenomena. This was when an offshoot of British anthropology was taking hold in Norway. Fredrik Barth founded a Bergen school of anthropology. His *Models of Social Organization* (1966) set out the *leitmotif* for this orientation.

I did graduate work in Bergen, though with

materials poorly suited to the Barthian model of *representing* society by tracing choices along interactive patterns.<sup>2)</sup> I had studied expressive behavior in shamanic séances among the female *miko* in the Japanese islands of Izu Hachijūjima and Aogashima, recording body-centered divinatory activity not easily depictable through entrepreneurial models. But I did not let go of the society referent. I compared two shamanisms with two social organizations. I wrote about *mentalité* in the Maussian sense, while regarding pragmatics as correlated with specific societal arrangements.

At the anthropology department of the University of Oslo in the 1970s, the influence of Bergen was substantial; yet by the early 1980s other brands of pragmatics had become important, notably Marxism and peasant studies. When I joined the Ethnographic Museum at the University in 1979, Fredrik Barth, then having left Bergen, had created an environment which, freed from the fetters of models, could accommodate any concept of human experience sustainable by ethnographic portrayal. The Department and Museum were separate entities, yet interconnected under the aegis of the Faculty of Social Sciences. Throughout the period of mutually independent Museum and Department, I taught at the Department on semiotic topics.<sup>3)</sup> My license in that respect, illustrates the

A bunai tidigaN, Sister Goddess, receiving ancestral bliss.





limited level of museum-department integration at the time.

However, in the late 1980s the aforementioned brands of pragmatics lost their grip on the Department. Signe Howell is the name most clearly associated with the change of direction. She had been a student of Rodney Needham in Oxford, and brought a somewhat different impulse to the intellectual climate than Fredrik Barth, who had been a student of Edmund Leach at Cambridge. Not only was the relationship to British anthropology rekindled in the late 80s, there also emerged a broader Oslo circle of anthropologists who found intellectual counterparts in French anthropology. This led, in my own case, to Jean-Claude Galey writing a preface for my book *Goddesses, Priestesses, and Sisters: Mind, Gender, and Power in the Monarchic Tradition of the Ryukyus* (1998).

Differences between the two anthropological milieus were reduced further in 1990 by the creation of a single Museum and Department of Anthropology.<sup>4)</sup> Then in 2000, Oslo University executed a decision to split things apart again, while favoring a consolidation on the museum side. A new Museum of Cultural Heritage was organized as a faculty level body within the university. It incorporates The Antiquities Collection, The Viking Ship Museum, The Collection of Coins and Medals, and The Ethnographic Museum. The end of my own stint as Head of Ethnographic Museum also represented the end of a lineage going all the way back to 1862.

In 1995-96, M. Bouquet visited our museum, conducted fieldwork among fellow anthropologists, and studied the museum's traditions since its establishment in 1857. She then set up a temporary exhibition at our museum entitled *Bringing it All Back Home*, and published a critical analysis (Bouquet 2000).

Fredrik Barth's anthropology did not give much latitude for the study of history and traditions: societal forms could be understood more sparingly through rationalities unfailingly accessible in the present. Even if this was not a phenomenological disciplinary alternative, it favored a study of context-bound and practical knowledge.<sup>5)</sup> Not surprisingly, an ethnographic present held sway over ethnographic exhibits at our museum in the 1970s and 80s. Even with an architectural imagery of open exhibitions favoring intimacy with



Ancestral relics of Yonaguni (Dunang) Island.

objects, these were somehow crowded out by an array of photographs and textual props reifying the more real ethnic moorings. Nevertheless, in the 1980s and 90s, I was assigned space and cabinets that permitted only a crammed display of artifacts to illustrate East Asian traditions, and no attempt was made to create a diorama or model homesteads, with finely modelled human inhabitants, as shown elsewhere in the museum.

Interestingly, Bouquet [2000] saw in these model humans of the modern exhibits a link to the museum's earlier displays of human specimens. Although I did not use models to provide physical context, I did use texts to provide historical and social context for older materials held by the museum and my own more recent collections from the Ryukyu Islands.<sup>6)</sup>

The general intellectual mood suggested here as characteristic of the 1980s caused the category of physical collectibles to be conceived of as less real (and, by implication, less relevant for contemporary society) than a category of social interactions revolving around the interests of individuals (the social factors, as in the Goffmanesque dramaturgical script) or the broader interests of society. The museum side even with its collections of European, Egyptian and East Asian antiquity was through habit and scientific ideology largely insulated from an anthropology devoted to celebrating synchrony. This created an unfortunate separation between the *in situ* experiences of ethnographers, and the acquisition, interpretation and display of collected, *ex situ* artifacts.

In Norwegian anthropology there was a deep consensus that prioritized practical rationalities above history, tradition, and knowing through artifacts, e.g. in a semiotic portrayal. This underlying issue was never articulated in policy debates.<sup>7)</sup> The scientific paradigm (a version, as it

3) The disciplinary emphasis in Oslo did not favor regional specializations. Hence I have never given a course on Japanese society.

4) Roughly 800 students are currently registered at the Department.

5) An anthology in honor of Fredrik Barth was given the title *The Ecology of Choice and Symbol* (Grønhaug et al. 1991). It contains contributions from anthropologists both inside and outside the Bergen circle, but does not spell out any possibility for accommodating the duality expressed in the title.

6) I have written a record of the Ryukyu inventory in Røkkum (1996).

7) Students of anthropology were educated with a paradigm of society (any society) as being nicely laid out in parts (*partssystemer* in Norwegian) such as political life, economic life, religious life, etc. Material culture could be similarly analysed. Scandinavians, with their unyielding attention to rights and duties, may be predisposed to views of society as (strictly) compartmentalized. Current discourses on Mauss and his total social facts have modified these views somewhat in anthropology.

8) Ames (1992:38) asks "What could a social anthropologist do in a museum of anthropology?"

were, of a Durkheimian (collective consciousness) induced in its own right a habituation of knowing, through the mantra of social interaction for example.

Bouquet (2000) sees an inverse relationship between the success of disciplinary anthropology in Europe and its importance for museum collections.<sup>8)</sup> I think her view aptly illustrates the case of Oslo, where she did fieldwork. A paradox of this kind can now at least be recognized and addressed, by an Ethnographic Museum inside a Museum of Cultural Heritage. Priority is now being given to investigating the modes of knowing involved in material and expressive culture. House architecture, for example, is being investigated in this way (see Røkkum 2001).

In a book now in progress I present an ethnography of South Ryukyu in which few emblematic symbols condense moods and motivations as in the Geertzian semiotic view. Yet in a plethora of expressive activity in ritual life, I can recognize a different semiotic landscape and a Maussian *mentalité* that has much more immediacy. Here, symbols are not *re-presenting* the world to us. I began this investigation in *Goddesses, Priestesses, and Sisters* focusing specifically on what I described as an *eidetic*, imagistic knowing, evident even within such a broad cultural tradition as that of the Ryukyu Islands. Let me illustrate...

On an island in the southern extreme of the Ryukyu Archipelago, Yonaguni (Dunang

in the vernacular), a head-dress of dyed beads is worn by some women acting in their capacity of *bunai tidigaN*, *ēsister* goddesses,<sup>9)</sup> during an annual festival. I would not hesitate to say that this is the most important artifact in the material culture of the island. But I would be reluctant to say that the object is symbolic for the islanders. When worn, the headdress releases a momentary affiliative urge: a woman connects with an ancestral culture hero (*ubudi-habudi*). When worn, or even touched, by others, it releases destruction. (If it were to be identified as a symbol, it would represent both bliss and destruction.) Yet without the actual physical contact and without the idea of an *interactivity* as a broad *mentalité*, there would be no specific relevance of the object to the islanders other than as simply a keepsake of olden days.

The book *Goddesses, Priestesses, and Sisters* is a study of an interactivity in ritual articulations, landscapes, species in nature, and artifacts. This notion of interactivity is important for comprehending the culture of an island and, maybe, even beyond.

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## Exhibition

### The Sea Otter and Glass Beads: Indigenous Trade in the North Pacific Rim

The special exhibition on indigenous trade in the North Pacific Rim was held from September 20, 2001 to January 15, 2002 at the National Museum of Ethnology, Osaka. The aim of this exhibition was to

demonstrate that indigenous peoples in the North Pacific Rim were not only hunters and fishers, but were also active traders in the past.

Sable and sea otters were abundant in the North Pacific regions, and their furs were very popular in Europe and China until the early 20th century. After the 17th century, merchants, governmental officials and soldiers from China, Russia, Japan and elsewhere came to the Northern

Pacific regions, seeking furs. Natives in these regions obtained foreign goods such as glass beads, silk cloth, and metal tools in exchange for the furs. Indigenous peoples developed distinct styles of art and crafts by combining local raw materials with the introduced materials. Glass beads and sea otter furs are now seen as the preeminent symbols of trade in the North Pacific Rim regions.

The special exhibition hall

comprised two floors. The first floor consisted of two introductory sections: "Glass Beads Road" and "Sea Otter Road", three regional sections: "Trade between the Ainu and Japanese Societies", "Trade in the Sakhalin and Amur Regions" and "Trade in the North Pacific", and a thematic section: "A Nivkh Lady and Trade with Russia and China". The exhibited objects included foreign trade goods as well as local products in the regions.

The second floor offered two thematic exhibits. The "World of Hunting" included hunting and trapping implements, hunting skis and a hunting canoe, and illustrated techniques used to process animal furs and fish skins. The "World of Art and Crafts" presented basket products from the North Pacific Rim, wooden carvings, musical implements, knives, tapestries, clothing and pelt crafts of the Ainu and other indigenous peoples of the Far East, and contemporary art products from the North Pacific Rim.

About 300 items, or one third of the total objects, were

borrowed for the exhibit from several museums of Khavarsk region in Russia, Alaska in USA and Hokkaido and other regions in Japan. These included an Aleut skin boat, glass beads, Chinese silk garments, ivory carvings, and other objects, which are rare and historically important materials. Accordingly visitors were not allowed to take photographs in the exhibition hall.

We tried to enhance visitor's appreciation by printing large numbers on corner walls to guide them through the exhibition route and by not placing objects too high for visitors on a wheelchair. We also had about 40 dedicated volunteers who worked as exhibition guides to provide information on the displayed objects and to

answer questions.

Finally, I would like to emphasize that this exhibition was the result of long term research on indigenous trades and societies in the North Pacific Rim, conducted by our museum's researchers in collaboration with others from Japan, Russia and North America.

Kazuyoshi Ohtsuka  
Chief Organizer  
*National Museum of Ethnology*

*Introductory Section of the Special Exhibition Hall.*



## Conferences

### **New Perspectives on the Study of Hunting and Gathering Cultures in East Asia and the North Pacific**

*International Symposium  
10-11 March 2001*

The purpose of this symposium was to review and discuss recent research and perspectives on contemporary and past hunter-gatherer societies in East Asia and the North Pacific. The main topics addressed were 1) the technological, ecological, and social aspects of various hunting, fishing, and gathering activities and 2) how such activities functioned within social systems.

Significant advances were made in archaeological and anthropological research of hunter-gatherer societies in East Asia and the North Pacific

in the 1990s. In archeology, the large increase in the number of excavated sites and recovered artifacts altered our concepts of the "Jomon society" or "Jomon culture". Moreover, some archeologists question the validity of the concept of "Jomon period" in the Japanese archipelago. These changes in perception are related to the development of new analytical techniques and improvements in chronological controls, and new perspectives derived from ethnoarcheological studies and excavations of the important sites such as Sannai Maruyama in Aomori and Uenohara in Kagoshima.

Anthropologists have also begun to develop new perspectives for the study of past and present hunter-gatherer societies and cultures, primarily in response to criticism by postmodernist and post-colonialist historians. The latter have been especially critical of traditional approaches to the study of both prehistoric

and contemporary hunter-gatherer societies. Instead, current research now emphasizes the historical trajectories leading to modern hunter-gatherer societies. Accordingly, it is clear that one should not define the Ainu in Hokkaido and Matagi groups in the Tohoku district as "relic" or "pristine hunter-gatherers who have remained unchanged since the Jomon period."

These changes in perspectives in archeology and anthropology, while perhaps appearing unrelated, in fact share some important commonalities. The most important is the challenge to the notion of linear progress. Social evolutionism, derived from middle 19th century Darwinism, was denied by structural-functional anthropologists at the beginning of the 20th century. However, differences and changes in economic systems, on which social systems are dependent, are still often explained in terms of





*New Perspectives of the Study of Hunting and Gathering Cultures in East Asia and North Pacific. March 11, 2001*

ëprogressí or ëdevelopmentí. For example, the notions such as that agricultural societies are more advanced than hunting-gathering societies, industrial societies are more advanced than the former two, and information societies are the most advanced of all are generally accepted. Although linear progress itself has been criticized or denied by many historians, philosophers, anthropologists, and others, it is very difficult for us to completely remove this concept from the historical sciences. Challenging the notion of linear progress is thus an important starting point for changing perspectives on archeological and anthropological studies of hunting and gathering societies.

A second commonality is the recognition of the affluence and diversity of hunter-gatherer societies and cultures in East Asia and the North Pacific. Recent archeological and anthropological studies have demonstrated that there was considerable variability in hunter-gatherer economic, social and cultural systems as well as in specific hunting and gathering activities. However, little of this variability can be explained by previous models, in which hunter-gatherer societies were generally characterized as having small populations, simple social structures, and self-sufficient economies.

A third commonality is in the change of research objectives. Previously, researchers tended to observe and describe individual elements of a society or culture separately, such as hunting behavior, hunting

implements, calendars, social organization, beliefs, rituals, and customs. However, archeologists and anthropologists are now beginning to focus not only on the elements themselves, but also on the relations between them. Such systemic approaches provide us with new models, which in turn can provide a common theoretical

basis for discourse between anthropologists and archeologists.

While the recent diversification and specialization in research would appear to make it difficult for archeologists and anthropologists to collaborate in the study of hunter-gatherers, the symposium demonstrated that such collaboration is possible and can be fruitful and instructive. The proceedings of the symposium will be published in Japanese from the National Museum of Ethnology.

Shiro Sasaki  
Convenor  
*National Museum of Ethnology*

### **Indigenous Trade and Art in the North Pacific Rim**

*International Symposium  
1ñ5 October 2001*

An international symposium on indigenous trade and art in the North Pacific Rim was held in conjunction with the special exhibition ëThe Sea Otter and Glass Beads: Indigenous Trade in the North Pacific Rimí (see Exhibition). Indigenous peoples of the North Pacific Rim have traditionally been regarded as hunters and fishers, living in small groups, and who underwent considerable cultural change initially as a result of the fur trade, and later, through their absorption into modern states. It is true that these societies were forced to change

under the influence of trade with Russians, Chinese, Japanese, Europeans and Americans. On the other hand, their trading activities and surplus stimulated the historical development of their own arts and crafts. This symposium examined how northern trade developed and how indigenous art and crafts were created in relation to trade by comparing examples from the North Pacific Rim and adjacent arctic regions.

The symposium began with my keynote speech, followed by five sessions: (i) ëSea Trading in East Asiaí, (ii) ëTrade in Northeast Asia - 1í, (iii) ëTrade in Northeast Asia - 2í, (iv) ëTrade in Northern North American Regionsí, and (v) ëNorthern Trade in Archaeological and Historical Perspectivesí. The symposium participants included: Kazuyoshi Ohtsuka (National Museum of Ethnology), Isao Kikuchi (Miyagi Gakuin Women's University), Yoshiya Tajima (Kanagawa University), Kaoru Tezuka (Hokkaido Historical Museum), Tomoya Akimichi (National Museum of Ethnology), Chuner Taksami (Museum of Anthropology and Ethnology, Russia), Shiro Sasaki (National Museum of Ethnology), Toshihiko Kikuchi (Hokkaido University), Minoru Oshima (Otaru University of Commerce), Irina V. Viter (Kamtchatka Regional Library), Kazuyuki Tanimoto (Hokkaido Ainu Culture Research Center), Gloria Webster (Umista Cultural Centre), Molly Lee (University of Alaska, Fairbanks), Nobuhiro Kishigami (National Museum of Ethnology), Aron L. Crowell (Smithsonian Institution), Dave McMahan (Alaska Office of History and Archaeology), James M. Savelle (McGill University), Kiyoshi Yamaura (Rikkyo University), Lorne Hammond (Royal British Columbia Museum), Tetsuo Kikuchi (Waseda University) and Masami Iwasaki (Hokkai Gakuen University). Each participant presented a case study on indigenous trade in the North Pacific and Arctic regions and discussed the socio-economic significance of trading activities among the native societies in the regions.

At the end of the symposium,



*Indigenous Trade and Art in the North Pacific Rim. October 4, 2001*

we reached the conclusion that trading activities played a vital role in the historical development of indigenous societies and cultures in the North Pacific Rim. This will compel us to modify the existing view that native people in the North Pacific Rim were simple hunters and gatherers. The results of the symposium will be published as a volume in *Senri Ethnological Reports* series at the National Museum of Ethnology.

Kazuyoshi Ohtsuka  
Convenor  
*National Museum of Ethnology*

### **Representing African Art and Cultures: a review through African eyes**

*Symposium AFRICA 2001,  
Osaka Workshop  
10 November 2001*

Place: Osaka International Center, Japan International Cooperation Agency (JICA)  
Organized by: National Museum of Ethnology, The Ministry of Foreign Affairs, The Japan Foundation, Osaka International Center (JICA)

Mr. Yoshiro Mori was the first Prime Minister of Japan to go to sub-Saharan Africa on an official visit in January 2001. He instituted an exchange program

jointly by the Japanese Ministry of Foreign Affairs, the Japan Foundation, the Setagaya Art Museum, Japan International Cooperation Agency (JICA) is Osaka International Center, and the National Museum of Ethnology, Osaka. The Tokyo portion of the symposium, entitled *Art, Museum, Biennales: some questions from Africa*, aimed at reviewing the rise in interest worldwide in the 1990s in contemporary African art. On the other hand, the workshop in Osaka, *Representing African Art and Cultures: a review through African eyes* was designed to investigate new and more appropriate ways of representing African art and cultures by examining recent challenging exhibitions through African eyes.

During the last two decades, one-sided exhibitions of *other cultures* has been strongly questioned, and museum curators are now experimenting with a variety of new approaches. In December 1999, the Smithsonian Institution's National Museum of Natural History celebrated the opening of a new permanent exhibition of African history and cultures. The exhibition, entitled *African Voices*, is noteworthy in that it was developed with substantial input from Africans and African Americans.

How to embody *African voices* is also an issue in the field of art exhibition. The exhibition *Seven Stories: about modern art in Africa*, which was held at the Whitechapel Art

Gallery in London in 1995, was a milestone in the history of representation of African art in Europe; it was curated by five Africans, although the project was co-ordinated by an European.

In the first session of the Osaka Workshop, Dr. Mary Jo Arnoldi, who co-ordinated the Smithsonian Institution's *African Voices* exhibition, presented a detailed report on how she worked closely with a diverse team of Africans and African American community members as well as professional Africanists who were academics, development professionals, journalists and from other professions. In the second session, Mrs. Everlyn Nicodemuz, who was involved in the *Seven Stories* exhibition, critically reviewed the show, and proposed an alternative exhibition which represents as distinctively as possible the genesis and the substantial development of modern art in Africa.

The presentations were followed by commentaries and discussion, and the commentators were Jerry Buhari, Shoichiro Takezawa, David Koloane, Mayako Ishikawa, Margaret Nagawa, Chipo Simunchembu and Oussouby Sacko.

While acknowledging the sincerity in the Smithsonian Institution's effort, African panelists cautioned against representing African culture without wholly using voices of Africans themselves. They unanimously underlined the need for a history of African art and culture written by Africans themselves. In order to achieve this goal, they also stressed the need for proper art education and the establishment of museums more widely in Africa. Much can be done through international collaboration. The workshop, in which almost one hundred people from various fields participated, represents an encouraging start for collaborative projects in the future.

Kenji Yoshida  
Convenor  
*National Museum of Ethnology*

## Historiography Now: A Dialogue between History and Anthropology

*International Symposium  
13-15 November 2001*

While the issue of history and anthropology has long been hotly discussed in both historical sciences and anthropology, how often and how much has there been direct confrontation or discourse? Concurrent with the remarkable rise of social history since the 1970s, historians have become keenly interested in anthropological theories and perspectives. Conversely, while anthropologists have long been interested in history per se, they have paid little attention to the concepts and theories of historical sciences. Instead, they have explored an anthropological history or anthropologists' history. The primary purpose of the symposium was to open a dialogue between historical sciences and anthropology, in which the main theme was how we should conduct historiography after the Linguistic Turn. This symposium was organized as a part of our museum's priority research project on the Construction of History in Anthropological Perspective.

Provoking extensive discussions in almost all of the humanities and social sciences, Linguistic Turn has called the neutrality of description into

question, exposing the fictitious and politicized nature of any description formulated into language. After the provocation and subsequent debates between anthropology and historical sciences, what has been added and removed in our approaches to deciphering historical data, pigeonholing information, and reconstructing the past?

What prompted us to reexamine this subject? Through fieldwork and theoretical discussions, we have become more aware indigenous people's claims to their own history and culture. Their history is not always consistent with the history written by the researchers, although both histories influence each other and are mutually dependent. When a historiography is written, it is to be submitted to a number of unknown people and interpreted by them. It is at this point that the interaction between the reader, the author, and the people to whom the history belongs, comes into play. Historians have discussed these issues in terms of Metahistory, New Cultural History or History of Representation. For anthropologists, these issues have triggered a series of debates on post-colonialism and criticism of ethnography.

In this symposium, the scholars of history, anthropology, sociology, literature, and ethics met during five sessions following the keynote speech: Session 1, technology and historical

description; Session 2, fictitiousness in historical fact, fact in historical fiction; Session 3, invention of national history, Session 4, the subject and the object of historiography; and Session 5, general discussion. The following

scholars participated in the symposium: Ryutaro Iwao (Seinan Gakuin University), Naoki Kasuga (Osaka University), Akio Kawashima (Kyoto University), J. Victor Koschmann (Cornell University), Toshiyuki Mise (Postgraduate Student, University of Tokyo), Akiko Mori (National Museum of Ethnology), Yasuyuki Nagafuchi (Nagoya Institute of Technology), Ryuichi Narita (Japan Women's University), Mari Nomura (Kanazawa University), Chika Obiya (National Museum of Ethnology), Shunji Oguro (Osaka City University), Akira Saito (National Museum of Ethnology), Kenji Sato (University of Tokyo), Kazutoshi Seki (Kyushu University), Teruo Sekimoto (University of Tokyo), and Takao Tomiyama (Seijo University).

The symposium proceedings will be published in Japanese next year.

Akiko Mori  
Convenor

*National Museum of Ethnology*

## New Staff

### Takezawa, Shoichiro

Shoichiro Takezawa joined the Department of Museum Research at Minpaku as a professor in October 2001. After finishing his MA in Religious Studies at Tokyo University, he studied at Ecole des Hautes Etudes en Sciences Sociales in Paris to obtain his PhD in Social Anthropology in March 1985. The title of his doctoral dissertation was *Symbol et pouvoir: le systÈme gÈnÈral des rites*, which was translated in Japanese and published in 1987 (KeisÛ Shuppan). From 1981 to 1992, he carried out intensive field research in Bozo Society of Mali, West Africa, and wrote more than ten articles on the fishermen's religious and social life. Since 1997, he has undertaken the archaeological research in northern and western regions of Mali, where great medieval states such as the Ghana Empire and Gao

*Historiography Now: A Dialogue between History and Anthropology.  
November 15, 2001*





Empire flourished. He is also interested in the history of anthropological thought. He recently published a book *Representations of Colonial Empire: Modern France and Sciences of Man* (Sekai Shisūsha, 2001) in Japanese.

## Visiting Scholars

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

### R̄kkum, Arne

Dr. Arne R̄kkum is an associate professor with curatorial duties for the East Asian and Southeast Asian collections at the Museum of Cultural Heritage, University of Oslo. He was formerly head of the Ethnographic Museum and has taught anthropology at the Department of Social Anthropology, University of Oslo. He has conducted extensive fieldwork in the outermost Izu Islands and Ryukyu Islands of Japan and, for briefer periods, among aboriginal Taiwanese: the Yami of Lan Y<sub>1</sub> Island and the Bunun in the central mountain massif. He is publishing the following works during his one-year stay at Minpaku: (a) Fixed spaces for fluxed sentiments: Defence perimeters for life and death domains in the South Ryukyus, (b) Meat, mating and a duality of Austronesian kinship, (c) Compulsive flows, compelling release: Comparing debt and obligation in the Izus and the Ryukyus (Japan), (d) Corporeal readings: Divination as a body technique among women in the Izu Islands of Japan. In addition to these essays, he is completing a book based on his fieldwork in the southern Ryukyu islands. The topic, knowing and nature, forms a sequel to a previous



exploration of knowing and kinship, *Goddesses, Priestesses, and Sisters: Mind, Gender and Power in the Monarchic Tradition of the Ryukyus* (1998).

### Collcutt, Martin

Dr. Martin Collcutt is a professor of Japanese History in the departments of East Asian Studies and History at Princeton University, and Director of the East Asian Studies Program. Collcutt first came to Japan in 1963 after graduating from Cambridge University in England, where he studied English and European history, especially medieval religious history. After spending several years in Japan, he completed his M.A. and Ph.D. programs in Japanese Studies at Harvard University. He has been to Japan many times since then, and conducted research at National Museum of Japanese History (Rekihaku in Sakura) and International Research Center for Japanese Studies (Nichibunken in Kyoto) as well as at Kyoto and Tokyo Universities. His publication includes *Five Mountains* (a book on the history of Zen Buddhism in Medieval Japan) and *A Cultural Atlas of Japan*, co-authored by Isao Kumakura. His current research is concerned with the Iwakura Embassy in America in 1872. He is also working on SŪetsu Yanagi's view of medieval religion.



### Savelle, James M.

Dr. James M. Savelle is an associate professor in the Department of Anthropology at McGill University. He received his B.Sc. in 1973 and M.Sc. in geology in 1979 from the University of Ottawa, his M.A. in anthropology in 1981 from the

University of Arkansas, and his Ph.D. in anthropology in 1986 from the University of Alberta. He has undertaken 25 field seasons of archaeological and geological field research in the Canadian Arctic and Alaska. His primary research interests are in the articulation between prehistoric Arctic hunter-gatherer subsistence-settlement systems and paleoenvironmental characteristics, and in early historic Inuit-European contact. He is a visiting scholar at Minpaku from September 2001 to August 2002, and his research during this period will focus on prehistoric Thule Inuit bowhead whaling systems in the Canadian Arctic.



### Sarangerel

Dr. Sarangerel is one of the most prominent Mongolian Mongologists. She was born in Qinghai Province, China in 1958. After graduating the University of Northwest Nationalities at Lanzhou, she studied Mongolian literature for two years at the Mongolian Academy of Social Sciences, Ulaanbaatar. In 1998 she obtained a doctoral degree in literature from the Chinese Academy of Social Sciences. She is currently a professor at the Central University of Nationalities in Beijing. She is interested in the Mongolian folklore of her homeland, Qinghai Province. Writing several books on that subject, her concern has become much wider, including acculturation in the relationship between Tibetan and Mongolian peoples.



## Publications

The following were published by the Museum during the period from July to December 2001:

[[ Bulletin of the National Museum of Ethnology, vol.26, no.1, August 2001.  
Contents: S. Sasaki, "History of Ethnic Classification and Categorization of the People of the Lower Amur Basin and Sakhalin from the Middle of the 19th to the End of the 20th Century"; T. Iida, "Fishing Activities and Economy among the Vezo of Southwestern Madagascar"; and Y. Nagano, "An Outline of Gyarong Grammar".

[[ Bulletin of the National Museum of Ethnology, vol.26, no.2, October 2001.  
Contents: R. Sasahara, "The Distribution of Sanbiki Shishimai"; K. Hirai, "Discourse of Than Samaj among Northern Thai Factory Women: An Ethnographic Approach to Modernity"; N. Sonoda, "Conservation of Motion Picture Films"; W. Karkavelas, "American Indian Control of Education: The Blackfeet Response"; and G. A. Komarova, "Muslimovo Syndrome: To be Alive on the Dead River".

[[ Shnirelman, V. A., The Value of the Past: Myths, Identity and Politics in Transcaucasia. Senri Ethnological Studies, no.57, v+465 pp., October 2001.  
Contents: V. A. Shnirelman, "Introduction: Myths, Symbols and Politics"; "Part I The Armenian-Azeri Confrontation"; "Part II The Georgian-Abkhazian Conflict"; "Part III Thrown Over The Ridge"; "Conclusions: Ethnocentrism and The Breakup of The Soviet Union"; "Notes"; "Literature"; "Index of Authors and Personal Names"; and "Index of Political, Geographical, Tribal and Ethnic Names".

[[ Han, M., Social Change and Continuity in a Village in Northern Anhui, China: A Response to Revolution and Reform. Senri Ethnological Studies, no.58, xx+248 pp., December 2001. Contents: M. Han, "Introduction"; "Chapter 1

General Description of Xiao County and Lijialou"; "Chapter 2 The Li Lineage in the Late Imperial Period between 1369 and 1911"; "Chapter 3 Social Change during the Republican Period between 1912 and 1949"; "Chapter 4 Socialist Collectivization in Rural China"; "Chapter 5 Lijialou under the Responsibility System"; "Chapter 6 Gender, Marriage and Affines"; "Chapter 7 The Growth of Christianity in Northern Anhui"; "Chapter 8 The Revival of Rituals, and Reconstruction of Agnatic and Affinal Networks"; "Conclusion"; "Appendix 1 Doing Fieldwork"; "Appendix 2 The Main Characters in this Book"; "Appendix 3 Glossary"; and "Bibliography".

[[ Anderson, D. G. and K. Ikeya (eds), Parks, Property, and Power: Managing Hunting Practice and Identity within State Policy Regimes. Senri Ethnological Studies, no.59, i+200 pp., December 2001.  
Contents: D. G. Anderson and K. Ikeya, "Introduction: Hunting Culture and Mining Knowledge"; D. G. Anderson, "Hunting Caribou and Hunting Tradition: Aboriginal Identity and Economy in Canada and Siberia"; M. Iwasaki-Goodman and M. Nomoto, "Revitalizing the Relationship between Ainu and Salmon: Salmon Rituals in the Present"; J. P. Ziker, "Land Use and Social Change among the Dolgan and Nganasan of Northern Siberia"; A. Yoshida, "Some Characteristics of the Tundra Nenets Reindeer Herders of Western Siberia and their Social Adaptation"; K. Ikeya, "Chukchi Reindeer Grazing and Changes to Grazing Territory in Northeastern Siberia"; D. Trigger and M. Robinson, "Mining, Land Claims and the Negotiation of Indigenous Interests: Research from the Queensland Gulf Country and Pilbara Region of Western Australia"; N. Porath, "Foraging Thai Literary Culture: A Performing Tribe of South Thailand"; R. K. Hitchcock, "Hunting is Our Heritage: The Struggle for Hunting and Gathering Rights among the San of Southern Africa"; M. Taylor, "Narratives of Identity and Assertions of Legitimacy: Basarwa in Northern Botswana";

K. Ikeya, "Some Changes among the San under the Influence of Relocation Plan in Botswana"; and "List of Contributors".

[[ Ishimori, S., and A. Maita (eds) Advanced Studies on Ecotourism. Senri Ethnological Reports, no.23, 239 pp., September 2001.

[[ Karmay, S. G., and Y. Nagano (eds) A Catalogue of the New Collection of Bonpo Katen Texts. Senri Ethnological Reports, no.24, 1692 pp., October 2001.

[[ Karmay, S. G., and Y. Nagano (eds) A Catalogue of the New Collection of Bonpo Katen Texts - Indices. Senri Ethnological Reports, no.25, 318 pp., October 2001.

### MINPAKU Anthropology Newsletter

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