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Ainu Realities — A Proposed Ethnographic Film Project

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My research at Minpaku is focused on the visual anthropology of Ainu culture. Specifically, I hope to establish the research groundwork necessary to begin a new ethnographic documentary film about contemporary Ainu people.

The distance between conceiving the idea for a new ethnographic film and the magical moment when the curtain opens and images illuminate the screen, is often prodigious. In starting a new project it is essential for the visual anthropologist to understand the work that has come before, concerning his particular subject area. In order to know what questions to take into the field, we first have to understand what has been done in the past. For this we most often

turn to existing film collections. Therefore, the starting point for my film on contemporary Ainu people is here in the film archives of the National Museum of Ethnology. The ethnographic film collection here is one of the finest, most comprehensive collections of its kind in the world. For a filmmaker, access to such a collection affords a rare opportunity to learn from the successes and mistakes of the past. The initial questions I will pose in the field, the questions that will move the project forward, are shaped by the lessons learned from the visual record.

In producing an ethnographic film that will attempt to translate contemporary Ainu culture to English speaking audiences, meticulous preparation is essential. For my previous film, *Heart of the Country*, which chronicles a year in the life of an extraordinary elementary school principal in a rural Hokkaido village, two years of



Observing Ainu dancing at the Ainu Museum in Shiraoi, Hokkaido

preparation and research were required before filming could begin.

For a documentary on contemporary Ainu people, the following stages of preparation must be completed before filming can commence: (1) survey existing visual and aural materials on Ainu culture, from the early 1900s to the present; (2) visit Ainu communities in Hokkaido to discuss the project, learn of local concerns, and identify possible Ainu partner communities; (3) discuss the project with Ainu people currently living outside of traditional Ainu communities; (4) form an advisory committee of Ainu cultural and political leaders, scholars, museum professionals, academic specialists, and local community representatives, who can help guide the project; (5) complete fundraising.

Throughout my career as a cultural filmmaker at the University of

MINPAKU
Anthropology Newsletter

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Leonard Kamerling is Curator of the University of Alaska Museum. He received his training at the London Film School, UK. Over the last 25 years, he has produced numerous critically acclaimed, award-winning documentary films about Alaska Native cultures and Northern issues.

Alaska Museum, my work has focused on documenting contemporary Alaska Native culture through collaborative partnerships with Native communities. From these partnerships has grown my strongly held belief that collaboration across cultures can help transform museums into places where racial and cultural barriers are broken down, where stereotypes and misperceptions are invalidated.

The essential element that distinguishes my proposed film on contemporary Ainu people from traditional ethnographic and documentary films, is its community-collaborative approach. With this approach, all community participants (elders, parents, etc.) function as decision makers together with the producer in determining the content, priorities, and cultural perspective of the work. Local Ainu collaborators will be involved in every stage of the production, from research and planning, through the final editing. The goal of this approach is to establish trust between filmmaker and subjects. Such trust is the cornerstone of the documentary process.

In the course of my work with rural indigenous communities, I have learned that it is the everyday considerations, the quiet conversations, the commonplace interaction between family and friends, the unexceptional routines of daily life that speak most compellingly and eloquently about any group of people. As a filmmaker I have also learned that the film image is nothing more than a record of the quality of the relationship between the filmmaker and the people filmed. When that relationship is built on mutual respect and trust, the resulting film has the power to go deep, to transcend boundaries of culture and language—like a magic window into the heart and soul of a community. When that trust is absent, film becomes merely information, often revealing more about the filmmaker than his subjects.

Almost no visual material on Ainu culture has survived from the early days of cinema. One exception is the extraordinary work of N. G. Monroe, a Scottish physician who lived and worked for more than two decades among Ainu people in the community of Nibutani, Hokkaido. In the mid-1920s, Monroe began to film the daily cultural activities and rituals he saw around him. By the time he picked up his camera, Ainu culture had already

undergone great acculturation and social change.

The Monroe films document largely lost aspects of everyday Ainu life and ceremonial practices. His footage is beautifully shot and has an urgency about it, as if his sense of the way time changes culture moved him to pick up a movie camera and film what he saw around him. It is like a magic window opening to the past. Monroe's landmark footage of 1925 (magnificently restored with bilingual Japanese/English titles by Kazuo Okada and the Shimonaka Memorial Foundation) represents one of the earliest and most important surviving visual records of Ainu culture.

Some material survives from the 1930s, for example, a twelve minute reel shot by a Japanese news crew, which documents a reenactment of the Bear Sending Ceremony. Another important part of the visual record is a 1965 film produced by Sakuzaemon Kodama and Kazuo Okada documenting the making of traditional Ainu costumes. While making this twentyfive minute silent film, the Ainu people of Nibutani, in South-Central Hokkaido, reenacted the gathering and manufacture of elm bark garments so that their traditional techniques could be preserved. This beautifully shot and constructed film is rich in critical ethnographic detail.

Recent research into Ainu traditional culture and antiquities has made valuable and important contributions to our collective knowledge. However, the everyday realities of contemporary Ainu individuals, both in traditional communities and throughout the diaspora in Japan, have been largely overlooked. With the exception of several biographical and issue-focused films, in the almost eight decades since Monroe's cameras rolled, the visual record of Ainu people in Japan remains sparse.

The primary goal of the 'Ainu Realities' ethnographic film project is to create a documentary work from the cultural and social perspectives of Ainu people themselves. The film will offer more than information about Ainu people's present and past: it will offer viewers a window into one of the oldest and least understood indigenous cultures of Asia.

For this project, I will spend three months at Minpaku and will begin filming in the near future.

Cultural Heritage of the Nivkhi People

Chuner M. Taksami

Peter the Great Museum of Anthropology and Ethnography, St. Petersburg, Russia

During the past ten years at the Museum of Anthropology and Ethnography, St Petersburg, I have been leading a project on the cultural heritage of the Siberian peoples: "The treasures of Siberian traditional culture". The following books have resulted: *Ethnocultural Contacts of Siberian Peoples* (1983), *Cultural Traditions of Siberian Peoples* (1986), *Material and Spiritual Culture of Siberian Peoples* (1988), *Traditional Education among Siberian Peoples* (1988), *Traditional World-view of Siberian Peoples* (1996), *Cultural Heritage of Sakha People* (1994), and others.

Some fundamental studies have been devoted to my own people; the Nivkhi in the Lower Amur River region. Among them are the following: "Contemporary economy, culture, and everyday life" (1967), "Main problems of ethnography and history of Nivkhi" (1975), the first Nivkhi-Russian and Russian-Nivkhi Dictionaries, and a

primary-school textbook. I have also published ethnographic works on Ainu people: *Who Are You, Ainu?* (1990) and in *Ainu Collections of the Peter the Great Museum of Anthropology and Ethnography* (1998).

Unfortunately, the material and spiritual culture of Nivkhi remain poorly studied. Therefore, in 2002 I began working on the cultural heritage of Nivkhi people in ethnographic collections. To fulfil this project it is necessary to survey materials in museums outside Russia. I am beginning at the National Museum of Ethnology in Osaka, for which I thank the Director, Naomichi Ishige, and my host, Dr Sasaki Shiro.

The subject of my research here is "Ethnographic collections on Nivkhi peoples in the museums of Japan." The Nivkhi are a small Northern minority, living on Sakhalin Island (Karafuto) and in the Lower Amur region. According to a 1989 census, their population number was 4,700.

Since 1955 Professor Taksami has been associated with the Institute of Ethnography of Academy of Sciences of the USSR (nowadays Russian Academy of Sciences). He has published about 300 works. These include books, dictionaries, articles on ethnographic subjects and contemporary problems of Northern peoples.

Nivh river boat, Sakhalin (photo by author, 1962)





Dance at the Bear Ceremony (photo by author, 1987)

Nivkhi people and their culture have been of interest for scholars since more than one hundred years ago. The continuing interest can be explained by the fact that there are still so many unstudied elements in the Paleoasiatic culture of the Nivkhi. Museum ethnographic collections are likely to reveal unknown aspects of their material and spiritual culture.

During the nineteenth and twentieth centuries almost all researchers of Nivkhi culture collected objects and took them outside Nivkhi territory. Many travelers were also collecting objects at the request of museums, scientific institutions, or were simply curiosity seekers. Collections of Nivkhi material are stored in Russia at the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Ethnographic Museum, Museum of History of Religion (St. Petersburg), Regional Museum of Vladivostok (Khabarovsk), and elsewhere. Outside Russia there are collections at the Museum of Germany (Hamburg, Nurnberg, Berlin, Lieptzig), in Holland (Leiden, Amsterdam), in France (Paris), the USA (New York), and in Japan (Osaka, Tokyo, Abashiri), for example. Unfortunately, among the Nivkhi themselves there are very few remaining objects that represent their traditional culture. Only in some families could we find single objects.

Studying the diverse museum collections will allow us to learn about

Nivkhi aboriginal culture more deeply. This study is necessary for outlining the Paleoasiatic cultural elements or layer in the Amur, Sakhalin and neighboring regions. Scholars have already found many parallels between Nivkhi culture and the cultures of North-East Asian peoples and Ainu. These parallels are more obvious than parallels with Amur cultures. The parallels are especially numerous in hunting and fishing tools and in how the products of hunting and fishing are used. Even the eating of raw fish, typical only for certain peoples (among them–Nivkhi and Japanese) demands special research. The Bear Ceremony was widely practiced by Nivkhi people, was very similar to the ceremony in Ainu culture, and was connected to the killing of a grown bear. We still do not know the ethnic and geographic origins of this festival.

There is a special interest in the pictography on dishes used in the bear ceremony. It is important to continue studying the motifs. Nivkhi made many and diverse sculptural images, primarily connected to human life, and raising children. Among the sculptures, images of ancestors are given a special place. Sometimes babies were named after the ancestors. The sculptures played various roles in the social and spiritual life of Nivkhi society. Learning more about the ancestor cult and its role in Nivkhi society will require further study of the sculptures. The sculptures also include many images of “land masters”, “mountain masters” and so on. Until now, Nivkhi, while traveling, hunting, or conducting ceremonies, have arranged the so-called “feeding” of the masters of nature in various cult places. Recently preserving the ecological environment of Northern peoples has become a critical issue. To make progress, we need to explain and preserve cult places as a part of spiritual culture of the Northern peoples.

Among Nivkhi the arts were well developed. These were only partly ornamental. Wooden sculpture was widely spread, and figures were also made from birch bark, textile, silver, and tin. These played important roles in family and social life. Research is needed to understand their semantics, to outline the meanings of shamans, sculptures, and to explain numerous zoomorphic figures.

The rich and picturesque ornamental art of Nivkhi people has been studied by many researchers–ethnographers, archeologists, and art historians. Art was produced by both the male and female populations. Art was used for decoration of household

objects, tools, clothing, and ritual dishes. The most popular motifs characterize Paleoasiatic culture. In my opinion, there are many motifs from the sea, plants, and other natural elements.

Nivkhi territories and the northern islands of Japan are geographically very close to each other. Historically their populations lived in constant contact. Presumably, Nivkhi objects have reached Japan since a long time ago. Early Japanese scholars and travelers collected objects, some of which are still held in museums. In various ethnographic collections there are numerous unique objects from traditional Nivkhi culture.

At the National Museum of Ethnology, Osaka, I have studied collections made by Tokyo University. Twenty six objects from the Nivkhi culture were all interesting and of

scientific value. Two ceremonial head-dresses are of special interest because they have plaits made from wooden shavings, bird-hunting arrows with blunt points, and are decorated with carved ornaments with images of sturgeon fish. Ritual head-dresses were widespread among the Nivkhi of South Sakhalin island until not long ago. On Otasu they were worn for ritual dancing. Wooden objects in the shape of sturgeon fish were used to 'feed' the "water master". He was asked for fish in poor fishing seasons. We can expect future discoveries of Nivkhi objects in museum collections. The search is essential for learning about Nivkhi traditional culture. In the past, the Nivkhi had no written language, so each piece of information about their traditional culture has great value.

A Motif Index for '*alf laylah wa laylah* (The Thousand Nights and a Night)

Hasan El-Shamy

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Since it was first introduced to Europe three hundred years ago, few written documents have received more public attention worldwide than the *Thousand Nights and a Night* (or *The Arabian Nights* as it came to be known in the West). Besides its literary merits as a compendium of folk narratives inspiring innumerable artistic works in the fields of music, theater, and painting, it is also a repository of historical, ethnographic and ethnological data. As a narrative cycle, the work is quite intricate. A number of books and manuscripts bear the title of '*alf laylah*', and each is attributed to a place (e.g., Cairo, Beirut or Calcutta) or an editor-translator (e.g., Galland, Burton or Littmann). Although these editions share a core of central stories, they diverge in terms of contents, regional conditions, and the editorial augmentations imposed on local texts, mainly by European editors. Many of the *Nights'* narratives were adopted by peoples throughout the world and became part of their heritage. Conversely, some of its stories seem to have been derived from the traditions of eastern nations other than Arabia.

The work briefly described here

treats an authentic folk edition of '*alf laylah wa laylah* (4 vols., Cairo, n.d.). The traditionality of this edition is apparent in its language (Arabic), printing techniques, drawings, commercial outlets, and readership (usually read to a throng of people). The goal is to identify the sociocultural themes involved and to relate these themes to their counterparts in international indexes of folk narratives and other facets of human life. In this respect a folk narrative is perceived as a description of life and living, real or — as is the case with the *Nights'* — fictitious.¹⁾

For centuries, students of folktales have observed the strong similarities among certain stories narrated across the globe. Numerous theories and hypotheses were developed to explain how these seemingly unvarying features in form and content came about. Some argued that the similarities were due to borrowing from a common source, such as India, which they saw as the birthplace for all 'fairy tales'. Others advanced the view that the similarities were due to the psychic unity of mankind. Whatever the assumptions have been, the 'theories' tended to be

Dr. Hasan El-Shamy is a professor of Folklore, Near Eastern Languages and Cultures, and African Studies at the Department of Folklore and Ethnomusicology, Indiana University. He is currently compiling a motif-type index for the Arabian Nights. His numerous publications include Tales Arab Women Tell: And the Behavioral Patterns they Portray (1999) and Folk Traditions of the Arab World: a Guide to Motif Classification (1995).



A folk edition of 'alf laylah wa laylah' (n.d. Cairo: Jumhuriyyah Bookshop)

too general and lacked precision as to what constituted the unit of analysis — the whole tale or tale-type, the tale's famous title, a salient theme or motif — and so on.

A variety of quantitative and qualitative devices (terms) are employed to designate various aspects of sociocultural phenomena. In addition to anthropological terms such as culture element/trait, complex, and institution, a host of folkloristic concepts have been devised to allow for

more precise identification and treatment of the materials under investigation. The 'tale-type' and 'motif' (applied in the present work) are two of these analytical-classificatory devices.

The concept of tale-type designates a full folk story that may be found in diverse cultures, rather than a tale's literary genre (e.g., *Cinderella*, Type 510A, which is also known by other names among folk groups in many nations).²⁾ The term was introduced by the Finn Antti Aarne in his *Verzeichnis der Märchentypen* (1910). The eminent American folklorist Stith Thompson adopted the concept and expanded Aarne's work under the title *The Types of the Folktale* (in 1928 and 1961). Though arising from the views of the 'Finnish School' and its 'Historical-Geographic Method', and shackled by problems of linkage to a search for origins, the usefulness of the concept of tale-type as a tool of identification and analysis transcends these limitations. With reference to 'alf laylah', the frame story within which all its supposed 1000-constituent tales are subsumed has been designated (by the present writer) as new tale type: 1426A§,³⁾ *Cuckolded Husband Kills a New Bride each Night so as to Avenge Self on Women* (Shehryâr).

Meanwhile, the concept of 'motif' (which differs from the psychological concepts of 'motive' and 'motivation') denotes a smaller component recurrent in oral literature, a broader field of lore which includes narrative as well as non-narrative materials such as

proverbs, riddles, lyric chants, beliefs, etc. The term also has greater potential of application to a broader spectrum of cultural, social, and psychological phenomena as expressed by folk groups in their lore.⁴⁾ Stith Thompson's *Motif-Index of Folk Literature* (6 vols.) was first published in 1932-36; and an enlarged edition in 1955-58. Thompson grouped the contents into twenty three chapters, each dealing with a distinct field and assigned an alphabetical letter ranging from A to Z (e.g., A: Mythology, B: Animals, C: Tabu, D: Magic, E: The Dead, etc.) Thus, the central theme of new tale-type 1426A§ (cited above) would be depicted by a motif in the 'J' section titled 'The Wise and the Foolish': J1185.1, 'Sheherezade: story with indefinite sequel told to stave off execution'; the new motif in the 'S' section titled 'Unnatural Cruelty': S62.1.1§, 'Shahryâr (Shehryâr) kills a new wife (bride) every night so as to avenge self on women'; and the new motif in the 'W' section titled 'Traits of Character': W28.5.1§, ‡'Maiden offers to sacrifice herself for womankind (Sheherezade)'.⁵⁾

As might be expected in works that seek global coverage, neither the *Type Index* by Aarne and Thompson, nor the *Motif Index* adequately addresses Arab materials in general or the *Arabian Nights* in particular. Moreover, data from the Arab-Islamic world (or the Middle East) were only sketchily addressed and sometime imprecisely identified; critical fields of Arab culture and society that recur in the region's lore are totally absent in both indexes. I have designated one such field as 'The Brother-Sister Syndrome in Arab Cultures'.⁶⁾ Similarly the majority of ancient Middle Eastern traditions (e.g., ancient Egypt) are virtually absent from both indexes.⁷⁾ Thus, the need for culture-specific indexes for Arab and other Middle Eastern materials is acute.

The motif index, along with relevant tale-types, for 'alf laylah wa laylah' is a component of a broader system that includes El-Shamy's *Folk Traditions of the Arab World* (cited above), and *A Demographically Oriented Tale Type-index for the Arab World* (forthcoming). These new reference works, while based on the Aarne-Thompson classificatory schemas, are not bound by their limitations. The new indexes adjust, adapt, and expand these schemas, especially Thompson's framework for the motif-system, in order to accommodate the demands of treating more intricate cultural institutions and symbolic systems such as those generated by Arab traditional practices.

1) El-Shamy, Hasan. 1995. *Folk Traditions of the Arab World: A Guide to Motif Classification*. Bloomington: Indiana University Press. Vol. 1, p. xvii.

2) El-Shamy, Hasan. 1999. *Tales Arab Women Tell and the Behavioral Patterns they Portray*. Bloomington: Indiana University Press. No. 34.

3) The sign § designates a new addition to the Aarne-Thompson tale-type and the motif systems.

4) El-Shamy, Hasan. *Folk Traditions...*, Vol. 1 p. xiv

5) The sign ‡ designates an item developed after the publication of *Folk Traditions...*

Examples of major expansions will be found in such spheres as 'Legal aspects of marriage and divorce', 'Kinship ties as basis for judging character', 'Markets: buying, selling, trading', 'Religion', 'Symbolism', and 'Arab and ancient Egyptian mythologies'.

Another area of expansion is the adoption, in these new works, of key principles from cognitive psychology as classificatory devices. There is strong evidence that such cognitive psychological concepts and processes as 'empathy', 'conditioning', 'adaptation-level', 'stereotyping', and 'fealty (*walā*)' do appear in folk expressions as matters of empirical observation by the folk, and that they can be very useful for classifications

and indexes. Unlike the psychoanalytic arguments which lie beyond verification, these cognitive-behavioral folk observations are verifiable examples of what I have termed 'folkloric behavior'.

Naturally, the applicability of the new motifs and tale-types is not confined to the Arab world. The end result is a reference work that will help researchers identify traditional culture materials in terms of concepts and motifs. Such identification will connect the materials to more inclusive sociocultural systems, and the broader cross-cultural and research matrixes that are needed for objective research and verifiable results.

6) El-Shamy, Hasan. 1981. The Brother-Sister Syndrome in Arab Family Life. Socio-cultural Factors in Arab Psychiatry: A Critical Review'. In Mark C. Kennedy, (ed.) *The Family in the Middle East*, pp. 313-323.

7) El-Shamy, Hasan (ed.). 2002. *G. Maspero, Popular Stories of Ancient Egypt*. Santa Barbara: ABC-CLIO.

Early Funerary Traditions of the Ancient Maya Kingdom of Tikal, Guatemala

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The Maya kingdom of Tikal was located at the center of the present department of Petén, Guatemala. Tropical rainforest still keeps the remains of hundreds of ancient Maya cities, which manifested different levels of sociopolitical organization. Tikal cultural development is first apparent in the 8th century BC, and declined after the 9th century AD. At particular moments in its history, Tikal expanded its political sphere beyond its own local frontiers, becoming a macro state, influencing through warfare, marriage alliances, and royal visits the political destinies' of distant Maya cities such as Río Azul, El Perú, Calakmul in Campeche, Mexico, Caracol in Belize, and probably Copán in Honduras. Although the external political affairs of Tikal have been gradually uncovered, the manner in which this state was internally organized is almost unknown. This circumstance has motivated my interest in defining city political hierarchies and social stratification, as indicated by the arrangement and diversity of architectural compounds. One aim of my research on Tikal internal social structure has been to learn whether or not central power was the privilege of one or various dynastic lineages. Archaeological evidence has been gathered through very deep excavations

inside temple-pyramids, palaces and residential compounds, making Tikal one of the Maya centers with the highest representation of human interments from all cultural periods; a sample of approximately 450 burials has been properly described, and the skeletons collected have been characterized by physical anthropologists. An important methodological procedure for defining funerary practices and local social rank differences was the correlation of architectural and burial information with hieroglyphic and iconographical references found on sculptured stelae, mural paintings and polychrome vessels

Funerary vessels corresponding to the second dynasty of Tikal



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commissioned by rulers.

Additional studies of Tikal's burials involved analysis of grave structure, internment type, mortuary paraphernalia, and the probable identities of individuals through osteological characterization. As a result, the burial sample from Tikal has provided evidence for three major social groups: a) royal elites, whose burial contexts tend to correspond to acropolis complexes and temple pyramids; b) minor elites, who typically were buried in minor palaces or family shrines; and c) commoners, who dwelled at the margins of the city. My present research is focused on the royal elite group, and particularly on the identification of two early dynastic lineages whose members were buried in the North Acropolis and the Lost World complexes.

The earliest burials of Tikal were found in the Lost World complex, dated to the 6th century BC. However, the first manifestation of royal tombs occurred in the North Acropolis between the 1st century BC and the early part of the 2nd century AD. A set of four tombs belongs to members of the first dynastic lineage. The tombs here are characterized by four sets of cultural traits: 1) construction by excavation of a deep shaft, penetrating an existing building to bedrock level in order to accommodate a corveled vaulted chamber coated with stucco, or decorated with mural painting; 2) the body placed in an extended position on

a wooden bier, or seated bundled in textiles (there is evidence of the ritual practice of removing the ruler's head); 3) presence of sacrificed human companions; 4) mortuary goods that included ceramic vessels decorated with stucco and effigy shapes, greenstone figurines, spondylus shells, and stingray spines used for bloodletting.

Another set of eight tombs discovered at the Lost World Complex were dated to the second part of the 3rd and 4th century AD. These correspond to members of the second dynastic lineage. Four sets of traits characterize their burial customs: 1) tombs consisting of rectangular red painted crypts built under temple rooms or stairway landings, then sealed with flat slabs and walled without mortar thus, indicating the possibility of periodical re-opening in order to manipulate bones and paraphernalia for ritual ceremonies related to ancestor veneration; 2) physical remains impregnated with liquid cinnabar to retard decay or for ritual purposes; 3) rulers buried without sacrificed companions among their offerings; 4) paraphernalia that included jade masks placed over the ruler's face, as well polychrome pottery vessels decorated with hieroglyphic texts, and geometrical and naturalistic designs.

In large Maya polities like Tikal, with a deep chronological and historical base, socio-political events related to dynastic change are indicated by the



Excavations in the main pyramid of the Lost World Complex of Tikal

cultural traits noted above. Dynastic changes are best identified by analyzing the locations of rulers' funerary loci or mausoleums, tomb styles, organization of funerary furniture, ceramic vessels shape and decoration and the formats of rulers' portraits. Additional research will be devoted to finding evidence of innovation in iconographic designs, in

order to determine if dynastic changes were accompanied by the introduction of new ideological concepts. During my three months as a visiting scholar in Minpaku, I will study early Maya iconography on ceramic vessels and sculptures. This I hope will provide a better understanding of the origins of the first royal lineage at Tikal.

Exhibition

Wrapping Up Culture: Furoshiki and Wrapping Cloths of the World

Special Exhibition, October 3, 2002 – January 14, 2003

If someone mentions *furoshiki* of the world, a simple question that may come to mind is, "Do *furoshiki* exist around the world?" The answer to this question is yes and no. Everywhere in the world there exist cloths that are used like *furoshiki*. With regard to function, the answer is yes. However, this is not to say that square cloths made specifically for wrapping things (like Japanese *furoshiki*) are found throughout the world. With regard to design, the answer is no.

In looking at cultures in the world that wrap things with cloth, we can see the variety of ways that people have come to use cloths. The most typical use of *furoshiki* is to wrap up things that are hard to keep together for the purpose of carrying, but even if one does not have a *furoshiki*, one can easily use a cloth that is close at hand. For example, one could use a shawl, scarf, or things like a wraparound cloth. Cloths have a variety of uses in people's lives, one of which is wrapping. In other words, let us think of *furoshiki* in a broad sense, as cloths that have wrapping as one of their various uses.

For Japanese people, giving a special present in a paper bag can convey a feeling of

impoliteness. When giving money, many people today still wrap it in a type of silk *furoshiki* called a *fukusa*. Wrapping with a *furoshiki* or *fukusa* is simultaneously the wrapping of a thing and the wrapping of a 'spirit' of politeness or respect. This can be seen best in *furoshiki* that display the spirit of grieving and praying for someone who has died and the spirit of celebrating the birth of a new life.

Clothes also represent a culture of wrapping with cloth, but we did not include clothes as *furoshiki*. We did decide, however, that cloth used to wrap the body of a person who has passed away is a *furoshiki* in its broad sense. Wrapping bodies of the deceased is one of the oldest uses of *furoshiki*, and cultures that wrap people's bodies in many layers of valuable cloth still exist throughout the world.

Rare or expensive cloths are valuable articles not used in daily life, but are used without reservation to wrap a person's body. They are treated as something sacred and infused with a spirit of prayer. At Indonesian funerals, many cloths are given as offerings to the deceased, and are used to wrap the body.

In Japan, the culture of wrapping the bodies of the deceased did not develop. Instead, there developed a *furoshiki* culture of celebration without parallel in the world. Fine cloths, in terms of design and technique, were made to drape over or wrap congratulatory presents. Also, *furoshiki* that

wrapped objects of a bride's trousseau were made as a set of dyed cloths with resists of the family crest. Such celebratory *furoshiki* sets reached up to twenty five pieces including futon and furniture covers, and continued to be made until about thirty years ago.

The exhibition 'Wrapping up Culture: Furoshiki and Wrapping Cloths of the World' includes 400 examples of wrapping cloths that reveal diverse styles and uses. The displayed items come from twenty five countries, starting in Central and South America and stretching from West to East Asia.

Finally, twenty eight *furoshiki* made by the designer Jurgen Lehl are exhibited as suggestions for *furoshiki* of the future. Also for the purpose of protecting the environment, this exhibition provides a chance to rediscover the beauty and convenience of *furoshiki*. Their use can help to save natural resources.

Isao Kumakura
Chief Organizer
National Museum of Ethnology

Woolen wrapping cloth from Peru



Conference

Investigating Quotidian Culture in Contemporary Korea: the Exhibition '2002 Seoul Style' and Beyond

International Symposium
July 13-14, 2002

The special exhibition, *2002 Seoul Style: Living with the Lee Family*, was held from March 21 to July 16, 2002 to commemorate the 2002 Japan-Korea Friendship Year. The exhibition displayed contemporary life in Korea in seventeen sections, and with a recreation of the living space of a family that actually lives in Seoul.

Scholars from Korea and Japan met for two days to discuss the study of quotidian culture (*seikatsu bunka*) in Korea. The symposium was informed by research conducted for the exhibition, for which we had assembled more than three thousand items used by the Lee family. The symposium examined how the items can be used to study the household (*ie*) and life culture in Korean society.

After a welcome speech by our director general, Naomichi Ishige, and an outline of conference themes by Toshio Asakura, the following papers were presented: 'Modernism in exhibition' (Hiroshi Nakanishi, Kyoto University of Art and Design), 'Researching everyday items of the Lee family' (Koji Sato, National Museum of Ethnology), 'Material research and research of everyday items in Korea' (Hiroki Okada, Koshien University), 'The study

of everyday things in Korea: current status and prospects' (Young-Ha Joo, The Academy of Korean Studies), 'Spatial arrangement of things in apartments and an interpretation of life culture' (Hee-Bong Lee, Chung-Ang University), 'Dissemination of consumer culture and policy' (Fumiko Suzuki, Shimane University), 'Things as cultural beings' (Byung-Chul Kim, Asia University). Scholars from Korea who participated in discussion in addition to the presenters were Moon-Woong Lee (Seoul National University), Kyung-Taek Yim (Chonbuk University), Shi-Deog Kim (National Folk Museum of Korea), Mun-Son O (The Academy of Korean Studies), Yoon-Young Ji (Ewha Women's University). Members of the Minpaku research team for 'Basic studies of modern life and culture in Korea' also participated as session chairs and discussants.

After the individual presentations, discussion centered on three themes. The first concerned the relevance of the method employed for the exhibition. How representative was the material from the Lee family for depicting the characteristics of family life in Korea? What was the relationship between research and the exhibition? The second theme concerned the validity of the study of everyday things, its neglect in Korea, and the contribution that such study can make to anthropology or ethnology. The third theme was the definition and translation of '*seikatsu bunka*' and methods for its investigation. Mutual cultural influences between Korea and Japan are increasing, especially in the sphere of popular subculture. New methodologies are needed to adequately comprehend changes in quotidian culture, in Korea and Japan, while both are being embraced by the forces of globalization.

Toshio Asakura
Convenor
National Museum of
Ethnology

Information

From September 24 to 27, 2003, the Japan Center for Area Studies (JCAS) will host the XIth Congress of FIEALC (International Federation of Latin American and Caribbean Studies). For this event, the main collaborators in Japan are the National Museum of Ethnology, Osaka University, Kobe University, the Japan Association for Latin American Studies (JALAS) and the Japan Society of Social Science on Latin America (JSSSLA).

Under the title *Experiences and Prospects of Globalization: Latin America, the Caribbean, Asia and Oceania*, the congress will bring together FIEALC members from many countries. The federation is a renowned international grouping of Latin Americanists and Caribbean Studies specialists and has a universalistic orientation. FIEALC congresses are held every two years and the congress sites are not limited to any specific region of the world. The congress will be an opportunity for Latin American and Caribbean scholars worldwide to develop a greater understanding of relationships between their regions of study and other regions of the world. While the congress is expected to help promote Latin American area studies Japan and Asia, it also has many links to ethnology and anthropology. For this reason, the Japan Society of Ethnology is also providing academic support.

Provisional panel titles

1. Globalization and its expressions.
2. Consequences of scientific, technological and informational progress.
3. Economic development, crisis and reform, sustainable growth and the environment.
4. Social movements, ethnic conflicts and gender relations.
5. Social and demographic change, urbanization and internal and international migration.

The conference in session



6. Democratization, political crisis and reform, governance and the state of law.
7. New tendencies in international relations and regional integration.
8. People and culture: art, folklore, language and literature confronting globalization.
9. Education in the age of globalization.
10. New regional and universal agendas.

Enquiries

Proposals for panels and papers can be made until January 31 (exceptions allowed) and March 31, 2003, respectively. Application forms may be obtained at the official congress homepage: <http://www.pac.ne.jp/fiealc2003/> or can be requested by mail, fax or email from:

FIEALC Secretariat, Rm 4077, National Museum of Ethnology, Senri Expo Park, Suita, Osaka 565-8511, Japan. Fax: +81-6-6878-8360. Email: fiealc03@idc.minpaku.ac.jp

See our homepage for fee schedule and social program. Special enquiries: Professor Mutsuo Yamada, President, Organizing Committee. Email: yamadajc@idc.minpaku.ac.jp



FIEALC headquarters, National Autonomous University of Mexico

Visiting Scholars

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

Leonard Kamerling



Leonard Kamerling is the founder and Curator of the Alaska Center for Documentary Film at the University of Alaska Museum.

Over the last 25 years, he has produced numerous documentary films about Alaska Native cultures and Northern issues. He served as a teacher in the late 1960s in rural Alaska, and in the early 1970s began to produce cultural documentaries collaboratively with Alaska Native communities. His latest film is a feature documentary about a small school in the far north of Japan. Throughout his career, he has been primarily concerned with issues of cultural representation in film, cross-cultural communication, and the role that documentary film can play in eliminating stereotypes and in credibly translating one culture to another.

(Dates: December 17, 2001 - March 27, 2002)

Hasan El-Shamy



Dr. Hasan El-Shamy is a professor of Folklore, Near Eastern Languages and Cultures, and African Studies at the Department of Folklore

and Ethnomusicology, Indiana University. After receiving his B.A. in Arabic and Islamic Studies from the Ain-Shams University in Cairo, he continued his studies at Indiana University where he received his M.A. (1964) and Ph.D. (1967) in Folklore. During his stay here, he collaborated with Minpaku's Tetsuo Nishio on the Arabian Nights project. He is currently compiling a motif-type index for the Arabian Nights. Among his

numerous publications are: *Tales Arab Women Tell: And the Behavioral Patterns they Portray* (1999) and *Folk Traditions of the Arab World: a Guide to Motif Classification* (1995).

(Dates: May 2 - August 31, 2002)

Chuner M. Taksami



Since 1955 Professor Taksami has been associated with the Institute of Ethnography in the Academy of Sciences of

the USSR (now the Russian Academy of Sciences). Since 1992 the Institute has been called the Peter the Great Museum of Anthropology and Ethnography (Kunstkamera). From 1998 to 2001 he was director of this museum. In 1996 University of Bordeaux awarded the title of Professor Honoris Causa. In 1995-1998 he was elected Vice Director for Research at the Institute of Ethnography. Recently, in collaboration with professors from Chiba University, he has arranged ethnolinguistic expeditions to Sakhalin Island, and to Nivkhi peoples in the Lower Amur region.

(Dates: July 1, 2001 - April 13, 2002)

Vilma Fialko



Vilma Fialko has excavated for many years in the Maya city of Tikal, and has been a professor of archaeology at the Universidad

de San Carlos de Guatemala. From 1989 to 1993 she completed M.A. and Ph.D. programs in archaeology and anthropology at Vanderbilt University, USA. Her main research interests are Maya

state formation, Tikal burial customs, and regional settlement patterns. Since 1994 she has directed a Regional Archaeological Project in Northeast Peten, co-financed by the Guatemalan and German governments; the project's main goal is to determine how the macro state established by Tikal was organized spatially and over time. She has published various articles on Tikal architectural complexes, landscape modification, settlement patterns, and the hieroglyphic writing on ceramics and sculptures.

(Dates: July 8 – October 7, 2002)

Subbiah Shanmugam Pillai



Professor Subbiah Shanmugam Pillai obtained his Ph.D. for a thesis on the determinants of agricultural productivity in Tamil Nadu from

Jawaharlal Nehru University, New Delhi. He joined the Geography faculty at the University of Madras in 1978, and he has been working in the areas of social dynamics, field studies, geography of farm production, geographic information systems, and urban landuse dynamics. Since 1980, he has been editor of the Indian Geographical Journal, the oldest professional journal for geography in India. At the University of Madras, he was instrumental in establishing a centre for Japanese teaching. During the previous stay at Minpaku, in 1998, he attempted a study on urban waste management and social participation in Toyonaka city, near Osaka. Currently he plans to work on the dynamics of urban religious spaces in India.

(Dates November 18, 2002- November 12, 2003)

Publications

The following were published by the Museum during the period from August to December 2002:

◇ *Bulletin of the National Museum of Ethnology*, vol.27, no.1, August 2002. Contents: K. Hirose, 'The historical significance of "Universal Love and Brotherhood" movement'; K. Omura, 'Beyond the myth of Inuit "Traditional Ecological Knowledge": a theoretical attempt to revitalize ethnography as a crossroads of cultures'; T. Mishima, 'Soninke diaspora: migration to Asia and economic activities'; J. M. Savelle, 'The *Umialuit-Kariyit* Whaling Complex and prehistoric Thule Eskimo social relations in the eastern Canadian Arctic'; and M. Tawa, 'Notes on stone tidal weirs'.

◇ *Bulletin of the National Museum of Ethnology*, vol.27, no.2, November 2002. Contents: N. Kishigami, 'Pollution and marine resources in the Canadian Arctic: current issues and the role of cultural anthropologists'; J. Guan, 'The culture of drinking tea during the Wei-Jin-Nanbei dynasties'; A. Goto, 'Choices and decision-making in technology: The shell-bead craft of the Solomon Islands as an example'; and J. M. Savelle and A. P. McCartney, 'The application of bowhead whale bone architectural indices to prehistoric whale bone dwelling sites in Alaska and the Canadian Arctic'.

◇ Sarangerel and Y. Konagaya, *Materials of Chinghai Mongolian Folklore: with the Analysis of Ancestor Worship*. Senri Ethnological Reports, no.30, 222 pp., October 2002.

◇ Sugimoto, Y. (ed.) *Anthropological Studies of the Gospel and Civilization*. Senri Ethnological Reports, no.31, 308 pp., October 2002.

◇ Karmay, S. G., and Y. Nagano (eds.) *The Call of the Blue Cuckoo: An Anthology of Nine Bonpo Texts on Myths and Rituals*. Senri Ethnological Reports, no.32, 247 pp., November 2002.

◇ Sasaki, S. (ed.) *New Perspectives on the Study of Prehistoric Hunter-Gatherer Cultures*. Senri Ethnological Reports, no.33, 273 pp., December 2002.

◇ Sasaki, S. (ed.) *Hunter-Gatherer Societies as Open Systems*. Senri Ethnological Reports, no.34, 230 pp., December 2002.

MINPAKU Anthropology Newsletter

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

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

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