

Redko-Dobrovolskaya, tr., *Ihara Saikaku Stories*, 1981). The *yomihon* genre has attracted attention of I. V. Melnikova (St. Petersburg University). Her translations *Nishiyama monogatari* 西山物語 by Takebe Ayatari 建部綾足 (1719-1780) and *Tandai sho3hin roku* 胆大小心録 by Ueda Akinari 上田秋成 (1734-1809) appeared in the *St. Petersburg Journal of Oriental Studies*.

Special mention should be made of the two recently completed and yet unpublished translations: the seventeen stories of *otogi-zoshi* genre by M. V. Toropigina (St. Petersburg Institute of Oriental studies) and *Furyu shidoken-den* 風流志道軒傳 of Hiraga Gennai (1729 - 1780) by A. Kabanov. These studies in literature embrace various trends, genres and the writings of separate authors. The full-length article "Man and nature in the poetry of *Gozan bungaku*" by A. Kabanov (in *Man and World in Japanese Culture*, ed. T. P. Grigorieva, 1985) investigates the distinguishing features and the role of gozan poetry in the Muromachi culture. The life and work of Matsuo Bashō 松尾芭蕉 have been discussed by T. I. Breslavets (Far Eastern University, Vladivostok) in the monograph *The Poetry of Matsuo Bashō* (1981). *Ihara Saikaku's Writings* by T. I. Redko-Dobrovolskaya (Moscow Institute of Oriental Studies) investigates the innovative character of Saikaku's prose. Several papers by I. Melnikova are focus on the formation of the *yomihon* genre and its stylistic peculiarities. The Tokugawa burlesque genre is dealt with in A. Kabanov's article on Hiraga Gennai.

At present the situation in the Russian Japanese studies is extremely difficult if not critical. After a short period of ideological liberation, Japonology has faces the new problems of rapidly deteriorating of economic and financial conditions. Dependant upon the state, Oriental institutions suffer a lack of financial means. The artificial isolation of Soviet scholars from their colleagues abroad for political reasons now has ended, but the policy effectively continues for financial reasons. Free access to foreign publications, previously restrained by the censorship and lack of foreign currency, is now denied for financial reasons. Russian publishing houses, even those specializing in Oriental studies, prefer popular books that can quickly justify expenses to the scholarly research. Issues of major periodicals such as *Orient* (formerly *Nations of Asia and Africa*) are delayed several months. Under such circumstances the danger of Russian Japanese studies resuming its isolation and backwardness is disturbingly real.

Historic Preservation in Japan

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I was in Niigata when I received a letter from Phil Brown asking if I would write an essay on historic preservation in Japan. Although I had been involved in an historic preservation movement in Tosa, Phil's request made me realize how poorly I

FROM THE EDITORS

This issue, the second in our new format, continues our emphasis on international and interdisciplinary exchange. We are privileged to present the first of a two part essay on art history by Melinda Takeuchi. In this issue, Dr. Takeuchi surveys the practical problems involved in integrating slides with lectures and presents a selected bibliography of early modern art history. The conclusion of this essay, an extended, annotated bibliography, will appear in our next issue. Keep your membership current!

Luke Roberts' essay on historical preservation is a new avenue for *Oboegaki*. Luke's efforts to save a Tosa samurai residence remind us that as "foreign" scholars our influence in historical preservation can, ironically, be magnified.

Karine Marandijan's survey of early modern studies in Russia follows the survey of *kinsei* studies in France featured in our last issue. Although the current economic situation in Russia casts a pall over scholarly exchange, Marandijan's essay points to what we can learn from our Russian colleagues.

Please look for EMJ at the AAS in LA. We will be meeting in the Los Cerritos room (lobby level) of the Westin at 6:30-8:30 Saturday evening, March 27th.

knew national policy on preservation. To redress this, I contacted the office of historic preservation in Niigata prefecture. Mr. Hanyū Hiroki, vice-head of this section, kindly offered to meet with me, and when I arrived at his office he carried an armload of charts, graphs and photographs to assist in his explanation of how the government is involved in historical preservation in Japan. His efforts helped me to put in context my own preservation activities in Kōchi prefecture, far to the south.

The Japanese government has set up a system of officially designated cultural properties in order to support the preservation of portions of regional or national culture. These designated properties come in five types: 1) structures and buildings, 2) art, craft objects and documents, 3) sites of historical or archaeological

significance and natural wonder, 4) immaterial culture, such as festivals, regional drama, music and craft skills (whence comes the designation of people with these skills as "living national treasures"), and 5) groups of historic buildings forming a historic district (analogous to colonial Williamsburg). Designated cultural properties receive legal and financial protection from a three-tiered hierarchy of governments; the national government, prefectural government, and local (city, town or village) government. Things designated Important Cultural Properties by the Ministry of Culture receive funding for maintenance costs in roughly the following proportions: National government 50%, prefectural government 25%, and local government and owner 25%. As of the year 1988 the Ministry recognized 10,280 such properties (of which 1,780 were buildings). This is only the top of the mountain, however. Many objects receive designation merely as prefectural, or even just local, cultural properties. In 1992 in Niigata, for example, in addition to 161 national properties, there were 288 prefectural properties. The prefecture bore the primary financial burden of maintenance for these properties.

The process by which an object becomes recognized is from the bottom up: a civic group appeals to the local government, which if it approves, appeals to the prefectural government for support, which then can appeal to the central government in a process of evaluation by specialists and political negotiation. Needless to say, all governments want the ministry to bear as much of the burden as possible, but many objects stop on the ladder, the majority receiving only local or prefectural support. All of this requires the full cooperation of the owners, who must be interested in taking primary responsibility for the actual maintenance of the property with government financial and administrative support. The government very rarely purchases a property in order to preserve it, and usually does so only when an owner of an already-designated property finds him/herself unable to continue ownership.

The issue of purchasing was a problem which I have run up against in Kōchi, a castle town in southern Shikoku. I lived there to carry out doctoral dissertation research on the history of Tosa domain. The castle survives nicely above the fray, but down on the city streets very few buildings from the early modern period give contrast to now relentless visual stretches of hotels, drinking establishments and glittering pachinko parlors. Early in my stay, older historian friends told me that this was due to the complete devastation of the city by the bombings of WWII, with the added sigh of resignation, "shōganai!" I expected to find nothing in the city.

What joy I had one day, when riding my bike on a back road downtown I saw what was obviously a gate house (*nagayamon* 長屋門) and behind it what looked to be an authentic Edo period samurai residence! Despite their very run down condition, they were very beautiful to me. The iron fixtures on the *keyaki* 榎 gate door were rusted, but had a simple and confident

design. Passing through the gate I found a *sotetsu* 蕁鉄 tree, whose trunk had a girth of 15 feet, and on whose branches samurai children must have once played. Then I noticed long flat stones tumbled in the garden on the right; once a bridge which had crossed a stream (now a sidewalk) which had run like a moat in front of the gatehouse. On the left over an earthen wall lay piled handmade tiles taken from the roof of the gate house, now bearing a cheap modern roof. These tiles had tiny imprints on them of various names, later I learned them to be the names of villagers who had produced them in the winter months. The more I looked, the more was revealed of the past in these objects. I saw no people there, but I became so excited that I wrote a letter to the prefectural governor urging that the prefecture should assist the obviously overtaxed owners in the upkeep of this residence. I was sure that the prefecture would be elated to help maintain this miraculous survivor of the war. This was in June of 1989. Little did I know that I would be involved to this day in a civic movement formed to preserve this residence. After my letter, the prefecture sent a person in charge of cultural properties to see the house. They indeed had not known about it, and thought it impressive, but learned that it was up for sale. An elderly lady had lived alone in the house for a long time and died recently, and the inheritors wished to sell the home. I talked with an architect friend who contacted the owners and found that they were amenable to having the land sold to the government, and that they were willing to wait to see if it could be arranged. The prefecture officials were unresponsive, but we decided to take the matter to the city government and create some public debate before allowing the demise of the house.

I wrote an article in the newspaper in early December, expounding cultural and economic reasons why the house was valuable to the city. The argument--from such an unexpected source--struck a chord with many Kōchi residents. Almost overnight a preservation movement organized, and the house was in the news and television almost daily. We concentrated on raising awareness as much as possible, pleading that the city should buy and preserve the house. A memorable set of participants were the second graders (eighty of them!) of Mikazuki school, who came to learn about the house. They then wrote essays and drew pictures which they presented to the mayor with a preservation appeal. We were also fortunate in that Ohara Tomie, a well known contemporary novelist, had lived as a boarder in this house while a student sixty years earlier. She lent her support from Tokyo, writing a series of historical essays concerning this house for the local newspaper. I, meanwhile, was digging up all of the history related to this house that I could, and sent her a packet of documents and explanations. We were fortunate that in the Edo period the samurai owners of the house had been key members in a number of historically famous incidents. I had to return to the U.S. in June, 1990, but our movement's use of the media had been an essential and effective

way to raise debate and gain the attention of city hall.

The city government hired a couple of private experts to come judge the value of the house in December. We were astounded that they pronounced the house of little scholarly value because of the state of disrepair, and because no plaque (*munafuda* 棟札) could be found with a date of construction. We pointed out that the survey was made from a hasty tour of the house and contained a number of errors of fact, but the city rejected our appeal, noting that without a date of construction it would be very hard to get national designation as a cultural property.

The movement lagged under the weight of this judgement, but received a fortunate boost when a member of the preservation committee carefully dismantled a sliding door of the house to reveal within a significant number of Edo period documents. Later two more doors were dismantled, all of them containing documents from the 1840s or earlier (Most doors still remain untouched, for we have made our point.). They were mostly letters between a mother and her son, serving the lord in Edo, most having to do with tea ceremony. These documents garnered us the active support of local tea societies. Meanwhile, economically powerful local organizations, such as the hotel association, began to lobby in our support. With their help, we have built a broad consensus among politically important groups, and thus achieved in December of 1992 a vote by city council that the building should indeed be preserved. Currently we are gathering contributions, and the city is looking for funds to purchase the land. We have passed the first and greatest hurdle, but the work is not yet done.

During this movement I learned some sad facts concerning historic preservation in Kōchi. Many fine Edo period buildings, including two splendid residences of the daimyo himself, and one of an important house elder, survived the war. The bombings, certainly horrid, were still only half as devastating as remembered, but because of development these homes were torn down and became hotels and stores, one even becoming the proverbial parking lot. I was astounded at how frequently people expressed to me that "old" carries connotations of dirty, useless and ugly. New is good. The highly publicized nature of our activity has hopefully allowed more people to rethink these definitions, striking Japan at a time when it is reconsidering the meaning of affluence.

Anyone who would like to assist in some fashion, by making a small contribution or by visiting the house when in Shikoku, please contact me at Dept. of History, UCSB, Santa Barbara CA 93106, or by E-mail.

Privileging the Visual, or Slide Showing Without Tears:
A Practicum for Integrating Art History into
Japanese Cultural Studies -- Part I

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As the boundaries between disciplines blur, visual imagery in classroom lectures becomes an increasingly effective tool for teaching. Whether it be the massive ruins of Azuchi 安土 Castle as an icon of fragile authority won and lost, a picture map displaying codes of territoriality, or the boundaries of sumptuary laws flouted in the clothing of a Yoshiwara 吉原 prostitute, images speak with an immediacy that catalyzes the synergy between cognition and recognition. The variety, quality, and quantity of Japanese art of the pre-modern period make it a vivid resource for teaching. Part I of this article addresses the problems of procuring and using slides, while Part II (appearing next issue) offers one art historian's approach to the presentation of the various media that comprise the visual culture of the Kinsei era.

Procuring Slides

Many art department slide libraries allow faculty from other departments to use their collections but often impose annoying restrictions (every item must be signed out, slides can't leave the building, etc.). Rather than submitting to such hassles, it is far easier to take your own slides to keep and use as you wish. Money can often be found at one's institution for such an enterprise, and some organizations like AAS provide modest start-up grants.

Taking Slides

This is much simpler and cheaper than most people think. To get high-quality images from books, you need only a single-lens reflex camera with a built-in light meter, a macro-lens, a few clothespins, clamps, or paperweights to keep the book pages from flopping, and a grey card bought from a camera store. Copy stands are more trouble than they are worth. If you use slide film of ASA 100 or more, and shoot outdoors, you can easily hand-hold the camera.* Use film designed for daylight or blue flash, and don't work near any overhead lights, which

* The lower the ASA the higher the quality of the image, but lower ASA film requires a slower shutter speed, thus making it more difficult to keep still while you're shooting. ASA 64 or 100 are good compromises.