



The Asiatic Society of Japan

Honorary Patron: H.I.H. Princess Takamado

Cooperative Science and Research Body of the Science Council of Japan

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Upcoming Meetings and Events

10 September	ASJ Town Hall Meeting 6:30PM to 8:30PM Monday, 10 September, 18:30-20:30 International Conference Room of Josai University, 5th Floor of Kioi-cho Campus No. 3 Building 学校法人城西大学東京紀尾井町キャンパス 3号棟 5階 国際会議場 https://www.josai.jp/access/
15 October	The next lecture meeting will be on 15 October, 18:30, at SKG. Details to follow.
20 October	Lectures “Meiji Japan in the World” (Japanese / English, simultaneous interpretation) Saturday, 20 October, 14:30-16:30 Meiji Jingu Kaikan (Address: 1-1 Yoyogi-Kamizono-cho, Shibuya-ku, Tokyo) Speakers Professor Emer. Masayuki Yamauchi (The University of Tokyo) Professor Sarah Moate (Komazawa University/Former President of the Asiatic Society of Japan) Registration Form https://form.meijijingu.or.jp/mirievent/ Admission Free, Capacity: 1,000
5 November	Young Scholars Program Details to follow
3 December	Monthly Lecture meeting

June Meeting

On Monday 18 June 2018, Mr. Alexander Byrne offered Members an informative talk on “The S. Shobey Silk Store of Yokohama, its production and export of Western style gowns with fine Japanese embroidery as well as silk accessories, from the Bakumatsu era onwards.” The lecture was kindly hosted by Shibuya Kyōiku Gakuen.

Mr. Byrne is the founder Bakumatsuya Co. Ltd. (www.bakumatsuya.com), a company dealing in rare books, manuscripts, and photographs mostly from the Edo and Meiji eras. His main interest is in items related to the communication between Westerners and Japanese people during that period. He also addressed the Asiatic Society of Japan in February 2011 on the topic of Japanese crepe paper books.

The S. Shobey Silk Store was the first Japanese brand to design, manufacture, and sell a range of silk products including luxurious gowns, smoking jackets, handkerchiefs, neckties, and other embroidered items aimed at the Western market both in Japan and overseas. The company was established by Mr. Shobei Shiino (1839-1900) in 1859, the year Yokohama opened as a treaty port.

Through Mr. Byrne we learn that Shobey was not only the first Japanese brand in Japan to make and sell Western style clothing and accessories with fine Japanese embroidery, but arguably the first brand in the world to do so. Indeed, Shobey was among the first *luxury* brands in the world. Mr. Byrne’s June 18 lecture featured many photographs and, in some cases, the actual products of the Shobey Silk Store.

It was an honor to have S. Shobey's grandson, Mr. Hidesato Shiino in attendance. Mr. Shiino offered the *Vote of Thanks*.

Below, please find the text of from Mr. Byrne’s enlightening talk (slightly edited):

S. Shobey Silk Store

My interest in the S. Shobey Silk Store, probably like many other people's interests in various things, came about by accident. I became interested in the early contacts between the West and Japan, especially towards the end of the Edo era. This led me to old photos taken in Japan in the Bakumatsu and Meiji eras so I spent quite a lot of time looking for and buying them when I could. One day in 2005, I bought [a] photo showing Honcho-dori, or Main Street, in Yokohama taken by a photographer named Kusakabe Kimbei around the year 1885. It shows the atmosphere of the street in those days with the shops along it very nicely. I was surprised to see, if I looked closely, there was a shop sign that was visible: ‘S. Shobey Silk Store’. I became interested in finding out more so I googled the name and was surprised to see that the company still seemed to be operating. Not long after that, I called the number on the website and spoke to a man who was very interested to hear about the photo and wanted to see it.

On September 1, 1923, the Great Kanto Earthquake struck, killing around 140,000 people and the S. Shobey Silk Store, along with countless other buildings either collapsed, were destroyed by fire, or both. Sadly, all the records and stock of the company were lost that day and the business, as it was previously known more or less ended. The man who I spoke with on the phone invited me to an event they were holding and I gladly accepted the invitation. I showed him the photo and he was excited to see the sign with the shop's name. It was the first time he had seen that photo. That day was the beginning of a kind of quest that still continues today; a quest to try to track down other items made by, or related to, the S. Shobey Silk Store. The man I spoke to that day, and later met, was Mr. Hidesato Shiino, the great grandson of the founder, but I’ll talk a little bit more about him later.

Mr. Shobei Shiino (1839-1900)

Now I'd like to talk a little about the man who started the S. Shobey Silk Store. The store was founded in the year 1859 (Ansei 6), by Mr. Shobei Shiino (椎野正兵衛), the same year that Yokohama opened to the West. He was born in 1839 in Odawara, Kanagawa prefecture into a well-to-do family that descended from a line of the Kamakura bakufu. He was just 19 or 20 years old when he started his business. It is believed he realized, or was told, that his family name, Shiino, was difficult for Westerners to read and/or pronounce so he decided to shorten it to 'S' and make his given name Shobei easier to read by changing the 'i' to a 'y', thus the name S. Shobey was born. He hung a sign reading 'S. Shobey Silk Store' outside his shop at No. 28 Honcho-dori, Yokohama's main street. From now on in this talk, I will refer to him as Shobey.

Not much is known about the early years of the business (*i.e.*, the 1860s) but Shobey opened a factory at Kiryu in Gunma in the early 1860s to produce the silk he needed. The Meiji government selected Shobey to join the Japanese group attending the 1873 Vienna World's Fair in order to investigate the European silk market and to get ideas for new products. This was the first international exposition that the Meiji government officially participated in. The Meiji government decided that in order to promote a new, more enlightened Japan to the world, some impressive exhibits would be necessary.

Shobey was a logical choice for this trip to Vienna as his business had already been going for about 14 years and he was already dealing with Western customers so his brand name was becoming more well known. After he returned from Vienna, he continued to make high quality, handmade silk clothing and accessories targeting the Western market overseas as well as Westerners living in Japan. There isn't time tonight to discuss the silk industry in Japan. But, as you may know, the Tomioka Silk Mill in Gunma was established in 1872 by the Meiji government and Europe was still affected by silkworm disease that meant European silk imports from Japan were continuing to increase. The 1870s were a very active time for the Japanese silk industry. An entry in 'Japan Biographical Encyclopedia and Who's Who', published in English in 1958, mentions Shobey's business success and I'll read the entry.

'Shiino Shōbē (1839-1896) Businessman

Born in Kanagawa Prefecture. He exported textiles early in the Meiji Era and made a great fortune. His establishment was well known as Ono-Shō. After an inspection tour abroad (1875), he expanded his business and set up mills in Yokohama and elsewhere for manufacture of silk handkerchiefs for export. Also developed export trade of necktie, shawl, embroidery [sic] and other textile manufactures. Contributed much to the development of embroidery in Japan.'

Shobey advertised in numerous English guidebooks and the earliest ad appears in the 1880 edition of the Japan Directory. Shobey advertised clothes for men, women and children along with 'Smoking jackets, hats, curtains, handkerchiefs, dressing gowns, neckties (for men and women), embroideries, fringes, tobacco pouches, card cases and all kinds of cloth, silk, brocade and crape.' In [an] ad from the late 1880s, he also mentions for sale, 'Tea & dressing gowns, jackets, kimonos, pajamas, bed & table covers, cushion covers, sashes, shawls, parasols, doilies and screens,' so Shobey was producing and selling a wide range of silk products.

The S. Shobey Silk Store is mentioned in a number of English publications from 1868 onwards. The earliest reference in English to the S. Shobey Silk Store that has been found so far is in a periodical titled The China Magazine, a Weekly Miscellany corrected by C. Langdon Davies and published in Hong Kong in 1868. This is an article titled, 'A Trip to Japan' and the pertinent section refers to a visit to Yokohama and reads [in part]:

The best time to purchase is the day before the Mail steamer leaves, when the shopkeepers, thinking it is their last chance, will sell at more reasonable prices. There are a few cases of exceptional fair dealing, such as Shobey's silk shop, and one or two ivory ware stores, where they will not abate their price. Shobey marks all his silks in English figures, and makes no abatement.' (p.105)

The 1872 book, 'Other Countries' by Major William Morrison Bell, who travelled the world in 1871, contains another positive Shobey reference, namely,

'Shobey,' the silk man, is a very good tradesman, and his silk dressing-gowns, at 8 dollars each, are cheap.' (p.91)

In a book called, 'Dottings Around the Circle', written in 1876 by Benjamin Robbins Curtis, who went on a trip around the world in 1875, (note that this is the 1878 fifth edition), a reference can be found to Shobey as well. It reads,

'August 28 [1875] – We spend the morning in Curio Street, and are delighted with the multitude of beautiful and useful things that are to be found everywhere. One of the first places a foreigner should visit is Shobey's silk-store, where silk articles of all sorts can be obtained at prices, which seem incredible. Magnificent bed-spreads, with a monogram exquisitely embroidered on one side; elegant dressing-gowns and smoking-jackets of heavy quilted silk; handkerchief-cases, monogram pincushions, scarfs, embroidered handkerchiefs, sofa-pillows, screens, - all these are to be found, of the finest quality and the best workmanship.' (p.74-75)

Another reference can be found in the Japan Weekly Mail of June 16, 1883, and concerned a fire that broke out in Yokohama. We can see that the S. Shobey Silk Store was by now well known enough to be referred to as a shop most would know, namely,

'At about 0.20am on Tuesday a fire broke out in the narrow street running parallel with Honcho Dori, just at the back of Shobey's silk store. In a remarkably short time the engines and fire brigade were on the spot...' (June 16, 1883 p.149)

Lastly, in the 1891 Club Hotel Guide written by Douglas Sladen, he mentions,

'Yokohama is a great place for buying silks. Most ladies spend a good deal of time at Shobey's or Nozawayaya's, and the former has I think the best stock of silk handkerchiefs I ever saw.' (p.16)

Shobey at World's Fairs

As mentioned earlier, Shobey was sent to the Vienna World's Fair in 1873. He was sent there not only to learn more about the European market and what kinds of new products would be in demand, but also to exhibit there. He subsequently exhibited at most World's Fairs until his death in 1900, including Philadelphia in 1876, then Paris in 1878, Australia at the Melbourne International Exhibition in 1880, Barcelona in 1888 and Chicago in 1893. I'd like to show you the entries in the Official Record for the 1880 Exhibition in Melbourne but before that, a general description of 'The Japanese Court'.

'.....There were also large show-cases of beautiful manufactured silks, materials for dresses; and bright designs of flowers and birds, and tapestries, for decorative purposes. Some handsome silk coverings were embroidered with flowers. One piece was ornamented with the stem of a tree, from which branches forked in all directions, with long delicately-coloured leaves. The loveliest groups, and single birds, clustered about these, the dark-blue glossy plumage and white breast standing out

with great beauty against the very light-blue background. Embroidered silk shawls were also displayed – waste silk fabrics, and photographs of every kind of machine and loom in use for silk manufacture. Silk and cotton carpetings were shown, and various cotton and hemp fabrics.’ And a little after that.....

‘Silk cravats and handkerchiefs, fancy neckties, and umbrellas were amongst the clothing.’

No doubt some of the items mentioned were made by S. Shobey. S. Shobey exhibited in three categories, namely, embroidered silk shawls, silk handkerchiefs, and cravats of crape as well as ladies’ silk gowns. Shobey was awarded for both his dressing gowns and his shawls.

A Note on Scarves

In the summary of my talk I mentioned that there is 'evidence' that Shobey was the first to make 'decorative scarves.' I probably should have written 'anecdotal evidence' as the evidence is based on a story that has been passed down through the Shiino family. The story goes that Empress Shoken, the wife of Emperor Meiji had requested Shobey to bring some silk products for her to see. Amongst the items he brought were some hand embroidered handkerchiefs. She was interested in their decorative designs and suddenly picked one up and tied it around her neck. As she was a rather petite lady, it was easy to tie the handkerchief around her neck.

This supposedly happened around 1874 after the Vienna World's Fair and before the Philadelphia Fair in 1876 when embroidered scarves were exhibited for the first time. Prior to this there apparently were similar items sometimes worn around the neck but they were predominantly white and made of cotton or silk. As you will know, sometimes ladies wore headscarves. Similar items to scarves have been worn since ancient times but more for practical reasons of cleanliness (*i.e.*, to wipe away sweat) than as a decorative accessory. So perhaps it would be more accurate to say that Shobey may have been the first to produce decorative, embroidered silk scarves specifically designed to be worn around the neck as a fashion accessory. It would be interesting to find out more about this as the history of scarves seems to be somewhat unclear because of the overlapping uses of handkerchiefs and scarves.

Miss Thomas

Last year [2017] a very interesting and tantalising reference to Shobey was found. It appeared in an obscure monthly art journal published in Australia in December 1885 and is titled, 'Once A Month – An Illustrated Australasian Magazine', conducted by Peter Mercer.

‘Miss Thomas is a pupil, and clearly a very gifted one, of Shobey, the celebrated art embroiderer to the Government of Japan, at Yokohama, under whom she studied for several years.’

After finding this article, it was very exciting to read because this enterprising lady had decided to live in Japan and master the art of Japanese embroidery under Shobey himself in the early 1880s. This intriguing reference of course also leads us to Liberty’s department store in London, which was founded in 1875 and is still in business today in Regent Street.

Although I haven't yet been able to discover much more about Miss Thomas, there was a Captain Thomas and a Miss Thomas who are listed in the 1884 Japan Directory living on the Bluff at 24A but, with Thomas being a very common family name, it has been difficult to confirm so far. It also hasn't been confirmed whether she lived in Australia before she went to Japan but it seems logical that she did.

Considering the reference mentions she lived in Japan for a few years to learn embroidery and the article is from 1885, one theory of mine is that Miss Thomas may have seen Shobey items exhibited at the Melbourne

Expo in 1880 and became interested, or even fascinated, by the embroideries on display. Again, this is only speculation but perhaps she met Shobey at the fair and she asked about learning the art of Japanese embroidery. Then maybe she decided to go to Japan from 1881-1883 and then went to England to start Liberty of London's first embroidery school. By late 1885 she is back in Australia and holds her exhibition in Sydney. The fact that she was selected to establish Liberty of London's first embroidery school, if true, means she was highly skilled at embroidering. Unfortunately, I haven't been able to find any more information about her from Liberty but I'll be in London in September this year [2018] so will see if more information about Miss Thomas can be found.

Another reference to her Sydney exhibition is in the Sydney Morning Herald newspaper of November 21st, 1885. It contains basically the same information as the journal article but also mentions the exhibition by Miss Thomas has, 'attracted a great deal of attention,' and that, 'the work is exquisite, and the designs are admirable in form and colour.'

In Linda Cluckie's book, 'The Rise and Fall of Art Needlework – Its Socio-Economic and Cultural Aspects.' (London, Arena Books, 2008), she devotes a whole chapter to Liberty and its business selling oriental wares. She mentions Christopher Dresser's visit to Japan from 1876 to 1877 and that he, 'devoted a chapter on Japanese embroidery in [his book] Japan, its Architecture, Art and Art Manufacturers, published in 1882 where he stated that embroidery was carried on as a manufacture and it seemed never to be practiced by ladies as an accomplishment, and that as in Europe it was men that designed the pattern to be stitched.

This suggests that in principle there was the same division of hierarchy, men as designers, woman as executor, yet it implies that the creation of that work carried greater status. Embroidery was not deployed as a leisure pursuit, but was a mode of manufacture employing male and female staff."

It is interesting that Miss Thomas is not mentioned at all in Ms. Cluckie's book. Hopefully, more will be discovered about this adventurous lady, Miss Thomas, who seems to have immersed herself in the culture of Japanese embroidery in the late 1870s and/or early 1880s.

The Box

In 2009, a very interesting item was listed for sale on the Internet and was acquired by the great grandson [Hidesato Shiino]. The item was a box made of thin wood and coated in urushi (lacquer) measuring about this size. The box was found in the attic of an old Cape Cod, Massachusetts estate. The box had a S. Shobey label on it so it was obviously made for a Shobey dressing gown.

Inside the box was a very interesting typed note that reads, 'Dressing-Gown made for Mrs. John Heppingstone in Yokohama in 1860. Mr. Heppingstone was a cousin of Dr. David Livingstone. Presented by Mrs. Albert Mathews of South Yarmouth, Mass."

John Heppingstone (1831-1914) was a whaling captain who was born in Western Australia. In the late 1850's he met Adelaide Coffin Morgan (1835-1901) and they apparently eloped and were married in Honolulu, Hawaii in 1861. It is unlikely that Adelaide sailed to Japan with John and chose this dressing gown herself because he was still a young sailor then (about 30 years old) so we can assume that John purchased it from the S. Shobey Silk Store knowing his future wife's measurements. Considering the date of 1860, it's tempting to think it may have been a silk wedding dress because they were married in 1861, but it was probably a dressing gown as mentioned in the note inside the box. Based on the 1860 date, this is the earliest known S. Shobey item to have been found. Unfortunately, it is not known what happened to the dressing gown itself. The connection to David Livingstone also mentioned in the note hasn't been researched yet but apparently it is true. Even though it is just a box, this S. Shobey dressing gown box is one of the biggest discoveries made so far.

The Royal Embroidery

In around 2011 a search for Shobey items showed that the Cooper Hewitt Collection at the Smithsonian Museum in Washington was in possession of an embroidered coat of arms made to commemorate Queen Victoria becoming the empress of India which occurred in 1877. The item was donated to the Smithsonian in 2008 by Mr. Paul Walter, a collector of India-related items. It is a very deluxe embroidery using a lot of gold thread. At the lower left is a small stamp: 'S. Shobey Silk Store, Yokohama, Japan'.

About one year after this information was posted on the current S. Shobey Silk Store website, a man in England made contact with the S. Shobey Silk Store saying that he had a similar embroidery. After some negotiation, the great grandson managed to acquire it. Although this second embroidery isn't signed, it is clearly of the same quality as the one in the Smithsonian's collection and appears to be actually from the same roll of silk which may explain why it doesn't have Shobey's stamp on it. It is not known who commissioned these items nor where they were displayed, but it's quite likely that they were requested to be made as Shobey had made two large embroideries for the Vienna World's Fair in 1873. One of them being the Japanese Emperor's chrysanthemum crest and the other being an Austrian coat-of-arms. It is thought that the Queen Victoria embroideries would have been hung in a British diplomatic office in India or the UK or possibly elsewhere. The fact that such embroideries for official occasions were made by Shobey also indicates that his products were known for their quality. One wonders whether other such embroideries were made for other royal occasions. Until others appear, we can only guess.

Other Shobey Items

As we saw from the early Shobey advertisements, a wide range of products was made and sold. However, considering this, it is somewhat surprising that only a few items have been found so far that were definitely made by Shobey. We know they were made by him because they were found with their original box and/or label. These include a roll of unused silk dyed blue in its original wooden Shobey cylindrical container. It is believed to date from the 1860s because it is the same type of dark, lacquered wooden material as the Hepingstone dressing gown box. It has its original Shobey label and it is thought that the roll of silk inside would have been bought by a foreign visitor to Yokohama and the material looks as if it was going to be made into a pair of silk trousers.

Some small printed silk squares in their original box that appear to be from the 1890s have also been found. Aside from these few items, some beautiful gowns that are almost certainly by Shobey have also been found [however] only one that has been found so far with its original S. Shobey tag, which has the same stamp as was found on the embroidery at the Smithsonian. This dress is in the collection of the Kyoto Costume Institute and dates from about 1875. It is logical to assume that more items are waiting to be discovered, especially in Europe or the US, where some big, old homes still contain such vintage clothing and accessories. It would be wonderful if a smoking jacket or embroidered bedspread, for example, turned up somewhere. Now that you all know a little about the S. Shobey Silk Store, please keep your eyes open and let me know if you come across any vintage Shobey items!

Haute Couture

As you may know, the French words *haute couture* mean 'high sewing' or 'high fashion'. Although most items of clothing for wealthy people made prior to the 1850s were custom ordered and made by hand, *haute couture* took it to another level with intricate designs and only used the highest quality materials. Does anyone know who the first person was to make *haute couture* clothing? It was actually a British man named Charles Frederick Worth (1825-1895).

When you consider that Hermès started out making leather goods for horses and didn't actually make clothes until the 1920s and didn't start making their famous scarves until the 1930s. Or that Vuitton specialized only

in making trunks for luggage and bags before clothing was introduced relatively recently. And Burberry specialized in making rainwear, you can see that Shobey actually started his business just one year after Worth, who is known as the father of *haute couture*. I assume Shobey knew of Worth's creations and vice versa and it's quite possible they might have met at one of the World's Fairs. I didn't mention this in the summary of this talk but it's probably one of the most important things to point out. That is, it can be said that Shobey was not only the first Japanese brand in Japan to make and sell Western style clothing and accessories with fine Japanese embroidery, but also the first brand in the world to do so.

Mr. Hidesato Shiino

I'd like to talk a little about the great grandson of Shiino Shobey, who could easily be the topic of another whole talk! He was born in Yokohama in 1947 and grew up there. As a young man he enjoyed making things and loved jazz music. He joined Yamaha Music in 1968 and ended up making guitars by hand. Being somewhat of a perfectionist like his great grandfather, he was only satisfied making the best quality guitars. To understand his quest for quality, he even took apart a Stadivarius violin to try to learn more about the secrets of its sound, the way the wood was carved, as well as its varnish, and then reassembled it!

Mr. Shiino knew about his great grandfather's work and in the early 1990s he started investigating the feasibility of restarting the S. Shobey Silk Store. The idea would be for it to be like the restarting of an art rather than a business. He wanted to produce the highest quality silk products and he spent five years researching what would be necessary to achieve the rebirth of the brand. The products would only be completely made in Japan with 100% Japanese silk.

The date he chose to relaunch the S. Shobey Silk Store was 22/2/2002 (February 22, 2002), signifying the second life of the brand. Over the past sixteen years an array of silk products has been produced. Numerous events have been held and links with Yokohama silk and the Tomioka Silk Mill in Gunma have been made. He managed to re-establish the brand virtually single-handedly, with all designs and marketing done by him.

When the G8 summit was held at Toyako, Hokkaido in 2008, S. Shobey products were given as gifts to the overseas visitors. Also, when the International Olympic Committee meeting was held in Buenos Aires, Argentina in 2013 when Tokyo was selected to host the 2020 Olympics, the then Tokyo Governor, Mr. Naoki Inose and his team gave S. Shobey products as gifts to other IOC committee members. The cost of producing the best silk items in Japan is high but he truly believes that quality is worth paying for and there are still customers who also know this.

Finally, I'd like you to recall the embroidery made to commemorate Queen Victoria becoming Empress of India in 1877. When Shobey's great grandson, Mr. Hidesato Shiino heard about the embroidery, the seed of an idea was planted. The idea was to send some of the highest quality S. Shobey products to Her Majesty Queen Elizabeth II and inform the Queen about this interesting royal connection, namely that S. Shobey embroideries had been made to commemorate her grandmother, Queen Victoria, becoming Empress of India. In late 2016, contact with Buckingham Palace was made and Her Majesty's private secretary informed the S. Shobey Silk Store that such gifts would be gratefully accepted. This was actually quite difficult because, understandably, the royal family tends not to accept gifts as they would probably receive items every day but, because of the historical connection, it was possible to do so. Items were carefully selected based on the colours that Her Majesty is known to be fond of.

Tonight the final slide is a letter of thanks from Buckingham Palace confirming that her majesty was happy to receive them. It reads,

Dear Mr. Shiino.

The Queen has asked me to thank you for your kind letter and for your gift of silk scarves from the Shiino Shobey Silk Store, which Her Majesty was pleased to receive at Buckingham Palace. It was extremely thoughtful of you to send these items to The Queen. This message comes to you with Her Majesty's good wishes.

Yours sincerely,

*Edward Young,
The Deputy Private Secretary to The Queen*

Volunteers

All the refreshments and drinks for the mini reception on June 18 were organized and brought to SKG by Mrs. Shigeko Tanaka. Ms Annabel James looked after the speaker, and Ms. Chieko Yano put up signs from the entrance to the meeting room and arranged the tables for the mini reception.

The reception desk was staffed by Mrs. Keiko Makino, Mrs. Reiko Akiyoshi and Mrs. Junko Narui. Mrs. Kyoko Yoshia looked after the complimentary tickets and leaflets of the exhibitions (which were brought by Mrs. Tanaka).

Mrs. Rika Fukumoto kindly donated a bottle of red wine and Mrs Kyoko Yoshiba donated cookies. Students from Daitobunka University (who came with Prof. Hikaru Kitabayashi) helped with the exhibitions and helped the reception team prepare the room before and after the reception.

Special thanks to Mrs. Tanaka and all the volunteers for their invaluable and ongoing support to ASJ.

Ongoing and Upcoming Exhibitions

- 1) "Exhibitions of Kawai Kanjiro", Shiodome Museum, July 7th – September 16th
- 2) "Japan in Architecture", Mori Art Museum, April 25th - September 17th
- 3) "Gordon Matta-Clark: Mutation in Space", National Museum of Modern Art, Tokyo, June 19th - September 17th
- 4) "Les Mondes de Chaumet", Mitsubishi Ichigoukan Museum, June 28th - September 17th
- 5) "Plants Patterns on Imari", Toguri Museum of Art, July 4th - September 22nd
- 6) "Tanaka Isson: A Proudly Independent Painter Who Loved Amami", Okada Museum of Art, April 6th – September 24th
- 7) "Michelangelo and the Ideal Body", the National Museum of Western Art, June 19th - September 24th
- 8) "The Echoes from the Abyss: The Poems of Gozo Yoshimasa", Shoto Museum of Art, August 11th - September 24th

- 9) "Monet's Legacy", Yokohama Museum of Art, July 14th - September 24th
- 10) "Insects", National Science Museum, July 13th - October 8th
- 11) "Bento", Tokyo Metropolitan Art Museum, July 21st - October 8th
- 12) "Fujita", Tokyo Metropolitan Art Museum, July 31st - October 8th

Exhibitions which start in September and afterwards

- 13) "Zen and the Art of Cultural Exchange: An Invitation to Calligraphy and Ink Painting", Nezu Museum, September 1st - October 8th
- 14) "Daigoji Temple: a Shinbone Esoteric Buddhist Universe in Kyoto", Suntory Museum of Art, September 19th - November 11th
- 15) "Paintings of Yokohama Kazan", Tokyo Station Gallery, September 22nd - November 11th
- 16) "Pierre Bonnard", National Art Center, September 26th - December 17th
- 17) "Marcel Duchamp and Japanese Art", Tokyo National Museum, October 2nd - December 9th
- 18) "The Buddhist Sculptures of Daiho'onji, Kyoto: Masterpieces by Kaikei and Jokei", Tokyo National Museum, October 2nd - December 9th
- 19) "Vermeer", Ueno Royal Museum, October 5th - February 3rd, 2019
- 20) "Noh Costume and Mask of Lord Ikeda's Family Collection now in Hayashibara Museum", Shoto Museum of Art, October 6th - November 25th
- 21) "Peter Paul Rubens", The National Museum of Western Art, October 16th - January 20th 2019
- 22) "Kai Higashiyama", National Art Center, October 24th - December 3rd
- 23) "Edvard Munch", Tokyo Metropolitan Art Museum, October 27th - January 20th, 2019

We are most grateful to Mrs. Shigeko Tanaka for compiling these lists for the convenience of our Members.



Editorial Note

Please feel free to share relevant notices to the ASJ Office <info@asjapan.org>. For invaluable assistance with the current issue, the Council is indebted to Mrs. Shigeko Tanaka and Dr. Mark Ford.

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