

楽友

Raku-Yu

Kyoto University Newsletter



1 Culture of a Deformation Belt and the Role of Kyoto University

Kazuo Oike, President of Kyoto University

2 Forefronts of Research at Kyoto University

Junzo Munemoto, Professor, Graduate School of Engineering

Erika Takashina, Associate Professor, Institute for Research in Humanities

6 FEATURES

Fostering a Renaissance in Kyoto

Toshio Yokoyama, Director-General of the Organization for the Promotion of International Relations

Our Urgent Mission

Takeshi Tamura, Director of the International Center

Organizational Information

Kyoto University and UC Davis, University of California commit to personnel internship exchange program

School visits enhance learning experience for foreign students of Japanese language and culture

Kyoto University students to KCJS lectures

Mochi-Making Party at the Student Lounge "KI-ZU-NA"

10 Essay – Patricia Vickers-Rich, Director of Monash Science Centre

11 Interview – Junko Maruyama, Graduate School of Human and Environmental Studies

12 What's Happening in International Relations

The 6th Kyoto University International Symposium

The 7th Kyoto University International Symposium

Official Visitors from Abroad

14 PROMENADE

Shinnyo-do – The other “Philosopher’s Walk”

Editor's Notes

The main theme of Rakuyu Vol. 9 is “Science, Art, and Culture.” Kyoto has continued to be a hub of Japanese tradition and culture since the city became the capital of Japan in 794. In this issue we feature two researchers from Kyoto University located in this rich cultural environment, who are internationally active in their respective fields.

Professor of architecture, Junzo Munemoto has received high acclaim for his design of the Museo Vangi - the Sculpture Garden Museum in Shizuoka Prefecture and was awarded the first prize of the Urban Landscape section in the Italian Marble Architectural Awards. Erika Takashina, assistant professor of art history, specializes in Japanese fine art from the Meiji to Taisho periods and is currently researching the cultural exchange that occurred between Japan and the West.

Kyoto University is undergoing a restructuring of the university organization. In April 2005 the Organization for the Promotion of International Exchange was established to assist in international exchange throughout the entire university and we provide an overview of this organization here for the benefit of readers with an interest in Kyoto University.

Despite facing the problem of global warming, we are experiencing a particularly cold winter this year. The back cover features the Shinnyo-do, a popular place to admire the beautiful colors of autumn leaves and also a famous site for cherry blossom viewing in spring. In April the university will welcome its new students from both Japan and overseas.

Newspaper Archives: *Shimbu Bunko*

Advertisement for Rakuzendo Ginza: Rakuzendo Baiyaku Kokoku / Kyoto University Library Collection

At the end of the Edo period, in the 1860s, newspapers began to appear in various regions. The most striking of these newspapers was the nishikie newspaper. The nishikie newspaper was chiefly a multi-color ukiyoe print with a small amount of printed text, explaining the print's subject matter, which was usually a social-interest story. It was widely read by ordinary folk as it was a visual form of news media in an age before the use of photos. The cover photo is a newspaper advertisement printed in a nishikie newspaper for the pharmaceutical company Rakuzendo, which was established in 1877 by Ginko Kishida (1833-1905), renowned as being Japan's first newspaper journalist. Having been a journalist himself, Kishida must have had a strong trust in the future potential of newspapers and reaped much success through the frequent use of newspaper advertisements.

The newspaper archive section of the Kyoto University Library Collection contains a wealth of Japanese newspapers and related resources from the late Edo period until the beginning of the Second World War. In particular it has a voluminous collection of early Japanese newspapers, and historians of art, society and popular culture should take note of the comparatively good condition that this collection is in.



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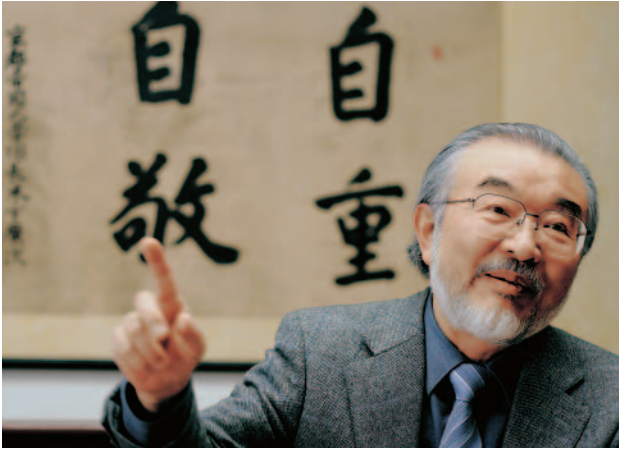
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A Note on Order of Names

As a general rule, names appearing in *Raku-Yu* are written in given name/family name order.



This name was taken from the assembly hall called “*Raku-Yu Kaikan*” that commemorated the 25th anniversary of the founding of Kyoto University.



Kazuo Oike Kazuo Oike was born in Tokyo, 1940, and spent his elementary, junior high, and senior high school years in Kochi Prefecture. In 1963, after graduating from Kyoto University Faculty of Science, he took a position as assistant professor at the Kyoto University Disaster Prevention Research Institute and in 1973, was appointed associate professor. In 1972, he received a D.Sc. from Kyoto University. In 1988, he became professor of the Faculty of Science and in 1995 was appointed professor of the Graduate School of Science. After serving as Kyoto University's Vice President since 2001, he was elected as the President in December 2003. As Kyoto University's first president since it became a national university corporation in April 2004, Dr. Oike has led various reforms aimed at improving the functions of education, research, and medical services with marked success. His unique approach, such as personally designing a menu for the university cafeteria, has drawn much attention. While facing his daily work, and turning his mind to the complexities of post-incorporation university management such as financial issues, he cherishes the view from his office window, enjoying the changing of the four seasons and the view of Mts. Higashiyama and Yoshidayama lying on the Hanaore Fault, the focus of his research.

Culture of a Deformation Belt and the Role of Kyoto University

Kyoto University is situated on Kyoto basin. While centered in Kyoto basin, the university has facilities for education and research throughout Japan and overseas. Kyoto is host to world cultural heritage that dates back to long ago when the capital was located in the Kyoto basin. Kyoto holds an accumulation of tangible and intangible culture that has developed over a long period. One of the roles of Kyoto University is to understand and cherish the culture and tradition that have been nurtured in Japan, particularly Kyoto's accumulated culture, while introducing this culture to the world.

Japan is spread over an archipelago on a deformation belt that has emerged from the border between of plates. As part of this archipelago, Kyoto basin has been formed under the influence of large scale earthquakes caused by active fault movement. Upward and downward relative movement that arises along active faults formed Kyoto basin surrounded by mountainous landforms such as Mts. *Higashi and Nishi*. Due to mudslides from these mountains during torrential rain and through erosion, large amounts of earth and sand were deposited on the bedrock of the sunken basin to create thick sedimentary layers.

Rich stores of water accumulated inside these thick sedimentary layers providing an important basic condition for the birth of civilization in Kyoto.

The typical basin, formed by active fault movement and surrounded by mountains in three directions was selected as the best location to situate the capital. Moreover, the favorable conditions have meant that the city has lasted for such a long time. In the history of this city that is more than 1200 years old, works of literature such as *genji monogatari* (Tale of

Genji), *makura no soshi* (The Pillow Book) and *hojoki* (Visions of a Torn World) were created right from the early periods.

The rich subterranean water cache has influenced the emergence of various cultural elements over the different ages. The wells of famous water for tea ceremonies tapped the subterranean waters. The yuba and tofu production that began from the basin was made possible by the abundant supply of subterranean water. Likewise for the Fushimi Sake; it could be produced because of the climate and subterranean water of the basin. Even in today's age, subterranean water is being used in various productions such as semiconductors.

Both science and art are global. The eyes of science that observe nature share these observations with the world while art and literature are without borders when it comes to their capacity to captivate the hearts and minds of people. While this global science and art of the time are adopted, local culture fostered by individuals of the region for the region accumulates in the respective lands to form a complete culture. The culture accumulated in Kyoto basin can be called extremely local in these terms.

If one delves into this extremely local culture, it becomes in essence, global, a global culture that is known throughout the world. I think that one of the roles of Kyoto University as part of its involvement in the region is to introduce this Kyoto culture to the world.

Kazuo Oike
President of Kyoto University

尾池和夫

Search for Design Solutions

Graduate School of Engineering, Kyoto University

Department of Architecture and Architectural Engineering Junzo Munemoto

Key words: design solution, intelligent system, problem solving, heuristic reasoning

Science, Art and Culture

Science, art and culture are all very much part of what is architecture. Depending on the particular specialization of architectural study such as research, design, or structural technology, however, there can be a leaning towards certain aspects such as scientific approach, artistic creation and research into engineering technologies.

1 Design Science and Design Thinking

At my research laboratory, we focus on design and first set out to describe using some degree of logical reasoning, what kind of actions and thoughts are involved and what is the solution of the design. Our starting point is asking what it is that we are calling design and this involves thinking about what actions are involved. When attempting to describe the object of design in architecture in simple terms, it is difficult to pinpoint because although it is conveyed as a fusion of technology and art, you can collect countless amounts of technology and art but still be unable to achieve a design work or design solution. Moreover it is not an extension of technologies and it is not only the internal workings of the designer in the form of pure art.

At first glance, when people encounter problems of architectural and environmental design, they perceive it as designing elements of form and architecture but actually, the object of focus is space. In other words, while space is the objective, the concrete activity is dealing with form and architectural elements. To put it roughly, this handling of form and architectural elements is the designing light and space and also mood and time. To reverse the logic of this — which represents the problem of landscape — there are many cases where although the elements of form and architecture are excellent and the architecture as a stand-alone object is great, there is no improvement in the overall cityscape and living space of the

people.

Logically speaking, when approaching the problem of design, it is not possible to stay confined to only the activities handled by design because there is also the problem of clarifying the scope of the problem of what needs to be solved and to what extent. In other words, there is also the problem of seeking a design solution that includes the ethical constraints that the designer must adhere to and how far the design should go towards improving the environment and landscape. Moreover, such problems only begin to become clear as the design progresses, so there is the problem of new design conditions being added during the process of design. This sort of problem is termed an ill-defined problem as opposed to a well-defined problem. There are also times when the problem is a wicked problem which is when it is not possible to define a good solution.

Problem Solving Action

The design problems described above encompass a broad realm, the boundaries of the problems are difficult to define and some problems are without closure. This situation makes it very difficult to clarify what is the correct solution and there are cases where the solution provided is provided out of necessity rather than it being the correct solution. However, the correct solution does exist for a design, and the design problems can be multifaceted where multiple solutions exist. The architectural design is a combination of the thoughts of the designer and the thoughts that constitute the wishes for the architecture. Unless these thoughts and wishes can be correctly defined, the correct solution cannot exist, and one can say that this is a problem of creativity. Reversely speaking, a design problem is where one can be bold and say that highly creative solution is a correct solution. However a firm answer cannot be given to the question of how to acquire the creativity.

When providing answers to the ques-

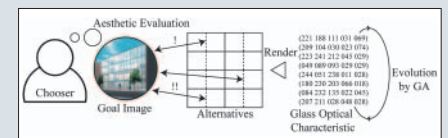
tion of what kinds of methods can be employed for problem solving, generally the terms, trial-and-error procedure, generate-and-test procedure, problem-solving planning, and heuristic reasoning are used.

2 Intelligent System and Problem Solving - An Example of Our Research

Currently one of the major research themes at my laboratory are technologies called intelligent systems which have a wide range of applications in design methodology and problem solving. Many of these technologies relate to making models for the evolution of living things, nervous mechanism and human reasoning, and thus are loose mathematical and logical methodologies and of the abovementioned categories, it is a methodology of problem-space planning.

In our research, there are many examples such as bi-objective problems dealing with environmental conservation at the same time as planning the room layout of a building or reconstructing a campus, and planning methods for detached housing to reduce environmental burden based on multi-objective planning.

Using interactive evolutionary models, the system learns the likes of the designer and reasons by artificial intelligence to propose alternative proposals. (photo) Currently we are experiencing tremendous advancements in technologies for solution search methodologies that employ models of the evolution of living things and the knowledge of humans.



3. Norm for Design and the Design Work

What relationship does the research and methodology of the design science described above have with projects? The design undoubtedly had a design process and the actions and results of

this process are neither scientific nor artistic. However, these actions and results can be described in terms of scientific methodology and logical methodology. These methodologies are the above mentioned design science methodologies.

However, using those alone is insufficient to describe the architectural space. For example architecture that fuses with the natural environment and the urban environment and designing space suitable for enjoying culture are things the designer aims for. For this reason the designer manipulates light and darkness, artificial structures and plants, the external and the internal, and so forth with their sights set on what they consider to be good architecture. At this time what are the grounds by which the designer can make good architecture? At the very least, the architecture must be functional, easy to use and convenient, but the notion of what makes a good design is also part of the designer's decision making. These are what we call the norm, and the normative existence is essential when a designer is aiming to create a design work. There are cases where these norm are practiced and cases where they are not practiced but used as language that expresses aesthetic value. No matter what kind of architecture it is, it is impossible to understand a design without norm. Normative and autonomous constraints can be illustrated by presenting my work as examples.

Vangi Sculpture Garden Museum

Here I created spaces of light and darkness in inside and outside, in particular a space consisting of light and darkness that focuses on Mishima's resemblance to Tuscany for the purpose of sculpture. The architecture was therefore limited to extremely simple elements and materials for finishing effect. The purpose of the architecture

was to eliminate its presence from the landscape so that the space of light and darkness created became a human space expressed by sculptures. (photo)



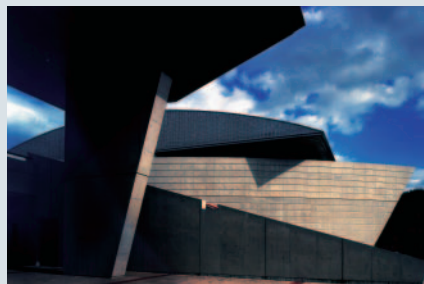
South Building of Kyoto University Museum

The Main Campus and West Campus are separated by a main street called the Higashi-ohji. My objective as a designer was to create a new face for the university by creating a new slope and wall on the Higashi-ohji Street that connects the campus and the city. I set my sights towards finding a design solution for this objective. (photo)



Iki Bunka Hall

The form of the building is complementary to the subtle contours of the remote island. (photo)



Junzo Munemoto

- Born in 1945
- Field of Specialization: Architectural Environmental Planning
- Completion of Doctoral Degree Course Units, Graduate School of Engineering, Kyoto University
- D. Eng., Kyoto University
- Professor, Graduate School of Engineering, Kyoto University
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Realizing architectural design is in part science, but also is about being human. It requires both rational thought and sensibility.

Prof. Munemoto received the highly respected international architectural award for architecture for utilization of stone, the first prize of the Marble Architectural Award 2005 in Urban Landscape for the Museo Vangi - The Sculpture Garden Museum in Shizuoka Prefecture. The Museo Vangi is the world's only private museum solely dedicated to the work of Giuliano Vangi, a contemporary Italian sculptor, and Prof. Munemoto received high acclaim for this strongly Japanese themed architectural work possessing a contemporary sense of space that is in harmony with the sculptures.

Prof. Munemoto begins the design process for his projects first by visiting the site to get a sense of the "power" and atmosphere of the site. For the Museo Vangi project also, he visited the site, observed the sculptures and decided they would be best placed in a nature setting. Then, what at first glance would appear contradictory to his role as an architect, he sought for ways to erase architecture from the landscape by taking a trial and error approach. For Prof. Munemoto, architecture is more about creating the "place" than creating the structure.

For about 16 years after leaving the Kyoto University Graduate School, Prof. Munemoto steadily gained experience through working for a major construction company. Prof. Munemoto and his colleagues reveled in extensive overtime work, working until late at night designing, to the point that they jokingly called themselves the "overtimers club". Even now, he advocates working on all angles right until the deadline for a good finished creation. This side of Prof. Munemoto, which rejects easy-way-out compromises, illuminates a strong pride that is characteristic of true artistic endeavor.

Japan and the West in Meiji Art

Inspiration from Joint Research

It has been five years now since I began my position at Kyoto University's Institute for Research in Humanities. My position here has given me extensive opportunities to participate in research with academics specializing in other fields and thus I have on many occasions encountered new concepts, which I feel has steadily broadened my perspective. My specialization is the History of Early Modern Art, with a particular interest in fine art of the Meiji period. Soon after I started working here, I participated in two joint research teams; one for Suguru Sasaki's "Society and Information during the Meiji Restoration" and the other for Shinichi Yamamuro's "Various Aspects of Intercultural Activities and the People Involved."

Shinichi Yamamuro's line of thought that "cultural boundaries do not exist at first, but rather can only begin to exist when different culture is encountered" was an eye-opener and tremendous inspiration for me. I then participated as a member in more joint research teams such as "research of cultural exchange between Japan and France", "the body in the early modern period", "representation and expression of race" and "research of early modern Kyoto", all of which overlapped with my interests and were golden opportunities for me to ponder on the relationship between fine art and various fields such as history, anthropology, literature and area studies.

From Impressionism to Meiji Japan

Originally, my specialization was the history of 19th century Western art. It was when I was researching neoclassicist Ingres and the impressionist Degas, that I began to develop an interest in Japanese fine art of the same period. Up until twenty years ago in the field of Japanese art history, the art of the Meiji period was not regarded noteworthy nor was it considered a subject of research. Then beginning from the 1980s, people began revisiting the period; academic societies were established, the tales of descendents were recorded while they were still in good health, works and materials were sorted, and concerted effort was made to fire up passion for the study of Meiji art. Gradually membership of these academic societies grew, academic societies pub-

lished bulletins and painters who till then were unknown began to be unearthed. It was through this that I happened to view an exhibition in 1993 of a painter by the name of Hosui Yamamoto where I was shocked by such strange paintings. At the time I was overwhelmed by the element of the grotesque and sense of weirdness of these paintings (see Urashima Figure 1 and Junishi Figure 2), which are of Japanese subject matter but painted completely in Western oil painting technique. But at the same time, I felt the impact of having discovered a Japanese-style oil painting for the first time and with my curiosity piqued, I wanted to find out more about them.



Figure 1
Hosui Yamamoto "Urashima" 1893-1895 The Museum of Fine Arts, Gifu



Figure 2
Hosui Yamamoto "Mi (snake)" of "Junishi (Chinese horoscope)" 1892 Mitsubishi Heavy Industries, Nagasaki Shipyard and Machinery Works

Hosui Yamamoto was a Western-style painter who lived in France for about 10 years in the 1870s and 1880s but there had been little research on his life while abroad. I went to Paris to do some investigation and I discovered a whole range of new things about him. Hosui had mingled closely with Parisian artists and intellectuals and he did not simply study the West. Hosui painted Japanese style decorative wall paintings, and drew pictures for an anthology of Japanese tanka poetry translated into French and as an artist exposing Japanese art, he played not a small role in the permeation of the Western Japonism movement and Japanese artistic concepts in general.

My research into Hosui was a trigger to compile a history of the reception and exchange of Western art and Meiji art, which is published as "Ikai no umi: Hosui, Seiki, Tenshin ni okeru seiyō (The Sea Beyond — Hosui, Seiki, Tenshin and the West)" (Miyoshi Kikaku, 2000).

Problem Awareness of Seiki Kuroda and Tenshin Okakura

The triggers for my research are always encounters with works of art and the case of Seiki Kuroda was no exception. This time around it was the painting "Chi kan jo" (Figure 3), which was exhibited at the Universal Exposition held in Paris in 1900. This influential work portrays three female nudes in almost life size proportion with powerful effect, but despite this, the artist said next to nothing about this painting and so it is a work of mystery. I discovered some comments regarding "Chi kan jo" made by Tenshin in his personal notes and when I researched the relationship between the two artists, I found that they met each other on numerous occasions at the Tokyo Bijutsu Gakko (Tokyo Fine Arts School) where they both were teaching. Moreover the two seemed to share a similar problem awareness regarding how to strategically exhibit Japan to the world at international events such as the Universal Exposition held in Paris. With Tenshin belonging to the genre of Japanese-style painting and Kuroda to the Western painting genre, researchers who focus on one genre rarely considered the link between the two artists. However people with consciousness during the Meiji period looked hard at how technology acquired from the West was fused with Japanese elements and painstakingly thought of the best ways to exhibit this internationally.



Figure 3
Seiki Kuroda "Chi kan jo (wisdom, impression, sentiment)" 1897 National Research Institute for Cultural Properties, Tokyo

Research into Themes of Mythology and Legend in Meiji Art

Although Hosui's period abroad coincided with the impressionist period, his focus of study was art of the academism style, which was the orthodox style of the time. The themes of mainstream Western art were mythology and history such as Jacques-Louis David's Coronation of Napoleon and are large works that feature many people. Hosui learnt this style of painting and once he returned to Japan, not only did Japan society ban the painting of nudes, the Japanese public had no knowledge of the subject matter from the Bible or Greek mythology. He thus faced the dilemma of how to express and utilize his acquired oil painting techniques in Japan. In Western painting, the depiction of history and mythology and the expression of the nude body are inseparable. Even for paintings featuring only clothed people, many drafts of these figures in the nude would first be drawn and then the clothing would be overlaid. Thus the expression of nudes was fundamental to the expression of people.

For example, not just Hosui, but also many artists of various genres such as Kinkichiro Honda, Kiyoo Kawamura, Eisaku Wada, Japanese-style painter Seiho Takeuchi and architectural historian Chuta Ito used heavenly maidens as the themes of their work. This was partly because it easily tied in with traditional tales and religious themes such as robes of feathers, the tale of the bamboo cutter, and scattering flowers, but it is also thought to be a good theme for portraying images of the female nude. I am very interested in how Japan adopted the traditional elements of Western painting that were the most difficult to adopt, which are historical paintings and nude paintings. To explore this area more deeply I am going to focus on the themes and representation of mythology and legend of the Meiji period, particularly the portrayal of heavenly maidens in my study of the encounters of historical paintings and nude paintings in Japan.

Probing into Attempts to Fuse the West with Japan

Seiki Kuroda who studied in Paris a short time after Hosui was also faced with the dilemma of how to express in Japan the techniques he learned in the West. In

1895, Seiki exhibited a complete female nude in front of a mirror, which created a tremendous scandal. It is well known that following this incident, Seiki became depressed that the use of nudes in paintings was yet to be understood in Japan. Meanwhile in the West, the impressionist period was bringing about a demise in the tradition of nude painting and historical painting. Seiki was abroad right at the verge of this transition and so was faced with a dilemma of whether it was meaningful to import and start off a tradition that is fading in the West, or while having fully been immersed in the tradition, whether it was worthwhile to just take the radical elements of impressionism and implant them in Japan despite the fact that impressionism had emerged out of historical necessity. In the end, after much arduous decision making Seiki adopted aspects of the impressionist style that were suited to Japanese tastes (Figure 4) and followed a career in teaching at art school.

So in this way the problem of the historical painting and the nude painting was the quintessential problem of importing orthodox Western art to Japan. This would have been a serious issue not just for Western paintings but also for Japanese-style painting where artists were attempting to create a new tradition of Japanese art by using Western technology. Since the Meiji period, up until present Japanese artists active in an international arena have created works by absorbing technologies from the West while consciously using various Japanese elements in their creation. This trend continues today in works for popular arts such as the animated film "Spirited Away". To gain a deeper perception of the trends in how Japanese culture is exposed internationally, I would also like to further research the aspect of the middle period of Meiji art that can be called the "third path", which extends beyond the framework of Japanese paintings and Western paintings, and revise the history of art in the early modern period.

Figure 4
Seiki Kuroda "Kohan (by the lake)"
1897 National Research Institute
for Cultural Properties, Tokyo



Erika Takashina

- Field of Specialization: 19th Century European and Japanese Art History, Relations between Japan and the West in Modern Art
- Completed Doctoral Degree, Graduate School of Humanities and Sociology, the University of Tokyo
- Associate Professor, Institute for Research in Humanities, Kyoto University

I would like to continue my discussion of art history by focusing solely on individual living works, but not just in terms of the history of art; rather, I want to explore the nature of one culture where the art is closely interconnected with the literature, music and the historical context.

Dr. Takashina has spent considerable parts of her life, including her childhood years living in Europe, such as France, and through visiting art museums, churches and the like, she had countless encounters with Western art. She recalls fondly the intellectual stimulation akin to having solved a riddle when her father would explain the symbolism behind the figures and objects in a painting and provide her with some background regarding the time in which the picture was painted. This was perhaps the starting point of her current research activities in art. Just as she herself experienced such fortunate encounters with art, Dr. Takashina approaches her research work in Japanese art of the Meiji period with a wish to increase the opportunities for students and the general public to have similar joyful encounters with art. Dr. Takashina explained that works of art are alive. But in order for an artwork to have life, it needs the people living in the current period. For it is the act of people viewing the works of art that provides the opportunity for art to influence the hearts and minds of the people, and it is this that enables the art to stay alive. Researchers and critics of art are sometimes viewed upon with lesser reverence than the artists who produced the works, but Dr.

Takashina's pride in her work reminds us of their invaluable role of keeping works of art alive through the ages.

Fostering a Renaissance in Kyoto

In December 2001, Kyoto University promulgated its “Mission”, the leading sentence of which states the university’s endeavor “to contribute to the harmonious coexistence of all beings in our planetary community”. The drafting committee proposes that this community must be conceived as including non-humans ranging from animals and plants to rocks and streams. Although the goal envisioned by this statement may appear lofty, Kyoto University’s rich tradition of field sciences makes it perhaps a natural position for the university to aspire to at this critical stage of human history.

In April 2005, one year after Kyoto University, like all national universities in Japan, underwent transformation to special corporation status, the university launched a new base for its

international activities with the establishment of the Organization for the Promotion of International Relations (OPIR). The organization’s objective is to integrate the university’s international academic activities so that any individual project, be it at university level or on a smaller scale, has better access to relevant information and resources and greater opportunities to link up with other projects going on in and outside the university.

The range of academic activities conducted at Kyoto University is vast. The OPIR must pursue its objective not only of putting emphasis on fields in which the university is likely to take a pioneering role in international academic circles, but also of keeping in

mind the direction embodied in the above-mentioned principle. In accordance with this direction, the OPIR seeks to encourage students’ studies in diverse parts of the world. The OPIR is also ready to support the increase in Kyoto University of talented overseas researchers in tenure-track positions.

In this age of profound change, when even the notions of “nature” and



Our Urgent Mission

The International Center of Kyoto University was started after being renamed from the former Center for Student Exchange (*Ryugakusei* Center). Our main mission is to play the role of task force for the Organization for the Promotion of International Relations (OPIR, *Kokusai Kohryu Suishin Kikoh*) of Kyoto University, which was newly established to make final decisions concerning the international activities of the whole university. Therefore we must cover a variety of jobs, by cooperating with the International Affairs Division and the Foreign Student Division, not only for students but also for researchers and non-teaching staff. The programs that we are now organizing include: Japanese teaching, giving advice for foreign students, curriculum planning

and research on different cultures. Among them, the most urgent issue that we are picking up is to promote overseas study by Japanese students. This is because the annual number of Japanese students of Kyoto University who go to foreign universities is around 200, whereas there are more than 1,200 foreign students currently studying at Kyoto University.

More than 2 million students are said to be currently studying abroad in the entire world. It is noteworthy that some Asian countries like China and Singapore are widely recruiting students from Europe and America as well as from Asia in recent years. What is most important is that all those coun-

tries are actively sending a large number of their students to foreign countries as well. We have to do something more effective right away. Fortunately it is doubtless that many Japanese students are considering going abroad, which is apparently proved by the large amount of participants at the Kyoto University



“humanity” face challenges, all new knowledge obtained in laboratories and study-rooms needs to be considered in terms of its meaning for the entire community on this planet. Scholars must continue discussions internationally and across disciplines, and cultivate accessible language. Kyoto has a history of more than twelve hundred years and rich traditions of seeking harmony with the environment. It may, as a cultural milieu, inspire in us the ideas necessary for another renaissance.

Toshio Yokoyama



Toshio Yokoyama

- Born in 1947
- Field of Specialization: Global Civilization Theory
- Completed a Master's Degree at the Graduate School of Law, Kyoto University
- D. Phil., University of Oxford
- Professor, Institute for Research in Humanities, Kyoto University

- Warden, Sansai Gakurin, Graduate School of Global Environmental Studies, Kyoto University, since 2002
- Vice-President, Kyoto University, and Director-General of the Organization for the Promotion of International Relations, since April 2005

Prof. Yokoyama currently holds three important positions at Kyoto University, as Vice-President for international relations, Director-General of the OPIR, and Warden of the Sansai Gakurin at the Graduate School of Global Environmental Studies. A proficient multi-tasker, his seat is barely warm before it is time for him to move to the next scheduled item. If he finds this a struggle, he certainly does not show it as he pedals around the campus. In fact, his friendly personality seems to be the antithesis of the stereotypical man of authority.

Flexibility and a sense of curiosity seem to be common themes in Prof. Yokoyama's career. Prof. Yokoyama was a difficult student to typecast; while studying law, he also took subjects in other fields. After he graduated from Kyoto University's Faculty of Law in 1970, Prof. Yokoyama spent some weeks in a village in East Java "seeking to experience a different world". Once he had

gained a moderate understanding of the language, he was asked by the villagers on what kind of place Japan was. Often stumped for an answer to such questions, he was filled with a renewed interest in Japanese culture and all things Japanese. After completing his master's degree at the Graduate School of Law, he entered the Institute for Research in Humanities and from then on mainly pursued research in Japanese culture.

According to Prof. Yokoyama, to help people coexist without fighting when there are limited resources and space, it is necessary to engage intermediaries. Such intermediaries could be mediators who act as a go-betweens such as partitions that separate space, or flowers that both parties can gaze upon and so forth. Guided by this notion, he has also turned his focus on language and ways of daily life in his activities such as in current research and in lectures.

Prof. Yokoyama has remarked that one question that repeatedly crosses his mind while writing papers is whether the notions he is writing about would be understood by those villagers in East Java.



Study-Abroad Fair held in 2004 and 2005. They are listening with fascination to the senior students who have returned back from studying abroad and are truly eager to go to foreign universities. One of the keys in solving this big issue is, then, to make appropriate circumstances in which Japanese students can go to study abroad at ease without worrying about any risks. We, the International Center, do help and support such students to realize their wishes to study abroad by planning and executing all kinds of effective programs.

Takeshi Tamura



Takeshi Tamura

- Born in 1948
- Field of Specialization: Applied Mechanics
- Completed Master's Degree at the Graduate School of Engineering, Kyoto University
- D. Eng., Kyoto University
- Professor, Graduate School of Engineering, Kyoto University
- Director of the International Center, from April, 2005

- URL: <http://basewall.kuciv.kyoto-u.ac.jp/>

The success or failure of the internationalization of Japan depends on how foreigners in Japan are treated over the next ten years or so. Currently we are caught up in a flood of enthusiasm at our International Center as we go about building the groundwork of the center through providing opportunities and establishing environments where Kyoto University students can be exposed to the world outside of Japan.

Prof. Tamura, who was appointed Director of the International Center in April last year, appears to be taking great pleasure in his busy daily schedule. In his prior position as Director of the Center for Student Exchange, his activities in supporting the daily lives and the academic works of both students and researchers who come to Kyoto University from overseas put him at the forefront in the area of international exchange at Kyoto University. Prof. Tamura's own experience as a

visiting researcher abroad about 15 years ago had a powerful and lasting impression on him, and it has given him a passionate commitment to provide overseas students with opportunities for extending their experience. Prof. Tamura is using this latest restructuring as an opportunity to introduce overseas study to more students of Kyoto University. He is promoting this as something that should be regarded as an important commitment, and is focused on enriching international exchange classes as part of the groundwork for this. In the future Japan will be unable to ignore the need for internationalization, and Prof. Tamura is responding to an impending sense of crisis that if we ignore the current general trend of Japanese students lacking in language skills and having little interest in exchange with people from other countries, Japan will fall behind the rest of the world.

Prof. Tamura is a lover of theoretical calculations and likes nothing better than to explain complex phenomena in terms of simple models. He has numerous achievements to his name, particularly in the field of transportation engineering, such as the Seikan Tunnel, Tohoku Shinkansen and Osaka and Kyoto Subways. No doubt, in Prof. Tamura's mind are clear calculations for the future shape of Kyoto University's and Japan's international exchange.



Features 2 Organizational Information

— The new board of directors took office on October 1, 2005, for a three-year term of service that ends on September 30, 2008. The new board of directors (President, Director General, Vice President) are introduced below.

President



Kazuo Oike



Masato Kitani

Executive Vice-President of General Affairs, Personnel, Public Relations and Administration

Vice-Presidents



Kazumi Matsushige

Director, International Innovation Center
Director-General, International Innovation Organization

Executive Directors



Masaki Maruyama

Executive Vice-President of Planning and Evaluation



Yoshihiko Nakamori

Executive Vice-President of Legal Affairs and Safety Management



Tetsusuke Hayashi

Director, Institute for the Promotion of Excellence in Higher Education



Hirohisa Higashiyama

Executive Vice-President of Education and Student Affairs



Toru Kita

Executive Vice-President of Hospital Management Facilities and International Affairs



Toshio Yokoyama

Director-General, the Organization for the Promotion of International Relations



Hiroshi Matsumoto

Executive Vice-President of Research, Finance and Information Infrastructure



Masao Homma

Executive Vice-President of Work-restructuring, Cooperation with Society and External Affairs (Tokyo)



Mitsuhiro Araki

Management of Katsura Campus
Dean of the Graduate School of Engineering

Kyoto University and UC Davis, University of California commit to personnel internship exchange program

June 6, Masao Homma, the Vice-president and Director of Kyoto university visited University of California Davis and concluded an agreement for a staff internship interchange program. This agreement will dispatch and accept office staff, who

will receive business training in each university's international office in order to reinforce international administrative practices.

Mr. Homma met William B. Lacy, vice-president in charge of the UC Davis

International program, and concluded an agreement after talking with Larry N. Vanderhoef, President of UC Davis, that day. He went to an office related to dispatch and acceptance.

School visits enhance learning experience for foreign students of Japanese language and culture

In Kyoto University, students of Japanese language and Japanese culture have been accepted at the International Center for the purpose of studying for one year on a Ministry of Education, Culture, Sports, Science and Technology Japanese government student scholarship.

Recently, 17 foreign students in this program visited the Kyoto municipal

Hiyoshigaoka Senior High School. This plan allowed foreign students to deepen their understanding of Japanese society and culture in addition to classroom lectures.

During this visit, lessons and sports activities were observed and the foreign students spoke with the high school teachers and students to increase their knowledge of actual conditions of Japanese



high school education not usually seen and to allow participants to compare this with their own experiences.

Kyoto University students to audit KCJS lectures

The Kyoto Center for Japanese Studies (KCJS) is an education / research organization managed by 13 American universities. Located in Kyoto, the center is attended by 45 American students who are studying subjects related to Japan. Beginning this autumn, 15 Japanese students from Kyoto University will observe an English lecture given by KCJS.

Japanese students, the same as American students, will be required to submit a report and participate in English. Conversational English is required. Orientation for Kyoto University students who will attend was given on September 8, 2005.



Mochi-Making Party at the Student Lounge "KI-ZU-NA"

An event called Mochi-Tsuki Pettanko! (Let's make mochi!) was held at the student lounge "KI-ZU-NA" on December 15, 2005. "KI-ZU-NA" is a facility where international and domestic students can interact. Thirty-three international students participated in the event, along with Professor Tamura (Director of the International Center), teachers from the International Center, and approximately 20 members of staff from the Foreign Student Division.

After taking turns pounding mochi, the international students enjoyed the finished mochi with various toppings including soybean flour, grated radish and bean jam. While eating they broke the ice by talking about the flavor of the mochi and the different toppings.

One student from Zambia smiled as she commented, "Out of all the toppings I tried today, I thought soybean flour went best with mochi. I like the daifuku mochi (rice

cakes stuffed with bean jam) you can buy at the convenience store, but the mochi we made today was even better."



Patricia Vickers-Rich



Patricia Vickers-Rich

- Born in 1944
- Field of Specialization: Geology, Palaeontology
- Completion of Doctoral Degree in Science, Columbia University
- PhD, Columbia University
- Professor, Department of Earth Sciences, Monash University
- Director, Monash Science Centre
- URL: <http://www.earth.monash.edu.au/directory/pvrich.html>

Prof. Vickers-Rich is on a four-month residence that began in October last year at the Kyoto University Museum as a visiting researcher in the field of the early evolutionary period of multicellular animals. Professor Vickers-Rich has worked with the museum's Prof. Terufumi Ono, exchanging and analyzing the latest information. She also participated in an international symposium hosted by the museum, as a lecturer and taking part in a practical study program. Prof. Vickers-Rich is a world-renown paleontologist and geologist who from an early age had a keen curiosity and strong get up and go. At age four, her dream was to become an entomologist and she surprised everyone by filling her dollhouse given to her by her uncle with insect specimens. At Christmas, when she was 14 and had just developed a wish to become a brain surgeon, her mother presented her with a thick book on brain surgery. At about the same time she developed an interest in the method for measuring the age of things using carbon isotopes, and after asking the professor who discovered the method to teach her about it, she created a simple C¹⁴ dating machine all by herself.

Prof. Vickers-Rich is now devoting the most of her energies to educational programs tailored for children and the community. She firmly believes that in order to prevent environmental destruction it is important for ordinary people to think about and create the future through learning about the past and the present.

She continues to think about what museums are able to offer and what their role should be and busily puts these ideas into action, particularly focusing on ensuring young people continue to have curiosity. Armed with the belief that if you possess curiosity, life is never boring, Dr. Vickers-Rich is unstoppable in her pursuit.



PREHISTORIC HAIKU

I have always, since a child, loved haiku poetry. It is poetry of few words and intense content. And, maybe this is why I became a palaeontologist. For, like the words in a haiku poem, the clues that we fossil hunters have to use are few and full of information that we have to use mind and soul to interpret. It is not always clear exactly what the meaning of those details is.

From October 2005 to the beginning of February 2006 I am a resident scholar at the Kyoto University Museum, with the wonderful privilege of being able to think about my fossils, which come from many places around the world – the White Sea and Siberia in Russia, the blue ranges of South Australia, the sandy deserts of Namibia in west Africa and the wild coasts of Newfoundland. I work with many other scientists around the world on this project, examples being Prof. Terufumi Ohno from Kyoto University, Dr. Mikhail Fedonkin from Russia, who was also a visiting scholar in Kyoto a few years ago.

We palaeontologists are attempting to understand what was the trigger for the development of the Earth's first animals, which appeared in the fossil record at least by 600 million years ago, perhaps as long ago as 1.4 billion years. Was it the cold glacial climate of the Earth's worst ice ages from 750 to 560 million years ago (a time called "Snowball Earth") that gave "birth" to these many celled organisms, some of which eventually developed into snails, insects and us? I, and my colleagues, are very curious about just what the environments of this time were like – were the seas as salty, did they contain as much or even more oxygen than today, were they as dynamic with upwelling as, and so on. And just when did animals first appear? Precise timing of events dates provided by the radiometric dating of volcanic rocks is very important so that we can figure out the coincidence of events going on in the oceans and atmosphere, whether there was active mountain building (and subsequent addition of nutrient supply to the oceans as these young mountains shed their sediments into the sea) and was their increased volcanic activity . . . so many interesting questions.

Besides being a very curious research scientist, I am also passionately interested in passing on this frontline research to students – university students, high school students and primary stu-

dents and their parents and friends. Such exciting new discoveries of research are also interesting to non-scientists. So, several years ago, I decided that the best way to do this was to start a university-based science center, where the public could come and talk to scientists, where teachers and scientists could develop curriculum together as well as science boxes and activities, where the general public could come to evening lectures and go in the field with active research scientists, and where exhibitions could be on show – and after their launch at the Monash Science Centre could go travelling. Two of our exhibitions will visit Japan next year: *Before the Dinosaurs: The First Animals on Earth* at the Fukui Prefectural Museum in Katsunuma and *Wildlife of Australia: The Land of Koalas* at the Gunma Prefectural Museum near Tokyo.

I initiated work on the Monash Science Centre in 1993 and eventually built a beautiful new, very environmentally friendly building in Melbourne, launched in 2001. Because the philosophy of the Monash Science Centre and that of the Kyoto University Museum are so similar – with great emphasis on bringing front line, exciting science to the public – I was invited to spend time in Kyoto sharing ideas and developing new programs with KUM staff while I carry out my research. And so, I am sharing my palaeontologic haiku with the citizens of Kyoto University and the Kyoto community over the next 3 months, and I hope that I can instill as much enthusiasm and interest in these denizens of the past in you as much as I have for them – and they have a name – the ediacarans – which, I guess should be the title of my Haiku! Ediacarans – the first Animals on Earth.

Patricia Vickers Rich
 Founding Director, Monash Science Centre
 Personal Chair, Palaeontology
 Monash University, Melbourne, Victoria AUSTRALIA



The inside of the center is filled with exhibits ingeniously designed to allow people to have fun while encountering science.

The Monash Science Centre, where Dr. Vickers-Rich is the center's director

Admiring the buoyant spirit of the San as they straddle time

Junko Maruyama transferred from Tsukuba University to Graduate School of Kyoto University and since 2000, she has made several trips to the Republic of Botswana, Africa, conducting ongoing fieldwork on the San (In recent years, Bushmen are often being officially referred to as San.) On the initiative of the government, the San have received guidelines in making a transition from their original hunting and gathering lifestyle to permanent settlement, and through these changes, concerns have been raised that aspects of the San's unique culture and lifestyle could be lost. Ms. Maruyama is researching how the San are finding new ways to develop their lives amidst the tremendous changes they are experiencing.

What was it that led you to the world of cultural anthropology?

I am not suited to desk-bound research and I much prefer fieldwork where I can listen to the life experiences of lots of different people. Also, in my childhood, I spent some time living in Germany and France and this experience contributed to my interest in the rest of the world. So, when I first entered university it was my intention to direct my research towards Europe.

Why then did you choose to study and research the San in Africa?

I developed an interest in transfiguration in society, looking at changes and continuities in terms of lifestyle and customs of people when a society faces a change in socio-cultural environment, particularly from the aspect of lifestyle related to the provision of food. Then, considering how development project has spread into places where the San were leading a hunting and gathering life, which has led to the government offering guidelines for San to migrate to a lifestyle of permanent settlement, I became somehow interested in how the San were experiencing dramatic changes in their environment. Also, when I was still a student, my faculty advisor shared with me his experiences of anthropological fieldworks in Africa and so it just sort of happened.

When did your fieldwork really start to get interesting?

At first, I didn't even understand the language and I found myself interested in various

seemingly unrelated aspects, as if I were collecting various pieces of a jigsaw puzzle. Then during my third trip, which began in May 2001, I started conversing a little in the local language and the interrelationship of all the pieces started to become apparent and my interest steadily strengthened.

What new discoveries and surprises have you experienced during your fieldwork?

At the permanent settlement the San are working at construction sites and are becoming used to the very convenient way of life while enjoying such things as cosmetics and fashion. I had thought that the San living in the permanent settlement would never return to their former lifestyle but even now there are many San who continue their hunting and gathering activities. They shift between these two lifestyles so flexibly and buoyantly. As the focus of my research is the transfiguration of societies, it was quite a novel surprise for me. I thought they were so cool.

Have your dealings with the San changed you in anyway?

I feel that my experiences with the San have enabled me to think and live with more flexibility and freedom. I now think more like if something turns out to be no good, there are other options.

How do you find the environment at Kyoto University?

There is such a rich accumulation of fieldwork experience, I think Kyoto University provides the best backup system in Japan ranging from practical methods of collecting resources through to finance. The researchers themselves are very unique and I get on with them as if they were my fun drinking pals. The students address the lecturers in a more casual way and this creates an atmosphere a little different from other universities.

So what are your plans for future activities?

I would like to assist the San in developing ways for them to learn about their lifestyle up until present and the resources and information that anthropologists have compiled. So we are discussing among



Junko Maruyama

- Born in Kyoto, 1976
- Entered Graduate School of Asian and African Area Studies, Kyoto University in 1999
- Currently at Graduate School of Human and Environmental Studies, Kyoto University as Research Fellow of Japan Society for the Promotion of Science

researchers working with the San on things like encyclopedias targeting the junior high school age kids who can read English. I also think it would be a good idea to create a small museum for them.

Do you think your work will always be tied with Africa?

Oh I don't particularly want to limit myself in that way. I also have interest in Latin America and Asia. I definitely plan to stay involved with Africa for the rest of my life. As I pick up experience here and there, I would like to use this experience as best I can to enrich their lives in the future. For example, recently I have joined up with fellow young researchers to form an NPO named Afric-Africa (<http://afric-africa.vis.ne.jp>).

Ms. Maruyama fondly picking up a local kid



Commemorative photo with the villagers, who according to Ms. Maruyama, adore photo opportunities

Kyoto University aims to be an internationally-minded university at the forefront of academic research open to the world, and to this end, it has been sponsoring overseas symposiums every year since 2000, in areas of research at which the university has excelled in producing original findings. In 2005, Kyoto University sponsored two symposia in Beijing and Bangkok. Below is a report on the two symposia.

The 6th Kyoto University International Symposium

The 6th Kyoto University International Symposium “Plant Sciences in Japan and China – from Genomics to Breeding” was held at the Chinese Academy of Agricultural Sciences (CAAS) in Beijing, China, from October 8-9, 2005. There were 35 participants from Kyoto University, including 19 faculty and 9 graduate students from the Graduate Schools of Agriculture, Science, and Biostudies. They shared the results of their plant science studies, which ranged from the fundamental to the applied, in the form of 11 oral presentations and 17 poster presentations. On the Chinese side, researchers from the CAAS, the Chinese Academy of Sciences (CAS), Peking University, China Agricultural University, Nanjing Agricultural University, Northeast Normal University, and Shandong

University made a total of 17 oral presentations and 15 poster presentations. Throughout the symposium, the site was packed with the 219 Chinese researchers and graduate students who participated, and there was a lively discussion between the Japanese and the Chinese participants. On October 8, a reception hosted by Kyoto University President Kazuo Oike was held, and it was a highly successful affair attended by about 200 people. The next day, the Chinese side hosted a reception in which the Kyoto University participants mingled with the Chinese participants, including dignitaries such as the CAAS’ President Zhai Huqu. On the 10th, the Kyoto

University participants split into groups that each held discussion sessions with the following institutions: the CAAS’ Institute of Crop Sciences, the CAS’ Institute of Genetics and Developmental Biology, and Beijing University’s College of Life Sciences.

For many of the participants from Kyoto



The 7th Kyoto University International Symposium

The 7th Kyoto University International Symposium “Coexistence with Nature in a ‘Glocalizing’ World – Field Science Perspectives” was held in Bangkok, Thailand, from November 23-24, 2005. Kyoto University’s Graduate School of Asian and African Area Studies, which is participating in the 21st Century COE program “Aiming for COE of Integrated Area Studies,” was the hosting organization. The Center for Southeast Asian Studies (CSEAS), also participating in the same COE program, and the Disaster Prevention Research Institute, the Graduate School of Agriculture, the Graduate School of Informatics, and the Graduate School of Medicine were collaborating divisions. Support and cooperation for the symposium was extended by the National Research Council of Thailand (NRCT), which is

the national institution responsible for Thailand’s higher education, as well as Chulalongkorn University, Thammasat University, and Kasetsart University in Thailand.

At the symposium, Kyoto University participants made 12 of the 21 presentations given, and Kyoto University graduate students and researchers sponsored by the Japan Society for the Promotion of Science made 14 of the 16 poster presentations. In addition to a number of participants from Thailand, researchers from Indonesia, Laos, and Sri Lanka also participated, for a total of 222 participants, which enabled rich presentations and lively discussion. From Kyoto University,

President Kazuo Oike and Director-General of the Organization for the Promotion of International Relations Toshio Yokoyama, and from Thailand, the NRCT’s Secretary-General Ahnond Bunyaratvej, Thammasat University’s President Surapon Nitikraipot, and Kasetsart University’s President Viroch Impithuksa attended, and made opening



Official Visitors from Abroad

Kyoto University welcomes many visitors from overseas: government ministers, ambassadors, and presidents of associate universities.

President Oike, Vice-President Yokoyama, and concerned professors receive the guests and discuss topics of mutual interest. These social and academic exchanges provide excellent opportunities for Kyoto University to better relations with its guests' organizations.

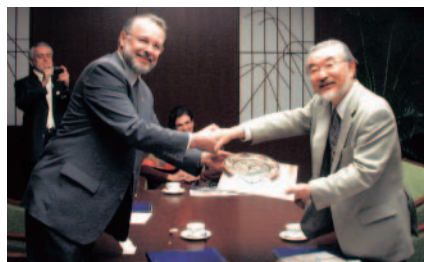
University, this was their first time to visit China, and this trip provided an opportunity to gain a renewed understanding of the plant studies research occurring in China. In addition, they received high praise for the wide-ranging and highly advanced plant studies research being conducted at Kyoto University. In this way, the 6th Kyoto University International symposium ended in all-around success, thanks to the efforts Kyoto University personnel, as well as the CAAS' President Zhai Huqu, the Institute of Crop Sciences' Director Wan Jianmin and Professor Zhang Xueyong, and the generous support of the Department of International Cooperation.

remarks. More than 40 years ago, the CSEAS established a liaison station in Bangkok, which has since then been giving support to Kyoto University's research activities in Southeast Asia. In the organizing of the symposium, the comprehensive support provided by this liaison station, and the network built up over the years by the University, and especially the CSEAS, has proved to be indispensable.

The symposium provided an opportunity for Kyoto University researchers to showcase the high level of area studies being undertaken at Kyoto University, and for young researchers and graduate students to exchange views on area studies, a field which is still dynamically developing.

Visitors List in 2005 in order of date of visit

- Dr. Numyoot Songthanapitak / President, Rajamangala Institute of Technology (Thailand)
- Prof. Liu Jingnan / President, Wuhan University (China., P.R.)
- Prof.,Dr. Gu Binglin / President, Tsinghua University (China, P.R.)
- Prof. Luis Alfredo Riveros / Rector, University of Chile (Chile)
- Ms. Martha Lucia Villegas / General Director, Columbia Agency for Studies Abroad (ICETEX) (Columbia)
- Dr. Wen-Shu Hwang / President, National Dong Hwa University (Taiwan)
- Dr. Yang Chen-Ning / Professor, Tsinghua University (China, P.R.)
- H.E., Dr. Blagovest Sendov / Ambassador, Embassy of the Republic of Bulgaria in Japan (Bulgaria)
- Dr. Zhai Huqu / President, The Chinese Academy of Agricultural Sciences (China, P.R.)
- Prof.,Dr. Kamarudin Hussin / Rector, Northern Malaysia University College of Engineering (Malaysia)
- Prof.,Dr. Umar Anggara Jenie / Chairman, Indonesian Institute of Sciences (LIPI) (Indonesia)
- Dr. Chun-Yen Chang / President, National Chiao Tung University (Taiwan)
- Prof. Kirsti Koch Christensen / Rector, University of Bergen (Norway)
- Prof. Pan Yingjie / President, Shanghai Fisheries University (China, P.R.)
- Dr. Khaled S. Al-Sultan / Rector, King Fahd University of Petroleum & Minerals (Saudi Arabia)
- Dr. Christine Nebou Adjobi / Minister of the Fight against AIDS, Government of Cote d'Ivoire (Cote d'Ivoire)
- Prof.,Dr. Geoffrey West / President, Santa Fe Institute (U.S.A)
- Dr. Arden Bement, Jr. / Director, National Science Foundation (U.S.A.)
- Ms. Ruth Mollé / Permanent Secretary, Ministry of Science, Technology and Higher Education (Tanzania)
- Dr. Georg Schuette / Secretary General, Alexander von Humboldt Foundation (Germany)
- Dr. Alexei Abrikosov / Distinguished Argonne Scientist, Argonne National Laboratory (U.S.A.)
- Dr. Jose Trinidad Padilla Lopez / Rector, University of Guadalajara (Mexico)
- Dr. Zhu Xiaoman / President, China National Institute for Educational Research (China, P.R.)
- Prof.,Dr. Tran Van Minh / Rector, Hue University of Agriculture and Forestry (Vietnam)
- Prof.,Dr. Kalervo Vaananen / Chair, Research Council for Health at the Academy of Finland (Finland)



Dr. José Trinidad Padilla López, Rector, the University of Guadalajara, and President Oike shaking hands



Dr. Georg Schuette, Secretary General, the Alexander von Humboldt Foundation, meeting with President Oike



Dr. Wen-Shu Hwang, President, National Dong Hwa University, and Vice-President Yokoyama holding a commemorative plaque



H.E., Dr. Blagovest Sendov, Ambassador, the Embassy of the Republic of Bulgaria in Japan, meeting with President Oike



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P R O M E N A D E 京都逍遙 真如堂

Shinnyo-do The other "Philosopher's Walk"

Around late-November, the grounds of Shinnyo-do (official name: Shinshogokurakuji Temple), located about 1 km southeast from Kyoto University's front gate, turn deep red as autumn leaves abound attracting many tourists. For Japanese, the cherry blossom in spring and the colorful leaves of autumn are very special.

The history of Shinnyo-do began, it is said, about one thousand years ago with the enshrinement of the standing statue of Amida Nyorai (Amitabha Tathagatas), previously the principal image at the Mt. Hiei Jogyodo (the hall of perpetual practice), in the separate imperial residence of Higashisanjo In, mother of Emperor Ichijo.

After the enshrinement, the temple became a gathering point for the public, particularly women of strong religious faith until 1467 when Japan was divided in two for eleven years due to the internal turmoil of the Onin War. Being close to the maneuvers of the Eastern Army, the pagoda was burned to the ground. The statue itself was saved and moved to places like Mt. Hiei and Otsu. In 1693, the temple was rebuilt at the current site.

The standing statue of Amida Nyorai, which is an important cultural property, and one of the principal figures that is counted as one of the six Kyoto Amida Buddha is also called Unazuki no Mida (the nodding Amida). The story of this name dates back to when the Amida Buddha was being carved at Mt. Hiei by the venerable monk Jikakudaishi (En'nin). It is told that when the statue was requested to become the principle figure for the monks of Mt. Hiei, Amida shook its head, but when it was requested it go down the mountain and save all the people, especially the women, the statue nodded three times. This perhaps explains why it was the gathering point for the faith of the public.

It was comparatively in more recent history that the Shinnyo-do became known as a place to view autumn leaves and it only began to get mentioned on television etc. a few years ago. Before then, only ever a small number of people visited the temple and even now, outside the time where autumn leaves are falling, the temple is a calm and serene place with locals walking quietly around. Entering the gate, you will see the main temple building straight ahead, and on the right is a great lime tree. The fruit of the lime tree ripens at the same time as the colorful autumn display and it has somehow come to be said that this fruit brings happiness. The sight of people gathering this fruit gives the place an authentic "old Kyoto" feel.

The path that heads east from Kyoto University front gates and crosses Mt. Yoshida and passes the Shinnyo-do to arrive at the Honenin Temple has also been a favorite walk for successive generations of Kyoto University students, and some Kyoto University graduates can remember taking daytime naps on the veranda of the Shinnyo-do and leisurely reading by the side of the pond. On New Year's Eve, it is possible to ring the famous bell that was created in 1754 and the crowd has its fair share of overseas students.

The Shinnyo-do is a temple always there to quietly watch over the thoughts, dilemma, and laughter of students.



Nehan-no-niwa (Garden of Nirvana) located at the back of the main temple is designed to utilize Mt. Higashiyama in the background for aesthetic enhancement. At the front of the garden is a stone arrangement modeled on Nehanzu (Nirvana painting) of Buddha. Stones are placed around the area to represent the grief and sorrow of Buddha' disciples and living creatures.

A blanket of autumn leaves covering the ground enhances the mood of the place.



After passing through the temple entrance, the grand main temple building comes into view while climbing the gentle stepped incline.



Locals and tourists lining up to ring the bell. The solemn sound of the bell adds a feel of austerity to the welcoming of the new year.