



WINTER 2015

Center for Japanese Studies

International Institute
University of Michigan



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From the *Director*

The last year has been a busy one for CJS and the beginning of the new year provides an occasion to look back on major events and accomplishments and to look forward to new programs to come.

In April 2014, we were honored to be joined at our annual graduation party by Dr. Hiroyuki and Mrs. Helen Rinehart Uete (CJS MA 1978), and by Mr. Richard Briggs (CJS MA 1975). Both the Uetes and Mr. Briggs have generously endowed scholarships that go directly to supporting students studying abroad. We are grateful for all of the support we have received from alumni and friends over the years which has allowed us to support our students and faculty.

Also in April, CJS hosted “Sōseki’s Diversity,” a major international conference on the work of Japan’s great novelist Natsume Sōseki to mark the centennial of the publication of *Kokoro*. The conference, organized by 2013-14 Toyota Visiting Professor J. Keith Vincent, featured keynote addresses by the translator John Nathan and the novelist Tawada Yōko, as well as panels with speakers from across the US, Japan, Canada, and Europe. A selection of papers presented at the conference was published in the November/December

2014 issue of the journal *Bungaku*.

In May, CJS piloted a new program with the Center for Global and Intercultural Studies, sending two faculty-led undergraduate groups to study in Japan for two and a half weeks. Kevin Carr (History of Art) and I lead groups of students to Kyoto and Tokyo respectively on our new Japan Course Connections program, supported with a generous grant from the Japan Foundation. This coming May, I will again bring my modern Japanese literature class to Tokyo, and Leslie Pincus (History) will lead a class of Japanese environmental history students to Tokyo and the surrounding region.

In September, we welcomed Dr. Nakao Katsumi as the 2014-15 Toyota Visiting Professor. Properly speaking, we were welcoming *back* Dr. Nakao who was previously Toyota Visiting Professor in Winter of 2005. On this occasion, Dr. Nakao is joined by his partner, Taira Miki, who was appointed as a visiting artist under CJS’s new Visiting Artist Program. Ms. Taira is an emerging visual artist and calligrapher whose work has appeared at galleries in Tokyo, Seoul, Beijing, and Los Angeles.

Also this fall, we learned that CJS, in partnership with the Lieberthal-Rogel Center for Chinese Studies and the

Nam Center for Korean Studies, was awarded funding through the Department of Education’s Title VI grant, which supports National Resource Centers and the Foreign Language and Area Studies (FLAS) fellowships program. The grant provides funding for important efforts in education and outreach, teacher training, language education, as well as fellowships for both undergraduate and graduate students studying advanced Japanese language.

Finally, this year marked the establishment of a new collaboration with Ann Arbor’s Michigan Theater Foundation in presenting CJS’s Fall Film Series. Our Japanese Film Series began in 1975 and is one of the oldest in North America. We were thrilled to partner with the Michigan and State theaters to bring to Ann Arbor the *Studio Ghibli Collection*, a thirty year retrospective featuring the work of Miyazaki Hayao and Takahata Isao. The films have been playing to full or almost full houses every week, and we look forward to this continued partnership in the years to come.

With best wishes for the New Year,

Jonathan Zwicker
Director



Jonathan Zwicker and Mr. Briggs



Dr. & Mrs. Uete



From the

Executive Editor

The Center for Japanese Studies published three books in the fall term. The first, *Lords of the Sea: Pirates, Violence, and Commerce in Late Medieval Japan*, by Peter D. Shapinsky (Michigan Monograph Series in Japanese Studies Number 76, A John Whitney Hall Book), revises our understanding of the epic political, economic, and cultural transformations of Japan's late medieval period (ca. 1300–1600) by shifting the conventional land-based analytical framework to one centered on the perspectives of seafarers. The hardback (ISBN 978-1-929280-80-3) is \$65.00; the paperback (ISBN 978-1-929280-81-0) is \$25.00.

Our second title is *Going to Court to Change Japan: Social Movements and the Law in Contemporary Japan*, edited by Patricia G. Steinhoff (Michigan Monograph Series in Japanese Studies Number 77; paperback ISBN 978-1-929280-83-4, \$20.00). *Going to Court to Change Japan* examines the relationship between social movements and the law in bringing about social change in Japan. Six fascinating case studies take us inside movements dealing with causes as disparate as death by overwork, the rights of the deaf, access to prisoners on death row, consumer product safety, workers whose companies go bankrupt, and persons convicted of crimes they did not commit. Each of the case studies stands on its own as a detailed account of how

a social movement has persisted against heavy odds to pursue a cause through the use of the courts.

Our third title due out this fall is *The Culture of the Quake: The Great Kanto Earthquake and Taishô Japan* (Michigan Monograph Series in Japanese Studies Number 78), by Alex Bates.

As the 1920s began, changes were afoot in the print and cinema cultures of Japan. It was a time of expanding audiences, increased competition, and experimentation. The naturalist I-novels dominating the literary field began to take notice of the emerging trends of proletarian literature, popular literature, and modernist experimentation. In film, Shochiku threatened the virtual monopoly of the Nikkatsu studio by challenging the cinematic norm with new international film techniques. Into this moment of transition came the Great Kanto Earthquake of 1923. This disturbance in the earth's crust and the fires it brought about killed over 100,000 people and destroyed the cities of Tokyo, Yokohama, and the surrounding areas. It was a disaster of immense proportions.

Though the print and the film industries were decimated with the destruction of printing presses, company offices, and film studios, the earthquake also spawned a plethora of works that attempted in some way to bring the disaster into the realm of representation.

Cinematographers were among the flames almost immediately, and authors weighed in with essays and fiction that appeared in the aftermath.

The way authors, literary schools, and studios dealt with the earthquake reveals much about their particular interests and philosophies. Though the earthquake did not demand a totally new way of looking at the world, it did require people to adapt to fit the new reality. In some cases this led to a reconsideration of the role of the arts. Kikuchi Kan, for example, saw art as worthless in the face of a disaster of this magnitude. In others it was more subtle. Naturalist author Tayama Katai tried to force the earthquake into his abstract philosophy but also found the need to deal with the concrete pain and suffering. *The Culture of the Quake* charts the landscape of Taishô-era narratives and how it, like the physical landscape, was altered by the earthquake and fires.

Finally, I would be remiss if I didn't mention that the three author/editors of the above books are University of Michigan graduates! Peter Shapinsky did his PhD at Michigan; Patricia Steinhoff did her undergraduate studies at Michigan; and Alex Bates did his MA and PhD degrees at Michigan. Go Blue!

Bruce Willoughby
Executive Editor
CJS Publications Program

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Supporting CJS – Give Online

The University of Michigan's Center for Japanese Studies (CJS) is one of the nation's foremost institutes for interdisciplinary research and training on Japan. Founded in 1947, CJS is the oldest interdisciplinary center in the United States devoted exclusively to Japanese Studies. CJS's outstanding faculty of more than 55 area specialists come from the humanities, social sciences, and professional schools. The center offers an interdisciplinary MA program and joint MA/MBA and MA/JD programs. Together with the University of Michigan's Lieberthal-Rogel

Center for Chinese Studies and the Nam Center for Korean Studies, CJS is part of the East Asia National Resource Center supported by the Department of Education's Title VI grant program, and serves the community through public events and outreach.

For years, CJS has supplemented federal and university funding with gifts and endowments. Because federal appropriations to support area studies centers are always at risk, CJS must find ways to assure its financial security independent of federal support. Your gift will help the center with this effort and ensure the high quality of its programs.

To give online, please visit: ii.umich.edu/cjs/alumnifriends/supportingcjs



New Exhibition, New Acquisition, and Visual Resources

At the beginning of the 2014 fall semester, UMMA unveiled a new exhibition of Kansai-based art collaborative Paramodel. Artist Yasuhiko Hayashi, his three assistants, and UMMA's installation staff worked relentlessly for the month of August, installing toy railroad tracks, toy cranes, small animal figures, Styrofoam mountains, paper patches, and white sands on the entire surface of the Irving Stenn, Jr. Family Gallery, the glass-enclosed space facing State Street. This spectacular installation piece titled *paramodelic-graffiti* invites visitors to immerse themselves in the magical and slightly menacing world of Paramodel. Don't miss the chance to see the first US exhibition of the collaborative whose popularity is rapidly rising in Japan and the Asia-Pacific region. The exhibition runs through January 4, 2015. We thank CJS for generously supporting part of the exhibition.

Many members of CJS community may remember the beautiful display of UMMA's textile collection donated by Howard and Patricia Yamaguchi that was presented in the 2010 exhibition *Wrapped in Silk and Gold: A Family Legacy of 20th-Century Japanese Kimono*. Last summer, the Yamaguchi family donated another 130 pieces of kimono, obi, haori, and other garments and accessories to add to UMMA's already rich collection of the traditional attire. These pieces belonged to Mr. Yamaguchi's

mother and grandmother, who were pioneering businesswomen in the early-to-mid-20th century in Tokyo. Some of these new acquisitions will be featured in the winter rotation of the Japanese Art Gallery, including an elegant *yuzen* haori by noted textile artist Minagawa Gekka (1892–1987) and a gorgeous brocade obi with auspicious phoenix and floral designs.

We would also like to remind readers that the images of these newly acquired pieces and all other works of art in UMMA's collection can be viewed on our website by visiting umma.umich.edu/collections. Visitors can find the online collections catalogue under the 'Collections' tab within the navigation bar across the top of the page. The catalogue offers numerous ways to search and browse the collection, and we strongly encourage anyone interested in receiving assistance with the online collections search to contact UMMA's Mellon Academic Coordinator, David Choberka (dchoberk@umich.edu).

In addition to being able to view the collection online, almost all of UMMA's entire collection of nearly 20,000 objects (including about 1,600 Japanese objects) is available for research and teaching purposes in UMMA's study rooms and study cases. The Museum is equipped with two study rooms: the Object Study Room, which offers the opportunity



Minagawa Gekka (1892–1987), *Haori*, crepe silk with wax resist design and metallic thread embroidery, c.1950, Gift of Howard and Patricia Yamaguchi, 2013/2.416, UMMA

to view three-dimensional objects, and the Ernestine and Herbert Ruben Study Center for works on paper. During the last academic year, classes from art history, fashion history (where kimono and obi drew great attention from the students), gender studies, English literature, Judaic Studies, and theatre, to name just a few, visited the study rooms to view a variety of objects. These rooms are available for reservations weekdays from 9 am to 5 pm. Selections of art works can also be placed in UMMA's study cases for up to three weeks at a time, and are accessible for viewing from 8 am to 8 pm daily. UMMA's Associate Curator of Asian Art, Natsu Oyobe (onatsu@umich.edu), can assist with the selection of objects for classes or research needs. For more information or to access the reservation system, please visit umma.umich.edu/education.

Natsu Oyobe
Associate Curator of Asian Art

David Choberka
Mellon Academic Coordinator



Students in Nancy Rose Hunt's class *Mental Health and Global History* view works in UMMA's Object Study Room

Asia Library Update

From left Mari Suzuki
(Japanese Language
Materials Librarian),
Kazuko Anderson
(Information Resources
Assistant Senior),
Keiko Yokota Carter



The University of Michigan library's mission is "to support, enhance, and collaborate in the instructional, research, and service activities of the faculty, students, and staff, and contribute to the common good by collecting, organizing, preserving, communicating, and sharing the record of human knowledge". Building a firm platform of scholarship and education, the Japanese collection has added 7,540 print volumes which accumulated to 318,388 volumes in total as of May 20th, 2014. The Japanese collection team manages the process from selection to cataloging enriching our resource and library service for faculty, students and the community beyond the University of Michigan.

The traditional materials still consist mostly of Japanese studies acquisition. Notable ones are *Inō-zu taizen* 伊能図大全 (re-print of maps of Japan by Tadataka Inō) to enhance our unique map collection. Supporting research in political science, more back issues of *Jiji yoron chōsa tokuhō* 時事世論調査特報 (1992 – 2005) were added in support of our current subscription, which is the only one held by a North American university. We also had a very rare opportunity to acquire the entire set of *Kohitsugaku taisei* 古筆学大成 (fragments of calligraphy, works of classical poetry, and short stories) in the antiquarian market in Japan.

Digital resources from Japan are still limited, yet we have continued our effort to subscribe a new online resources, the Web-Oya bunko database, as well as a few online resources which are under trial. Michigan's discovery tool, *ArticlePlus*, now includes the contents from the National Diet Library, Kindai Digital Library, and Aozora bunko, as well as contents from Cinii, J-Stage, and the Japan Knowledge database.

This innovation is the result of international cooperation among librarians. Japanese Studies librarians in North America, as a group, continue working to improve access to Japanese language resources by collaborating with the National Diet Library, the National Institute of Informatics, and publishers.

Asia Library Travel Grants were awarded to four researchers and one graduate student to use our Japanese collections.

Seven other guests from Japan visited to see the Japanese collections and to discuss our library's efforts in promoting research, including two librarians from the National Diet Library who traced the history of the documents from the Japanese House of Lords donated by the National Diet Library.

Lectures: the Asia Library has sponsored three events. This is a new activity to integrate library service and emerging technology into the research life cycle and expand collaborative partnerships.

- On March 24th, Project Associate Professor Kiyonori Nagasaki of the University of Tokyo Interfaculty Initiative in Information Studies and General manager of International Institute for Digital Humanities conducted a lecture on "Digital Media development and the Buddhist Studies in Japan."
- On April 7th, we co-sponsored with the Clark Library, a talk by Dr. Jean-Christophe Platin, a postdoctoral research fellow in communications studies and the School of Information, titled "Radiation mapping is too important to be left to experts: the role of maps in Japan after March 11, 2011".
- On May 1st, we sponsored the Japanese Studies Interdisciplinary Colloquium's workshop, in which six Japanese studies graduate students presented their research conducted during the academic year showing how library collection and service was the essential platform for enriching their scholarship.

Conservation on Hussey Papers:

Ms. Ikumi Crocoll, library assistant and School of Information student, working with librarians of the Asia Library, the Special Collection, and the Preservation and Conservation units, has completed the initial stage of conserving one of Michigan's unique archival collections, the "*Alfred Rodman Hussey Papers*". This archival special collection contains documents related to Hussey's work with the Government Section, Supreme Commander for the Allied Powers, during the Allied occupation of Japan following World War II and later in the Central Intelligence Agency. The prominent historical documents from this collection are the memos and the drafts of the Japanese Constitution.

All of the documents are housed in 10 acid-free record boxes, secured in off-site storage. Ms. Crocoll prepared the finding aid for these documents, which will be available in the near future. The catalog record for the item, however, is currently on mirlyn.lib.umich.edu/Record/012858405. Requests for boxes should be made in advance.

The slides and the Japanese Constitution photo album found in



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Are We Watching the Same Game?

The Differences Between Baseball in Japan and America

by Brad Lefton (CJS MA, 1992)

2014 marks the golden anniversary of the first Japanese player to appear in a game at the highest level of professional baseball in America. Hideo Nomo is often thought of as that guy, but he won't celebrate the emerald anniversary of twenty years since his debut with the Los Angeles Dodgers until next year. Certainly, Nomo's significance as Japan's second US Major Leaguer is colossal: he pioneered a continuous parade of at least one new Japanese player debuting in Major League Baseball every year since he came in 1995. The total reached 51 with this season's newcomers, Masahiro Tanaka (New York Yankees) and Tsuyoshi Wada (Chicago Cubs).

But there is a 52nd player.

6 Masanori Murakami debuted with the San Francisco Giants on September 1, 1964, in the 8th inning of a losing game at New York's Shea Stadium. Murakami appeared 54 times, mostly as a reliever, in 1964 and '65, compiling a record of 5 wins, 1 loss, and 9 saves with a 3.43 earned run average. Through my work as a freelance journalist covering baseball in Japan and America, I had the opportunity to interview Murakami in Tokyo earlier this year for a feature article on the golden anniversary of his debut. The conversation deepened my understanding of baseball's history between America and Japan, an interest that began at the University of Michigan as a graduate student at the Center for Japanese Studies from 1990-92.

I took esteemed Professor Roger Hackett's Japanese history course in my first year. A lengthy essay in his course reading packet is still among the most helpful references for guiding my endless inquiry into the differences between baseball in America and Japan and whether we really are watching the same game. Nearly 25 years later, I still have the thick, red covered packet nearby for

Brad Lefton has been communicating to Japanese and American audiences for two decades as a bilingual journalist specializing in baseball. He has worked on countless documentaries and other programs for networks such as Japan Broadcasting Corporation (NHK) and ESPN and has contributed to publications such as New York Times, Seattle Times, and Asahi Shimbun. After earning an MA in Japanese Studies from U-M in 1992, Lefton worked for NHK in Tokyo. 1995 was a defining year for both Japan-US relations in baseball and his career; Hideo Nomo pitched for the Dodgers and Bobby Valentine managed the Chiba Lotte Marines. Lefton followed both events. He co-authored a book with Valentine, *Senbon Nokku wo Koete*, before returning to St. Louis from where he continues covering baseball in both countries.

reference. I was surprised to discover on a recent visit to Ann Arbor that the printed course packet had become as outdated as a baseball scorecard, but nonetheless, the information Professor Hackett led me to is still a trusted resource.

The essay details how Americans brought baseball to Japan shortly after helping open the country in the second half of the 19th Century. It offers evidence of baseball flourishing in Japan at the university level by the 1890s. In 1915, the National High School Baseball Tournament was created. The venue that has become synonymous with the tournament, Kōshien Stadium, was completed in 1924. Finally, some 65 years after baseball's introduction in Japan and 12 years after the completion of its grandest ballpark, the first professional league was created. The Yomiuri Giants, Chūnichi Dragons, and Hanshin Tigers, who become a tenant of Kōshien, are charter members of what today is known as Nippon Professional

Baseball.

This timeline shows the game developed in Japan completely opposite from America. Whereas it began as an amateur sport and flourished that way for nearly 65 years without a professional outlet for its players in Japan, it quickly took roots at the professional level in America. Soon after the first known rules were published, there were professional leagues in America by the 1870s with lineages to teams we root for today.

Baseball's beginnings as a pro sport in America versus an amateur one in Japan greatly influence the game we see today in each country. Among the differences is a deep history of animosity between amateurs and pros in Japan. It is hard to fathom in a culture where a person's alma mater is crucial to his identity and social status, but professional players have traditionally been forbidden from instructing at their high schools or universities until recently when such rigidity has finally started to be relaxed. Another example is the way the Hanshin Tigers are kicked out of Kōshien Stadium every August to accommodate the high school tournament. Just as the pennant race heats up, they are forced to go on the road for nearly a month. That would be unthinkable in America, but in Japan it is accepted to the extent that it even has a name, 死のロード or "the road (trip) of death." Diehard Hanshin fans like myself simply shrug off the injustice, figuring that by August it usually doesn't matter anyway. Cynicism aside, this year Hanshin was displaced from Koshien for 21 games during the tournament; the longest road trip of the year for Detroit's Tigers was 9 games.

I have covered all 3 World Baseball Classics, an international tournament inaugurated in 2006 to mimic soccer's World Cup, and firmly believe Japan's success is a direct result of its amateur roots. Japan won the first two



Announcements

championships and lost in the semi-finals in 2013. The culture of focusing on one sport from a young age and training at it year round goes a long way in explaining why Japan seems able to play in mid season form at a tournament held during the spring training period.

I discovered another difference through a story I reported for the New York Times. Just three years ago, Japan finally unified the ball used at the pro level. For the first 75 years, each team was responsible for choosing the balls it would use at its home games, with as many as nine manufacturers supplying balls. The decentralized structure of amateur sports likely carried over to the pro game when it was created in Japan. The ball has always been supplied by a single maker in MLB.

The fiftieth anniversary of Japan's first US major leaguer provides another area of interesting inquiry. Murakami actually was one of three young players sent over in the developmental exchange. However, he was the only pitcher. The two position players remained at a low level of the Giant's farm system and returned to Japan at the end of the year. Murakami, on the other hand, quickly attracted the attention of the Giants' talent evaluators and was promoted unexpectedly to the big league club. A half century later, that trend continues. Thirty-eight of the 52 Japanese players in MLB's history have been pitchers. The question of why Japan has traditionally excelled at this aspect of the game is great food for future thought.

New Toyota Visiting Professor

In September, we welcomed Dr. **Katsumi Nakao** as the 2014-15 Toyota Visiting Professor. This is a return engagement for Dr. Nakao who was also Toyota Visiting Professor in Winter of 2005. Dr. Nakao is an anthropologist at J.F.Oberlin University in Tokyo.



Dr. Katsumi Nakao, 2014-15 Toyota Visiting Professor

New Faculty

CJS also extends a warm welcome to **Christopher Hill** who joins the Department of Asian Languages and Cultures as Assistant Professor of Modern Japanese Literature. Professor Hill teaches literature and the cultural history of modern Japan, from the 1870s to the present. Trained in comparative literature and intellectual history, he is especially interested in the exchange of ideas and aesthetic forms between Japan and other parts of the world. In addition to literature, his classes often include examples from film, visual art, theater, and philosophy. He holds a BA from Stanford and an MA and PhD from Columbia University.

会話テーブルの報告

ミシガン大学日本語課では、学生達の日本語を話す機会を増やすために、CJSから資金サポートを得て会話テーブルを実施しています。秋学期は一ヶ月に2回、冬学期はほぼ毎週、Thayer Building の3階のラウンジに集まって、お茶を飲んだりお寿司や日本のお菓子を食べたりしながら、学年や日本語レベルの違いを超えて、日本語で会話を楽し

みます。時々日本人のゲストも参加して、毎回30-50人が集まる日本語課の人気イベントとなりました。このような機会を長年に渡りサポートしてくださっているCJSに日本語課講師一同、深く感謝申し上げます。

アジア言語文化学部
日本語課ディレクター

岡まゆみ



3月のある日の会話テーブルの様子

The True Story of *A True Novel*

by Juliet Winters Carpenter (CJS MA, 1973)

Juliet Winters Carpenter received her MA from CJS in 1973. Her translation of *A True Novel* received the 2014 Next Generation Indie Book Award's Grand Prize in Fiction, the American Translators Association's Lewis Galantieri Prize, and was a runner up for the 2014 Best Translated Book Award. In February Julie will receive one of the 2014-2015 Japan-U.S. Friendship Commission Prizes for the Translation of Japanese Literature. This will be her second award, with the first having been in 1980 for Abe Kōbō's *Secret Rendezvous*.

Back in May 2010 when I was invited to join in the translation of a novel by Minae Mizumura¹, I was up to my ears in the translation of a pair of weighty classics. One was Shiba Ryōtarō's eight-volume historical novel of the Russo-Japanese War,² the other a detailed study of a cryptic, beloved late-thirteenth-century text of Pure Land Buddhism³. I was then also chair of the Department of English at my university and teaching a full load of classes. A sane person would have turned the offer down. But thankfully I didn't, and somehow managed to squeeze it all in. Working on *A True Novel* proved to be one of the most rewarding of the various translations I have done over the years.

8 Why would an otherwise sane person take on such a challenge? Certainly not because it was a convenient length: Volume 2, the part I was initially given to do, is 540 pages in paperback. And despite the precedent of having carved up Shiba's work with two other translators, I strongly suspected that I would end up also being responsible for the equally lengthy Volume 1.

I decided to say yes for various reasons: the book came highly recommended by an old friend whose opinion I value; it had won an important prize; I recognized the author as one of the most interesting writers on Japan's literary scene; I loved the idea of doing a juicy, romantic novel, something completely different from my other projects; and the first few pages of "my" section completely captivated me. Also, a friend and fellow translator then visiting me in Kyoto told me that if I passed it up, I would be haunted forever by a missed golden opportunity. I knew she was right.

Why did I enter the project backwards, as it were? *A True Novel* was one of the books recommended for translation by JLPP, the Japanese Literature Publishing Project, which supported its recommendations with generous funding; but

1 *Honkaku shōsetsu*, published by Other Press in fall 2013 as *A True Novel*, in two volumes.

2 *Saka no ue no kumo*, published by Routledge as *Clouds above the Hill: A Historical Novel of the Russo-Japanese War*. Vols. 1 and 2, of which I translated half each, came out in fall 2012; Vols. 3 and 4, of which I translated all of the former, came out in fall 2013. The other translators are Paul McCarthy and Andrew Cobbing.

3 *Tannisho o hiraku* by Takamori Kentetsu, published by Ichimamendo in 2011 as *Unlocking Tannisho: Shinran's Words on the Pure Land Path*.

since my hands were always full, I never checked their lists. Someone else snatched it up and found a publisher, but after four years was forced for various reasons to bow out. I am grateful for having had the way paved for me, but the finished translation is definitely a collaboration between Mizumura and me.

Because Mizumura grew up in New York, her English is excellent, if not exactly native. She put a lot into the translation, and we went over it together in fine detail, with many fascinating discussions about characters, scenes, and influences. I knew the book was a retelling of Emily Brontë's *Wuthering Heights*, with shades of *Gatsby*, but through talking to Mizumura, I discovered in it echoes of Japanese literary classics ancient and modern as well, from *The Tale of Genji* to Sōseki to Tanizaki's *The Makioka Sisters*. As one example, the voice of Fumiko, the book's somewhat unreliable narrator, is modeled after the voices of ladies-in-waiting in *Genji*. Realizing how much the novel owes to two distinct literary traditions helped me, I think, to keep the Japanese voice of a work that is not coy about acknowledging its debt to a masterpiece of English literature.

I hope that many people will read it and be drawn into a world they are likely never to forget. Mizumura gives us not just a love story but an intimate portrait of the changing relationship between Japan and the Western world in the postwar era, and the sweeping social changes that overtook Japan. As a bonus, she includes discussion of what constitutes a "true novel" and gives us insights into the history of modern literature in Japan. All this for just ten dollars or so on Kindle! Surely one of the great bargains of our time.

On the heels of *A True Novel* I co-translated a brilliant non-fiction work of Mizumura's entitled *The Fall of Language in the Age of English*,⁴ and I have agreed to translate another of her works of fiction, although as of this writing I still do not know which it will be: *Shishōsetsu from left to right*, a bilingual I-novel charting the author's life growing up in the US and her choice to become a Japanese writer, or *Haha no isan: Shinbun shōsetsu* (Inheritance from my mother: A newspaper novel), which deals with issues of marital infidelity and caring for an aged parent while also examining the role of the newspaper novel in shaping modern Japanese literature and the modern Japanese psyche. Either way, I look forward to the task and will only be sorry when Minae Mizumura and I run out of books to do together. I will always be grateful I did not shy from the original opportunity!

4 Forthcoming from Columbia University Press in January 2015. Co-translated with Mari Yoshihara.



Minae Mizumura and Juliet Winters Carpenter, summer 2014.



From the

Toyota Visiting Professor

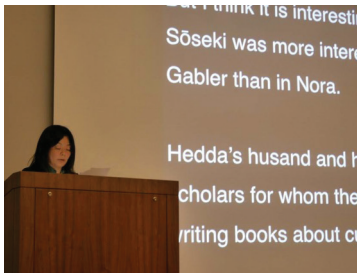
by J. Keith Vincent

J. Keith Vincent was the 2013-14 Toyota Visiting Professor. He is Associate Professor of Japanese and Comparative Literature at Boston University

I write having just arrived back on the East Coast after a year as the Toyota Visiting Professor at CJS, filled with gratitude and good memories of my time in Michigan. While we are glad to be back home, my partner Anthony and I miss Ann Arbor already, especially since we left just when the weather was improving!

It was such a treat to spend two semesters in a department as vibrant and collegial as the U-M Department of Asian Languages and Cultures (ALC). I was happy to begin the year by teaching a course (“Queering Japanese Literature”) to one of the best groups of undergraduate and graduate students that I have ever had the pleasure of teaching. Their enthusiasm made it one of those courses that almost seems to “teach itself,” and it made a huge difference for me personally to get to know these students as soon as I arrived and to continue working with some of them through the winter semester.

I was happy to have the opportunity to give a number of talks and conference presentations over the course of the year that will eventually become part of a new book I am writing on *shaseibun*, a genre of descriptive prose derived in equal parts from haiku



Tawada speaks

and European realism that flourished in the early 20th century in Japan. I also had time to work on a number of translation projects, including a novella by Tanizaki Jun'ichirō and a series of essays on Natsume Sōseki.

But the real highlight of the year for me was “Sōseki’s Diversity,” a conference that I

co-organized with Alan Tansman from the University of California, Berkeley, with help from Jonathan Zwicker. “Sōseki’s Diversity” was held from April 18-20, 2014, to mark the centenary of the first installment of Natsume Sōseki’s most read novel, *Kokoro*. We had a great turnout—159 people registered for the conference and at least that many attended over the three days. The formidable John Nathan opened the conference with a strong argument for Sōseki as a “sovereign imaginative artist” of global importance. Novelist Yoko Tawada delivered a second keynote, titled “What Kind of Stone Was Sōseki?” Over the full three days of the conference we heard nine panels on a wide range of topics, from gender to Empire, and from *kanshi* to novelistic narratology. In the responses and thank-you notes I received afterwards, many participants noted how enjoyable and productive it was to come together around a single author about whom we may have very different ideas, but whose work is familiar to all of us.

Leading up to the conference, graduate student Melissa Van Wyk organized a Sōseki reading group for students and interested

faculty that met six times in the spring semester, and we also got the discussion going with conference participants on three continents through

a Facebook page. This meant that by the time the conference began, the conversation was already in full swing. The conference was covered on the front page of the Asahi Newspaper on Sunday, April 20, again on the following Wednesday, and later in an article by conference participant Angela Yu for *Kyōdō* news. The reporter from the Asahi told us that it was partly the news that this conference was happening in Michigan that inspired the management at the Asahi to come up with their plan to “capitalize” on their association with Sōseki by re-serializing *Kokoro* over the same dates as it originally appeared in that newspaper in 1914: beginning on April 20 and extending through August 10. It seems that Japan is currently experiencing something of a Sōseki boom leading up to the centenary of his death in 2016, and the conference here in Michigan had a part to play in lighting the fuse. My hope is that the conference and the work we do to publish it will contribute not just to more hype about Sōseki as a “great” author, or to nationalist celebrations of that greatness, but to a greater understanding of Sōseki’s critical and prescient, if sometimes complicated and complicit, stance on Japanese modernity and empire, and on the role of literature in the world. Iwanami, the press that published Sōseki’s books, has agreed to publish four papers from the conference in the journal *Bungaku* that will be out by November, and another dozen in a volume to come out in 2016. Plans for publication in English are also afoot, along with a Sōseki website, and a follow-up conference at Berkeley in May, 2015.

I am grateful to everyone at CJS and ALC for making the conference such a success, especially Mike Chu who helped with the website, Nikki Branch who handled the funds, and my students Melissa Van Wyk, and Bradly Hammond, who helped with timing panels and shepherding participants where they needed to be. Thanks to Melissa for organizing the incredibly fun Sōseki reading group, the members of which included Caitlin Atkins, Bradly Hammond, Ai-Lin Sui, Jordan Hamzawi, Jiajun Liang, Kendra Strand, Rachel Urban, and Kenneth Gray. And thanks to the amazing Nate Gallant, without whose organizational prowess I would have been completely at sea. Hitomi Tonomura, Markus Nornes, Jonathan Zwicker, Youngju Ryu, Yoshihiro Mochizuki, Leslie Pincus, Kenneth McElwain, and Keiko Yokota-Carter were wonderfully collegial and welcoming during my time in Ann Arbor. And Yuri Fukazawa, Ann Takata, and Peggy Rudberg took great care of me administratively. Finally, thanks to Micah Auerback for being such a thoughtful host and a delightful daily interlocutor. I look forward to collaborating with you all again in the future.



Asymptotic Intimacies Panel

So You Want to Major In Japanese AND Go To Medical School?

Does traveling abroad as a high school exchange student matter? What really happens after such experiences? How does a liberal arts education in a foreign language bring meaning to one's life? What does academic family medicine and Japan have in common?

For University of Michigan family medicine professor **Michael Fetters**, MD, MPH, MA, the answers to these questions have resulted in a clinic serving the local and regional population of Japanese people, the launching of a residency program for family doctors in rural Japan, and an active medical education exchange between Japan and the United States supported by a \$1.9 million grant from the Japanese government.

10 At the age of 17, Dr. Fetters traveled to Japan as an exchange student in 1978 under the American Field Service. For a year he lived 115 miles west of Tokyo with a three-generation Japanese family in rural Kikugawa (literally Chrysanthemum River) City in Shizuoka Prefecture, an area famous for green tea and rice. Dr. Fetters lived in a home built next to a rice paddy and greenhouses growing strawberries, other fruits, and vegetables—a far cry from growing up in the “burbs” of Columbus, Ohio. Dressed in a standard issue black school uniform with a stiff, annoying plastic collar, Dr. Fetters learned Japanese by the seat of his pants using a pen, pad and patient friends. He commuted on a public bus every day to Ikeshinden High School where there had never been an exchange student, and most students and teachers had never even met a foreigner. While he anticipated his life in Japan would be different, the sociocultural differences exceeded expectations. Stimulated by the challenges of the language and the hospitality of the

Japanese people, Dr. Fetters seized on a thought planted by his mother that, “medicine is a great career because no matter where you go, there will always be sick people.”

With new found plans to go pre-med while in college, Dr. Fetters changed his major from engineering to Japanese studies during his first undergraduate year. Dr. Fetters recalls, “I had my sights set on going to medical school as an undergraduate, but my heart wasn't accepting the pure science pathway I thought I *had* to travel to go to medical school.” Dr. Fetters credits his undergraduate advisor's sage advice in a career counseling session to study what he really liked while taking the pre-med requirements. In a heartbeat, but on blind faith, he changed his major to Japanese studies hoping that his advisor's advice, that “medical schools are interested in well-rounded individuals passionate for their work,” would pan out. But when it came time to apply, the application to medical school seemed an insurmountable barrier. How would he convince the admissions committee that studying Japanese had any inkling to do with medicine. Dr. Fetters continued, “Strapped to think of anything else logical, I wrote on my application that I planned to use my training in Japanese language and culture to promote medical exchange between Japan and the United States.”

Such is the power of words. He completed medical schools and chose family medicine for a career. For the past 20 years, Dr. Fetters has been living that thought. Attracted by the opportunity of a growing department of family medicine and a large concentration of expatriate Japanese living in Southeastern Michigan, he joined the U-M Department of Family Medicine in 1994 with the affirmative but also apprehensive



Shizuoka Family Medicine with Drs. Skye and Fetters

approval of the department to reach out and serve the Japanese community. The pent up demand for Japanese speaking doctors was immediately apparent as a Japanese mother got wind of his coming and grabbed the first patient slot for her daughter. Apparently satisfied, she sent out buzzes through the Japanese grapevine. In short order the program grew to have multiple bilingual Japanese physicians and clinical staff. With the opportunity to learn about family medicine, an unrecognized specialty in Japan, U-M became a destination program for Japanese medical students, residents, faculty, hospital CEOs and deans to learn how family medicine is practiced and adapted for use with Japanese people.

A pivotal moment came five years ago when he was invited to lecture about family medicine near his hometown of Kikugawa. He learned that Shizuoka is a severe health care shortage area, and the local medical community was eager to try something different to address the physician shortage. With the advantage of being a “hometown boy”, Dr. Fetters worked with the local hospital directors, mayors and eventually the governor of Shizuoka Prefecture to secure a four-year grant in 2010 entitled the Shizuoka-University of Michigan Advanced Residency Training, Education and Research in Family Medicine, a.k.a. the SMARTER FM, project. The





The faculty members enjoyed a few tourist sites during their time in Japan. Dr. Aikens, Dr. Fetters and Dr. Crabtree pose for a picture by Nagoya Castle, Nagoya, Aichi

project, now in its fifth year, has a goal to support the development of a new family medicine residency program that demonstrates the feasibility of training Japanese family medicine residents in care of the entire family and the entire lifespan or “womb to tomb care.”

Dr. Fetters and multiple other U-M Family Medicine faculty have attended high-level meetings with the Governor of Shizuoka Prefecture, the mayors of the cities and towns who benefit from the program, hospital directors affiliated with the residency programs and residency program staff. Additionally, U-M faculty have presented lectures and workshops, precepted aspiring family doctors, and provided consultations on challenging budding residents.

The Shizuoka Family Medicine (SFM) program has grown from scratch to a current level of nine residents, two fellows, and three residency program graduates. Teaching faculty numbers have grown as well to four program-based attendings, four hospital-affiliated attendings, and three visiting faculty attendings. Nearby Hamamatsu Medical School has opened a Department of Family Medicine. In related developments, the Japanese government, for the first time, will formally recognize the specialty of general/family medicine in 2017.

Throughout the first four years of this international program, U-M hosted two delegations of government, hospital, and faculty stakeholders. Moreover, visiting U-M, SFM residents work hands-on with family medicine faculty and have standardized patient experiences in sensitive male and female examination skills. Dr. Fetters and other U-M faculty teach at SFM through lecturing, precepting, and research mentoring.

The SFM program has plans to continue the exchange through 2016. Dr. Fetters noted that future focus areas are still under development, but will include palliative care, faculty development, and research infrastructure, among other things.

The success, continuation and growth of this exciting, international project has cemented both Dr. Fetters and the U-M Department of Family Medicine’s presence as international leaders in family medicine. SFM has provided numerous faculty a diverse cultural setting in which to teach, learn, conduct research and identify areas for international collaboration. The program has also encouraged and supported the Department of Family Medicine’s efforts in technology with the development of bi-lingual education modules and live-streaming of grand round presentations. The growth of this project is sure to encourage the continuation of new and exciting progress within family medicine at U-M.

Dr. Fetters reflects, “This project illustrates the tangible benefits of international collaboration in the support of family medicine growth in other countries. I would never have guessed thirty years ago I would help launch a training program for doctors in my host town. I am grateful to all the faculty and staff who have helped to make the program a success.”

So what is the value of being an exchange student and a Japanese studies major? Dr. Fetters comments, “For every exchange student and foreign language major, I am sure there are many fascinating stories. I am really glad my career advisor encouraged me to follow my passion, and I found a way to live that stubborn thought of combining my interests. I would never have imagined 30 years ago that following my passion for Japanese language and culture could open so many doors and opportunities, especially for the community that took me in so graciously.”

To learn more about the SMARTER-FM program and the Department’s work in Japan, please visit medicine.umich.edu/dept/jfshp/smarter-fm-project



(From the left) Dr. Fetters, Dr. Zazove, Ms. Motohara and Dr. Skye. Shizuoka Castle Grounds, Shizuoka-city, Shizuoka

Captive of Love or Captive of Japan?

by Tamara Tanso (LSA Residential College Senior)

Tamara N. Tanso, from Manila, the Philippines, is a senior in the LSA Residential College with a double-major in Psychology and International Studies and a minor in Crime and Justice. Tamara was a student in the Japan Course Connections travel course to Tokyo, for which she received a CJS scholarship funded in part by a grant from the Japan Foundation.

While most Michigan students packed their bags with their minds set on home and much-needed relaxation, this past May eighteen people across Ann Arbor packed their suitcases and backpacks with their hearts set on adventure and more school work—in Tokyo.

Certainly, traveling has its perks, though school work is not usually one of them. The university's Global Course Connection (GCC) program, however, is forging a strong link between them, though by design not one that detracts from the thrill of travel. Participants for the three-week program in Tokyo consisted of sixteen undergraduate students, one graduate student assistant, and one VIP—also known as the Very-Important-Professor, Jonathan Zwicker. Just like other GCC programs, this two-credit course was preceded by a three-credit class taken on campus, allowing students to earn five credits in total. Our course happened to focus on modern Japanese literature, such as Kyokutei Bakin's *Captive of Love* and Haruki Murakami's *A Wild Sheep Chase*, among other works.

Once we had landed in Japan, Professor Zwicker was kind enough to delay our actual classroom discussion until the next day, opting instead to jolt our jet-lagged systems awake at 5:00 AM to observe some fishy business in the Tsukiji Fish Market, where the real danger lay in the countless turret trucks speeding around the market and scaring us into total wakefulness in our haste to avoid them. How was that for a grand welcome to Japan? Awesome, if you ask me. Though I would say the same about in-flight meals, so my word might not be enough.

This active day set the pace for the rest of our time in Japan, minus the turret trucks. We would have a class discussion in an actual classroom in Waseda University in the morning, talking about our experiences thus far and tying those with the readings supposedly done beforehand, followed by an excursion to museums and special exhibits, all of them linking back to the course in one way or another and always linking back to having fun and exploring the culture. The classroom aspects of this course seemed pretty straightforward at first—at least an hour and a half of discussion preceding a trip (or two!) to museums in the area. However, what the course schedule failed to disclose was that there was no clear separation between class and adventure. For instance, going to class in the mornings cannot be accomplished within mere min-



Kamakura, with its many shrines and temples, is sometimes called the “Kyoto of Eastern Japan.” Now there’s a brilliant backdrop for a group picture. Back row, from far left: Paige Wood, Professor Jonathan Zwicker, Brandon Small, Andrew Greig, Harish Batra, Rachel Stopchinski. Front row, from far left: Hwang Sin Ye, Emily Dingwell, Rachel Goldberg, Carly Manes, Kathryn Dresner, Jiajun Liang. (Photo Credit: Rachel Stopchinski)

utes, unless *mere* is defined as 30 minutes—or an hour if you get on the wrong train. And then there’s the subway itself at one of the busiest times of the day, and witnessing the station attendants in action, gently but firmly pushing people into the train cars with their white-gloved hands? Priceless. However, it is far from accurate to conclude that trains in Japan are horrifying, because they are most definitely not. Take the word of someone who took the opportunity to go backpacking after the program ended and navigated countless *shinkansen* (bullet trains), although that’s a story for another day.

Aside from new memories, we also made new friends and acquaintances, such as the friendships formed through a *conpa* (informal get-together party) with some Waseda University students. We had the opportunity to sit in on a literature class and then had dinner with several of the students afterward, before heading to a bowling alley to either strike out or be gutted. Regarding connections, let us not forget that even halfway around the world, we still bleed maize and blue. Apparently, University of Michigan alumni get together for a “Wolverine Night” every month at the “Brown Jug of Shibuya.”

Apart from shepherding us to museums and familiarizing us with the city, Professor Zwicker certainly did not let us miss the chance to explore places beyond Tokyo. For a change of scenery, most of the group participants endured the nearly hour-long train ride to Kamakura, which is a small, coastal town of shrines and temples that draws many local and international visitors. In fact, we nearly lost several classmates in the throng of tourists, which would have been very unfortunate, because finding one another would have been akin to wading through flocks and flocks of sheep in search of the one with a star on its back—in other words, incredibly difficult.



Holy mackerel! Look at the size of those tuna at the Tsukiji Fish Market, which is known for being the biggest fish and seafood wholesale market in the world (Photo Credit: Tamara Tanso)

Despite the risks, the sights and the beach were worth it. There is however a special warning to impart about this area; not about those that swim, but about those that fly. Hawks are especially eager to demonstrate their agility by majestically swooping in on unsuspecting

people, snatching food, and clipping fingers, so it is best to eat before or after visiting the beach. But the excitement did not end there, because on the way back to the city, we made a brief stop at Yokohama—home of the biggest Pokémon store in Japan, and the chosen site for our dinner. Clearly, one can have another vacation while on vacation, because we just did.

Just when you think that you cannot do much within three weeks, think again. While we may have missed Golden Week, also known as the week of major festivals, by a hairbreadth, we were definitely present for one of the biggest—and arguably the most boisterous—festivals in Japan: the *Sanja Matsuri* (literally “Three Shrine Festival”), a three-day festival held on the third weekend of May. Men and women from neighborhoods in the area build *mikoshi* (portable shrines), strap them onto wooden poles to rest on shoulders, and make their way through town and through the wild crowds. The festival was also the perfect opportunity for one to stroll around stalls set up for the festival and browse the merchandise, which ranged from soft Hello-Kitty-shaped sponge cakes, to elegant kimono (loose robe-like garment), and colorful *yukata* (a casual summer kimono).



The *Sanja Matsuri* is well-known for being one of the liveliest festivals in Japan. Numerous mikoshi are carefully carried through congested streets. (Photo Credit: Tamara Tanso)

Indeed, we flew halfway around the world for one of the greatest experience of our lives, but sadly time also flies. Before we knew it, we had sped through the readings and the museum trips, wrapped up our group photo essays, and raced through our presentations. One last group dinner. One last karaoke night. One last adventure through the subway. One last look at the hostel we called home for a few weeks. So many “lasts.” Yet the one good thing is that all of these memories—and pictures taken for posterity—will last for years and years to come.

In Memory of Grant K. Goodman (PhD, 1955)



Photo courtesy of Paul Stephen Lim.

Grant K. Goodman was an undergraduate at Princeton when he was admitted to the Army Intensive Japanese Language School for Military Intelligence (AIJLS) at the University of Michigan, where he studied from 1943 to 1944. In May of 1945 he was stationed in the Philippines, initially interrogating Japanese prisoners, and eventually assisting in the translation of the Japanese Order of Battle, as well as the translation of the Japanese surrender terms delivered to General Douglas MacArthur’s GHQ in Manila. He served in Tokyo in the Headquarters of the Supreme Commander Allied Powers until shortly before his discharge in October of 1946. He then returned to Princeton University’s Woodrow Wilson School of Public and International Affairs where he received his BA in 1948, and to Ann Arbor for his MA in Far Eastern Studies in 1949 (the precursor of today’s CJS MA degree), and his PhD in Japanese History in 1955, both from the University of Michigan.

He spent his scholarly career between 1962 and his retirement in 1984 at the University of Kansas, where the Grant K. Goodman History Scholarship Award has been established in his honor. He authored nine books (including two memoirs), edited or co-edited eight books, and published over 45 articles. In his long, highly productive career as a truly international scholar, he was awarded many professional fellowships and grants by such organizations as the Netherlands Institute for Advanced Study in the Humanities and Social Sciences, Mid American State Universities Association, Japan Foundation, Fulbright and Fulbright-Hays, American Council of Learned Societies, and the Sumitomo Foundation. Besides English, he spoke Dutch, French, Spanish and Japanese fluently. His many travels took him as a visiting professor to the Philippines, Hong Kong, Japan, Australia, England, Ireland, Poland, and Germany. In his honor, the University of Kansas inaugurated the Grant K. Goodman Undergraduate Mentor Award in 2014 to recognize the sort of outstanding mentorship of undergraduate students that Goodman himself exemplified.

His 1943-1995 papers, notably those related to AIJLS, post-surrender Japan, and his organization of several AIJLS class reunions in the late 1980s and early 1990s, are held by the University of Michigan Bentley Historical Library.

In 1997, in celebration of CJS’s 50th anniversary, Professor Goodman made a generous gift to CJS. With this gift, the **Grant K. Goodman Fund** was established. In the seven intervening years, the gift has already supported the work of 20 U-M graduate students in Japanese Studies.

Grant Goodman passed away on April 6, 2014 at the age of 89.



Faculty Updates

Benjamin Brose (Assistant Professor of Asian Languages and Cultures) was a visiting scholar at the Institute of Modern History, Academia Sinica in Taipei during the 2013-14 academic year. He was awarded a Fulbright senior scholar fellowship and a Chiang Ching-kuo junior scholar grant to pursue new research on modern representations of the famous Tang dynasty monk, pilgrim, and scholar Xuanzang. His article “Credulous Kings and Immoral Monks: Critiques of Buddhists during the Five Dynasties and Ten Kingdoms” was published in *Asia Major* (27:1). In summer 2013, with funding from CJS, he visited multiple field sites in Saitama and Nara related to Xuanzang’s relics.

Yoshihiro Mochizuki (Japanese Language Lecturer) was featured in the instructive video entitled, “Audience, Purpose, and Impact: Essential Skills for Producing a Better Translation,” created by the Language Resource Center. The video was shown as an opening presentation at the Translate-A-Thon MMXIV, sponsored by the Department of Comparative Literature and the Language Resource Center.

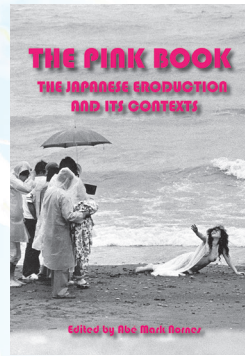
On June 28, 2014, Mochizuki also participated with **Masae Yasuda** in a CJS-organized half-day event for the Hikone-Ann Arbor Educational Exchange Program. This program, run by the Ann Arbor Public Schools (AAPS), sends a group of AAPS 8th and 9th grade students to Hikone every other fall and hosts Hikone middle-school students every fall. CJS has been a supporter of this program since 2007.

Sixteen AAPS students and three program representatives attended the June event where several CJS faculty members engaged them in Japan-related topics. From the U-M Japanese Language Program, Yoshihiro Mochizuki first presented the benefit of studying Japanese, the benefit of studying Japanese at U-M, studying Japanese and employment, and the Japanese-related job market in Michigan; this was followed by Masae Yasuda’s “survival Japanese” presentation, which encouraged the attendees to pronounce Japanese words and practice Japanese expressions.

Markus Nornes (Professor of Screen Arts and Cultures, Asian Languages and Cultures, and Art and Design) edited the *The Pink Book*, the first major academic study of the soft-core adult film in Japan. It is available in ebook and paper through the Kinema Club website. Order, or download a free copy, at kinemaclub.org/pink-book-japanese-ero-production-and-its-contexts. He also has two additional books forthcoming: *Hallyu 2.0* and *Staging Memories: Hou Hsiao-hsien’s City of Sadness* (both via Michigan Publishing). He is at Tokyo University on a Fulbright during the 2014-15 academic year, conducting research on contemporary Japanese documentary.

Mayumi Oka (Director, Japanese Language Program) announces a new edition of *Rapid Reading Japanese* a long selling textbook used worldwide by advanced Japanese learners to improve reading comprehension utilizing scanning and skimming skills. This textbook is useful for JLPT preparation, N1 and N2 levels, and also to enhance the learner’s research skills. The first edition was published in 1998. After thirty-six printings, the second edition was recently published with new up-dated contents and more unique/effective methods for training learners’ reading skills.

Jennifer Robertson (Professor of Anthropology, Art & Design, History of Art, and Women’s Studies). Recent publications include:
 2014 “Hemato-Nationalism: The Past, Present, and Future of ‘Japanese Blood.’” *Migrazine*: Online Magazin von Migrantinnen für alle (migrazine.at).
 2014 “Blood Talks: Eugenic Modernity



and the Creation of New Japanese.” Duncan Williams, ed. *Hapa Japan*:

Constructing Global Mixed Roots Japanese Identities and Representations. Berkeley: University of California Press.
Keynotes () and Invited lectures include*:
 2014 “Revue and Robots: Gender kata 型 and Techno-Dramaturgy in the Takarazuka Revue and Beyond.” Invited lecture, International Conference: Performing Japanese Traditions: Dramatics, Esoterics, Poetics, Erotics. Department of East Asian Studies, and the Departments of Theatre and of Cinema, Tel Aviv University, Israel, 15-17 June.

2014 “Disaster Amnesia and the Politics of Memorialization in Post-3/11 Japan.” Invited lecture, Departments of East Asian Studies and Sociology and Anthropology, Tel Aviv University, Israel, 9 June.
 2014 “Human-Robot Relations in Japan.” Invited lecture, “CyberAsia,” K-12 Educators Workshop in East Asian Studies, East Asia National Resource Center, University of Michigan, 17 May.
 *2014 “Robo-Sexism and Retro-Robotics.” Keynote lecture, “Gender, Bodies & Technology: Performing the Human,” Virginia Tech University in Blacksburg, Virginia, 1-3 May.

2014 “Cyborg Able-ism.” Invited lecture, “Designing Robots – Designing Humans,” Aarhus University (Copenhagen Campus), Denmark, 27 March.

2014 “Robot Rights vs. Human Rights in Japan.” Invited lecture, “Designing Robots – Designing Humans,” Aarhus University (Copenhagen Campus), Denmark, 26 March.

2014 “Robot Genders.” Invited lecture, Asian Dynamics Initiative, University of Copenhagen, Denmark, 25 March.

2014 “Disaster Amnesia in Japan.” Invited lecture, “Japan in Disaster,” Presidential Dream Lecture Series, University of Oklahoma, 7 February.

2014 “Robot Rights vs Human Rights: Forecasts from Japan.” Invited lecture, Department of Literature, University of California at San Diego, 28 January.



Hitomi Tonomura

(Professor of History and Women's Studies) contributed an essay titled, "The First Non-Military Americans in Postwar Japan: Okayama in 1950," in a special edition of the *Journal of Socio Information Studies* 社会情報研究 (vol. 11: March 2014), published by the Society of Area Analicis Studies, Department of Socio-Information, Faculty of Informatics, Okayama University of Science (Okayama Rika Daigaku Sōgō jōhō gakubu, Chiiki bunseki kenkyūkai 岡山理科大学総合情報学部 地域分析研究会). Under the title, *Japanese studies by American anthropologists* アメリカ人人類学者による日本研究, the volume features the activities that took place in the CJS Okayama Field Station, 1950-1955. Professor Keiichi Tokusawa (徳澤啓一) edited and compiled eight articles, which cover topics such as: the conception of the Field Station in the climate of prewar Japanese studies and against the background of the wartime Army Language School (by Nakao Katsumi 中生勝美); Robert Hall's contribution to the establishment of the Field Station in 1950 (by Taniguchi Yōko 谷口陽子); Anthropologist John B. Cornell and the mountain village of Matsunagi (by Taniguchi Yōko 谷口陽子); the activities and meaning of village studies by the visiting American scholars (by Shimoyama Hiroaki 下山宏昭); and personal recollections of the Field Station by Ms. Yayoi Taniguchi (谷口弥生), who befriended Richard and Grace Beardsley's children. She is also the daughter of Professor Sumio Taniguchi (谷口澄夫) who came to Ann Arbor to assist returning Michigan professors with the Okayama sources. In addition, Professor Tokusawa's chapter analyzes the Okayama related sources archived at the University of Michigan Bentley Historical Library and offers a full catalogue of photos, 16 mm films, and audiotapes, in the Bentley collection. He reproduced a number of never-seen photos from the negatives, and showcases more than one hundred photos, mostly in black and white but also some in color. The publication of this volume celebrates the nearly two decades of painstaking work done especially by Mr. Hiroaki Shimoyama, as well as Ms. Yōko Taniguchi and Professor Tokusawa, all of whom have visited the Bentley Library on a number of occasions. This publication is indeed a testimonial to the dedicated efforts of people and institutions in Okayama, who have kept alive the remarkable history and legacy of the CJS Field Station. Please see soci.ous.ac.jp/journal/j11.html for Table of Contents (in Japanese).

Toyota Visiting Professor and Visiting Scholar Updates

Katsuya Hirano, TVP 2008-09: *The Politics of Dialogic Imagination: Power and Popular Culture in Early Modern Japan* (Chicago: U of Chicago Press, Chicago Studies in Practices of Meaning series, 2013); "カルチュラル・スタディーズの汚らしさ—ステュアート・ホルルの政治—" (*"Dirtiness of Cultural Studies - Stuart Hall's Politics"*) in Special Issue on Stuart Hall 「思想」5月号 (Tokyo: Iwanami Shoten, 2014); "Dialectic of Laughter and Tosaka's Critical Theory" in Ken Kawashima and Robert Stolz eds., *Tosaka Jun: A Critical Reader* (Ithaca NY: Cornell East Asia Series, 2014): Japanese translation of *The Empire's New Clothes* (『アメリカ帝国の<現在>-イデオロギーの守護者たち』) by Harry Harootunian (Tokyo: Misuzu, みすず書房, 2014).

Aileen Gatten, current CJS Visiting Scholar, recently completed a translation project in collaboration with the National Institute of Oriental Languages and Civilizations (INALCO), Paris, and the French journal of Japanese studies *Cipango*. She translated seven articles on the general topic of Genji monogatari from French to English on subjects that include the influence of the Lotus Sūtra on Genji, the duties of mid-Heian governors, Genji as poetic source, and the role of microfiction in the Genji narrative. The essays will be published online later this year on the *Cipango* website, cjs.revues.org. Gatten also recently published (in Italian) "Il linguaggio dell'abbigliamento maschile nel Genji monogatari" [The Language of Men's Clothing in Genji monogatari], in *I dieci colori dell'eleganza*, ed. Matilde Mastrangelo and

Andrea Maurizi (Rome: Aracne Editrice, 2013). Two previously published articles, "A Wisp of Smoke: Scent and Character in The Tale of Genji" and "Weird Ladies: Narrative Strategy in the Genji monogatari," will be reprinted this year in the series *Classical and Medieval Literary Criticism* (Gale/Cengage Learning).

Mariko Okada, TVP 2012-13: In April 2014 she began a post as Associate Professor at Faculty of Humanities, J. F. Oberlin University, Tokyo, Japan. Three recent prizes include: the 2013 Suntory Prize for Social Sciences and Humanities, the Hayashiya Incentive Award in Study of Performance History, and the Kawatake Award from Japanese Society for Theater Research. All three honor her for her recent publication, "The Birth of Kyōmai ("Kyoto Dance"): Inoue-ryu Dance in Nineteenth-Century Kyoto, Japan" (Kyoto: Shibunkaku Shuppan, 2013)

Julia Thomas, TVP 2009-10: Associate Professor, Department of History, University of Notre Dame, is on leave this year at the Radcliffe Institute of Advanced Study, enjoying access to Harvard's Yenching Library.

Stephen Vlastos, TVP 1999-2000: After completing a 3-year term as History Department chair at the University of Iowa, he looks forward to half-time teaching and a sabbatical, during which he will undertake a book project that is an interpretative history of postwar Japan organized around the rise, fruition and fraying of Japan's three foundational postwar myths: Japan as *heiwa no kuni*, ethnic nation, and salaried middle class.

2014-15 Faculty Research Grant Recipients

The Center for Japanese Studies is pleased to announce the recipients of its 2014-15 Faculty Research Grants. This program supports individual or group research projects in Japan.

Joshua Newell (Assistant Professor, School of Natural Resources and Environment)

Tokyo's Urban Metabolism: From the Apartments of Kanto to the Forests of Siberia

Since World War II, Japan has been among the world's largest importers of wood products. By the early 1990s, Russia had emerged as a major supplier, both as a direct and as an *indirect* supplier—via Chinese factories in Manchuria, who now supply furniture and flooring made from Russian wood to urban areas throughout Japan. This timber is sourced primarily from forests in the southern Russian Far East, habitat of the endangered Siberian tiger. Over the past ten years, NGOs have documented pervasive illegal logging in these forests. As a response there has been a rise in forest certification, both in terms of forest management areas in Russia and chain-of-custody certification of Chinese manufacturers.

This Russian-Chinese-Japanese wood commodity network presents us with a rich tableau for the study of how the processes of economic globalization and environmental governance reweave production-consumption dynamics over time and space.

Fieldwork in Japan has two research objectives: 1) To provide a vivid empirical case study of the interconnected, globalized dynamics of resource production and consumption by mapping the linkages between consumers in Japan, wood manufacturers in China, and timber producers in Eastern Russia; and 2) to test theories of “buyer-driven” market-based environment governance through the study of these product flows.

Robert Platt (Assistant Professor of Art and Design, Penny W. Stamps School of Art & Design)

The Yamabushi Project

This project explores how intense experiential interaction with nature can enhance our experience in the everyday (urban)

context. During a one-week immersion in the sacred realm of the Dewa Sanzan Mountains located in the Yamagata prefecture, Professor Platt joined the ranks of Japanese mountain ascetic hermits or Yamabushi. Objectives of the project include:

- Build on research in immersive and remote landscape experiences as the protagonist for creative work and pedagogical practice
- Use a specially designed portable camera obscura device as a way to contain visual excess, and to develop a new understanding and representation of wilderness in painting and contemporary art practice.
- Expand creative and scholarly research through intense participation and study of specific rituals of Japanese Yamabushi and the Shugendo religious practices
- Create an experimental film and harvest inspiration for paintings as part of future dissemination through public exhibitions and lectures

Two key questions addressed by this project:

- How does one integrate experiences learned from nature into daily life?
- How do traditional tropes of landscape representation relate to ideas of a contemporary and technological sublime?

This project employs an anthropological curiosity as a starting point, but inevitably the focus is on artistic subjectivity and interpretation through broad cultural and historical references. It will be of interest to people curious to learn more about Yamabushi and esoteric religious practices in Japan, seen through the complex lens of contemporary art practice.

Jennifer Robertson (Professor of Anthropology, Art & Design, History of Art, and Women's Studies) was awarded funding to pursue two research projects:

The Art History of 'Better Breeding': Artists and Eugenics in Japan (August 2014)

This project focuses on the artist SHIRATAKI Ikunosuke (白瀧幾之助, 1873-1960) and his relationship with the

journalist cum eugenicist, IKEDA Shigenori 池田林儀, 1892-1966).

Shirataki was a major artist/teacher affiliated with the Hakubakai (White Horse Society 白馬会.). While doing archival research on the fin de siècle eugenics movement in Japan, Professor Robertson discovered a new trove of Shirataki's artwork. He had been commissioned by Ikeda Shigenori to draw the images of infants and youths used as cover art for the Yūsei Undō (優生運動 Eugenic Exercise/Movement, 1926-1930), a leading eugenics movement founded by Ikeda Shigenori in 1926 that emphasized exercise, nutrition and medically-sanctioned marriages as the basis on which to create a superior “Japanese ethno-nation” (Nippon minzoku 日本民族). None of these drawings appears in any published or online catalogue of Shirataki's work, nor do any published biographies mention his affiliation with this movement or its founder. The collaboration of artist and eugenicist represented a wholly new, emergent domain of activism in Japan focused on the transformative potential, or plasticity, of the human body as corporeal evidence of Japanese modernity.

Robo-therapy and the Robotization of Caregiving in Japan (March, April, May 2015)

Japan is the fastest graying nation-state in the world. Moreover, Japanese—especially women—are increasingly unwilling to give up a career for marriage, and even married couples are choosing not to have children. After their own children, elderly Japanese reportedly prefer robot caregivers and companions to foreign nurses who might otherwise be recruited to cover the shortage of ethnic Japanese nurses and social workers.

This research project involves two trajectories of research. The first involves tracking the progress and content of this new robotics initiative focused on both eldercare and the quality of life of senior citizens. The second involves a close investigation of the emerging field of *robo-therapy*, which is defined as a framework of human-robotic creature interactions aimed at providing non-pharmacological interventions based on stimulation, assistance, and rehabilitation techniques for people with physical and cognitive impairments, special needs, or other psychological problems.



Student & Alumni News

Benjamin M. Cole (PhD, Strategy, 2007) received tenure at Fordham University in the School of Business Administration effective September 2014, and was invited to join the Editorial Review Board of the *Academy of Management Journal* (AMJ), the flagship empirical journal of the Academy of Management. His article on high context communication in a Japanese martial arts dojo is forthcoming in a special issue on “West Meets East” in AMJ (amj.aom.org/content/early/2013/12/02/amj.2012.0986.abstract).

Paula Curtis (PhD Candidate, History) was awarded a Fulbright Graduate Research Fellowship for the academic year 2014-2015 in Japan for dissertation research. In addition, Paula earned a 2014 CJS Summer Fellowship for travel to Japan for an oral history project. For more on Paula’s research see page 21.

Gary DeCoker (CJS MA, 1985, PhD Comparative Education, 1987) is the new Executive Director of ASIANetwork. He also is continuing his position at Earlham College where he is Professor of Japanese Studies and Director of the Japan Study program, which recently celebrated the 50th anniversary of its relationship with Waseda University. Gary’s edited volume, *Japanese Education in an Era of Globalization*, was published by Teachers College Press at Columbia University in 2013.

Joshua Eisenman (CJS MA, 2006) wed his long-time girlfriend Mariko Takeuchi on March 7, 2014. The couple met while Joshua was studying in Japan.

Jason Ferguson (CJS MA, 1997) recently began the one-year Mike Mansfield Fellowship Program in Japan. Mr. Ferguson is a Special Agent in the Honolulu and Denver divisions of the Federal Bureau of Investigation (FBI). This fellowship program was established by

Congress in 1994 to build a corps of US government officials with substantial Japanese expertise. Mansfield Fellows are able to develop an in-depth understanding of Japan through a one-year program in Japan that includes a seven-week home-stay and intensive language program and ten months of practical experience in a Japanese government agency or ministry in Tokyo. Mr. Ferguson will particularly seek to deepen his understanding of US-Japan law enforcement cooperation and identify areas where that cooperation can be improved.

Nahoko Fukushima (PhD, Comparative Literature, 2011) co-authored a book (written in Japanese), *嬉しい干潟学 Tanoshii Higata-gaku, or Amazing Tidal Flats Studies* (Yasaka shobo, 2014 July). Her contribution concerns the cultural uses of the fauna living in the tidal flats.

Ann-Elise Lewallen (PhD, Anthropology, 2006) published an anthology entitled *Beyond Ainu Studies* in January 2014. The book, published by the University of Hawaii Press, seeks to redress the role of academic scholarship in Ainu social, cultural and political affairs.

Stig Lindberg (BA, Political Science, Japan focus, 1989) is currently writing his dissertation at Kyoto University on the moral philosophy of 20th c. Japanese luminary Toyohiko Kagawa. Lindberg obtained his masters degree from Kyoto University in 2011. He is matriculated in the Program on Christian Studies, Department of Intellectual & Cultural History, Faculty of Letters. Lindberg has presented at the Uehiro Cross Currents Graduate Philosophy Conference at the University of Hawaii in 2011 and at East-West Center’s annual World Conference at Beijing University in 2012. In his free time, Lindberg enjoys exercising, working on his dissertation, watching/doing performing arts, working on his dissertation, the outdoors

and meditation. Lindberg is single and happy to meet people....

Tomoko Okagaki (PhD, Political Science, 2005) recently published *The Logic of Conformity: Japan’s Entry into International Society* (University of Toronto Press, 2013). The book is based upon her U-M dissertation. Her other publications for the past year include the co-translation of Kenneth Waltz’s classic, *Man, the State, and War*, [the Japanese title is: *Ningen, Kokka, Senso*] (Tokyo: Keiso Shobo, 2013) and *Japan and International Society after 3.11* (Co-edited with Shoichi Amemiya; Tokyo: Maruzen Planet Publishing, 2013). She recently accepted new positions as Chair, Department of International Legal Studies, and Chair, Department of Policy Studies, both at Dokkyo University, Japan.

Noriko Yamaguchi (CJS MA, 2006) is currently a PhD candidate at the U of Chicago. She is defending her dissertation and graduating in 2014.

August 2013 Graduates

- Bess Anderson, CJS MA

December 2013 Graduates

CJS MA

- Jeremy S. Patrick
- Alan C. Tse

May 2014 Graduates

CJS MA

- Marc Caracciolo
- Ai-Lin Sui
- Elisabeth N. Wood

Other

- Erika R. Alpert, PhD Anthropology
- Ikumi E. Crocoll, MSI Information

Student & Alumni News

Endowed and Named Awards and Fellowships Recipients

William P. Malm Award for Outstanding Student Writing in Japanese Studies

- Nicholas A. Colacchino, LSA History
- Chun Wa Chan, PhD History of Art

Richard K. Beardsley and Robert E. Ward Scholarship for Japanese Language

- Kayla M. Curtis, Engineering

Dr. Hiroyuki and Mrs. Helen Rinehart Uete Fellowship in Japanese Studies

- Rachel L. Urban, CJS MA

Summer Fellowship Recipients

Foreign Language and Area Studies Fellowship in Japanese

- Rachel P. Chamberlain, History of Art PhD
- Susan M. Dine, History of Art PhD
- Will A. Fitzell, LSA
- Nathaniel E. Gallant, LSA
- Nicholas S. Kern, LSA
- Rachel L. Urban, CJS MA
- Caitlin N. Utt, LSA
- Drew L. Walker, LSA

Alumni Fellowship

- Hiroaki Matsusaka, History PhD
- Marie Sato, American Culture PhD

CJS Summer Fellowship

- Paula R. Curtis, History PhD
- Caitlin M. Adkins, CJS MA
- Irhe Sohn, ALC PhD

Academic Year Fellowship Recipients

Foreign Language and Area Studies Fellowship in Japanese

- Caitlin M. Adkins, CJS MA
- Rachel P. Chamberlain, History of Art PhD

Japan Foundation Graduate Fellowship

- Christian Garcia
- Elizabeth K. Kataoka

Briefing Fellowship

- Mary C. S. Reidhead

CJS Endowment Fellowship

- Jordan H. Hamzawi, CJS MA
- Esther Ladkau, History PhD
- Robert J. Morrissey, History of Art PhD
- Edward K. Nantais, CJS MA
- Rachel L. Urban, CJS MA
- Melissa D. Van Wyk, ALC PhD

Ito Foundation for International Education Exchange Scholarship

- Steven D. Apotheke, CJS MA

Undergraduate Study Abroad Scholarship Recipients

- Dyan G. Castro, TCAUP
- Molly L. Felner, Engineering
- Ian Lin, Engineering
- Emma B. Saraff, LSA

CJS Short Term Travel Grant Recipients, AY2013-14

- Hiroaki Matsusaka, PhD History, Between & Beyond Two Empires Conference, Part II
- Andrew Wald, MArch, TCAUP, Master's Thesis research, Tokyo & Tokushima
- Yuki Nakayama, PhD Screen Arts and Cultures, Kinema Club XIII

- Aaron Proffitt, ALC PhD, Institute for Buddhist Studies Graduate Student Conference
- Chun Wa Chan, PhD History of Art, University of Toronto East Asian Studies Graduate Student Conference
- Ji Eun Kim, PhD Anthropology, Follow-up dissertation research, Yokohama

CJS PhD Completion Grant Recipients, AY2013-14

- Sumi Cho, Anthropology
- Junko Teruyama, Anthropology

New Students in Japanese Studies, Fall 2014

CJS MA

- Christian Garcia, Union College
- Elizabeth K. Kataoka, University of Hawaii, Manoa
- Edward K. Nantais, Western Michigan University
- Mary C. S. Reidhead, University of Missouri, St. Louis

Other

- Amy B. Dawson-Andoh, PhD Communication Studies, Ohio University
- Esther Ladkau, PhD History, University of Michigan
- Robert J. Morrissey, PhD History of Art, University of Kansas



Prime Minister Inukai Plaque, August 2014

by Mariko Fukuda Blackburn (BA 1971, MSW 1973)

The bronze plaque of Prime Minister Tsuyoshi Inukai (1855 - 1932) is being returned to Okayama, Japan after 68 years at the University of Michigan and elsewhere in the United States. This is the wish of Professor John Kolars, a retired Michigan geography professor who has kept the plaque safe for over 30 years and has now entrusted me with this mission.

In the early 1980s, I was the Director of the US-Japan Sister Cities International Educational Program. I visited Okayama in 1983 at the invitation of the mayor and had a wonderful educational and sentimental visit to several schools. I had once lived in Okayama, in the early 1950s, when my father Dr. David Minoru Fukuda studied under Dr. Dennosuke Jinnai at the University of Okayama Hospital.

During my 1983 trip, I visited the kindergarten school from which I had graduated, and the home of the Kageyama family in the Mikado section where we lived from 1952- 1955 before moving to Burlington, Vermont. My father brought our family back to the United States where he was born under the GARIO Scholarship, which became the Fulbright Scholarship. Okayama will always be in my heart with fond childhood memories.

How the plaque of Prime Minister Inukai came into my possession is a long intriguing story blessed with fate and coincidences. A perfect “good storm.” Prime Minister Inukai was a prominent politician from Okayama from the Niwase samurai family. He was the last Prime Minister selected as President of a civilian backed political party and was assassinated on May 15, 1932. With his death, party government came to an end in Japan.

At the end of WW II, the United States launched an intensive study of a Japanese city and Okayama was chosen as the subject. Under the guidance of General Douglas MacArthur, Professor Robert Burnett Hall (1896-1975), a geography professor from the University of Michigan, was chosen to head the comprehensive study. Once he had arrived in Japan, Professor Hall was disgusted with American soldiers who were raiding Japanese artifacts and stepped in to stop it. For his work in Okayama and his actions to stop the American soldiers, Professor Hall was honored by the Emperor of Japan with Japan's highest civilian honors to foreigners, the Order of the Rising Sun and the Order of the Sacred Treasure.

We believe that as a token of gratitude for his distinguished work, Professor Hall was given this bronze plaque of Prime Minister Inukai from his Japanese colleagues in Okayama. Upon returning to the University of Michigan in 1946, Professor Robert Hall became the first Director of the Center for Japanese Studies, where I received my degree in 1971.

As the Geography Department at the University of Michigan was being dismantled in 1980, Professor John Kolars was given the task of cleaning Professor Hall's old office at the Department. To his amazement he found the bronze plaque of a distinguished looking man in the trash can! Professor Kolars looked

at the plaque and had no idea who it was, but he felt that it was something important and significant. For the next 30 years the plaque went through six moves with Professor Kolars and his wife as they traveled through New Mexico, Oregon, and California. Through each move, he asked others to help him identify the man. No one could.

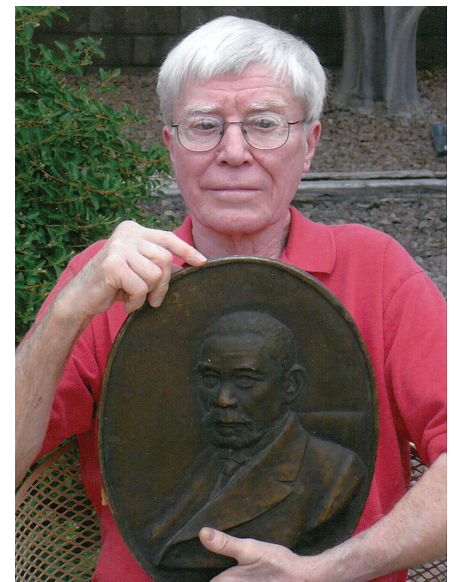
In 2009, I reconnected with Professor John Kolars who was my geography professor and a dear friend at the University of Michigan. John Kolars sponsored me when I became a citizen of the United States in 1969. As I was leaving his house in Rancho Mirage (Palm Springs, CA), John Kolars showed me the plaque and asked me to find out who this man was and return it to its rightful owners. He told me the face was so powerful and kind and that it had to be someone important and entrusted me with the mission.

I immediately took the plaque to an Asian antique dealer in Los Angeles. The dealer looked at the engraved KANJI on the back and told me it was very old KANJI, that it was solid bronze, and cast during the Meiji Era around 1890. He thought it looked like a politician, but had no idea who it could be.

I then called my friend Professor Gordon Berger a former Director of Joint Japanese Studies Center at the University of Southern California/UCLA. At first glance, Gordon had no clue, then he carefully studied the KANJI which reads “from association of classmates and not to be duplicated,” and the KANJI Inukai. Professor Berger has written several books on Japanese history and a chapter was on Prime Minister Inukai! To verify the plaque, we turned to the internet and sure enough the faces matched!



Mayor Masao Omori of Okayama City, Japan, with Mariko Fukuda



Professor John Kolars with Plaque of Prime Minister Inukai—2009

Prime Minister Inukai Plaque, August 2014

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Knowing that San Jose was the Sister City of Okayama, I contacted Joe Hedges, International Program Manager of the San Jose Office of Economic Development. I told him of my mission to return the plaque of Prime Minister Inukai to Okayama. With his help, I was soon emailing Mr. Mitsutoshi Yasuda, Manager of International Affairs Division in Okayama, and his assistant Yoko Ishii. I soon received word that indeed the City of Okayama would be honored to have the plaque returned and placed in the Inukai Museum.

Five years went by and there was no good way to return the plaque to Okayama until earlier this year. A dear friend, Mrs. Thelma Press of San Diego, who is the Global Envoy for Sister Cities International, and has been involved with the organization for 55 years and particularly with Japan, told me that this year's Sister Cities International Annual Conference was indeed taking place in San Jose. And to my wonderful surprise Tim Quigley, Director of San Jose's Sister City Program, informed me that Mayor Omori of Okayama would be attending.

So call it fate or coincidence from my own childhood in Okayama, my college years at the University of Michigan, my early adult career days with Sister Cities International, but my life is also intertwined in the history of the plaque.

I cannot thank Professor John Kolars enough for treasuring and having the foresight to be the keeper of the plaque for 30 years. And most of all Professor Robert Burnett Hall who passed away in 1975 for his dedication in bridging friendships between the United States and Japan beginning only days after the end of WW II in 1945 when tensions were raw between the two countries.

His spirit is the core of what Sister Cities means, friendship and understanding among all world citizens. Sister Cities International began in 1956 under President Dwight D. Eisenhower to promote just that. Hence, it is fitting that the bronze plaque of Prime Minister Inukai be returned and enjoyed by the citizens and future citizens of Okayama. It is time for the plaque to go home after an extended 68 year visit to the United States.

From East Quad to East Asia, Summer 2014

by Emma Saraff (LSA Residential College Junior)

Emma B. Saraff, from Valencia, Spain, is a junior in the LSA Residential College with a major in Biopsychology, Cognition and Neuroscience and a minor in Asian Languages and Cultures. Emma's study in the Asia in Today's World summer program at Kyushu University was supported in part by a CJS Undergraduate Study Abroad Scholarship.

I had the distinct pleasure of studying abroad in Fukuoka, Japan for a little over two months. During that time I was under the care and academic tutelage of the Kyushu University Asia in Today's World Summer Program staff – I will always remember the depth of consideration that they regularly and consistently displayed. It's thanks to them that my experience, both in Japan and as an international study abroad student, proved so successful and enriching.

The program consisted of two Asian Studies classes, one Japanese language course, several field trips around the general area, and a home-stay portion. The Asian Studies classes I took were Psychology of East Asia and East Asian Politics; both of these were seminar-based, and taught by wonderfully engaging and knowledgeable faculty from around the world. I came into both classes with almost no understanding of the intricacies of the East Asian cultural and political paradigm; however, these classes served as great introductory crash courses into the complex realities of East Asia, and now I am much more confident in my ability to discuss and think critically about Asian issues. Additionally, these Kyushu University classes made me realize just how deficient a Western education can be when it comes to analysis of non-Western topics. In the future, I hope to use the knowledge I've gained to develop greater and more nuanced perceptive and cultural skills, which are abilities I had not really thought about refining before this experience.

The field trip component of my program provided me with some incredible and emotionally fulfilling memories—of particular personal significance was the trip to Miyajima Island, off Hiroshima. I'll never forget climbing all the way to the top of the holy mountain Mt. Misen! The ATW program pulled out all the stops to make our field trips both entertaining and educational; I am very grateful to the staff that coordinated and led field trips for their graciousness and attentiveness.

By far one of the most extraordinary components of the ATW Study Abroad program was the home-stay component. Although I was only able to be a part of my homestay family for three short weeks, I really enjoyed and benefited from my time with them. By staying with a Japanese family I was not only able to practice my language skills in a more casual and fluid setting, but immersion in a monolingually Japanese environment really tested my command of the language and my ability to think creatively when I couldn't exactly put my feelings or thoughts into the right Japanese words. I was also able to experience first-hand the ins-and-outs of typical Japanese home life.

My experience in Japan with the ATW program has been an academically advantageous and entirely emotionally enriching experience for me. I very much hope to return to Japan sometime in the near future to continue my studies and continue to develop my understanding of cultural viewpoints and paradigms.



Seeing History Made

by Paula Curtis (PhD Candidate, History)

Paula Curtis is a PhD candidate in the department of history. She was awarded a 2014 CJS Summer Fellowship for travel to Japan for an oral history project.

As a historian of premodern Japan, there are certain areas of research in which I am not likely to engage. Studying artisans of the sixteenth century, I will never have the chance, like many of my colleagues, to interview a living subject. However, a serendipitous email was able to bring a centuries-old craft to life in my work in the present day. In April of 2013, I received an email to my blog, *What can I do with a B.A. in Japanese Studies?* (shinpaideshou.wordpress.com/) from a woman named Jane Heald. She explained that her neighbor, Janell Landis (87), lived and taught in Japan for thirty years, and amassed a collection of spinning tops she was hoping to donate to a museum. Having contacted numerous museums and received no replies, Jane hoped I might have some ideas. I contacted Natsu Oyobe, Associate Curator of Asian Art of the University of Michigan Museum of Art, who was kind enough to help spread word of the collection.

I learned that Landis worked in Japan for over thirty years, traveling to Sendai in 1953 to work at Miyagi Gakuin University as an English instructor. In 1981, Landis was introduced to Hiroi Michiaki (81), a fourth generation maker of traditional Edo-goma 江戸独楽 (Edo-style spinning tops). Landis became Hiroi's only foreign and female apprentice at the time, and over the course of nearly ten years, collected over one hundred of Hiroi's tops. Landis's story spoke to the engagement of Japanese and American communities, from when she first fell in love with Japan in the post-Occupation period, to her time under Hiroi, who encouraged Landis to use this traditional Japanese craft to create tops that also reflected her own culture and background.

Concerned that not finding a museum for Hiroi's work would mean the disappearance of the collection and its unique history, Malina Suity (MA, University of West Florida), a consulting public historian, and

I decided to collaborate on an oral history of Landis' to life, experiences in Japan, and top collection. We traveled to Landis' home in Tennessee in October of 2013, taking video, audio, and photographs of Landis and her tops while learning more about her apprenticeship and Hiroi's craft. Shortly thereafter, Landis expressed her desire that we join her on a trip to Japan to complete a complementary interview with Hiroi and catalog information on each individual top in the collection to facilitate its acceptance to a museum.

With the support of a Center for Japanese Studies Summer Fellowship for my travel and a Kickstarter fund for Malina's, the two of us were able to travel in May of this year with Landis for the last trip of her life to Japan. We traveled to Akiu Craft Village, a short distance from Sendai, where Hiroi and eight other traditional artisans of various crafts maintain their workshops in a small cluster of homes. There we met Hiroi, his wife (the business side of the workshop), and two of his young apprentices. Hiroi spoke with us at length about his life as a child in Tokyo during World War II, his subsequent move to Sendai and establishment as an independent artisan, and learning and teaching the craft of Edo-goma.

Although he has never held an exhibition abroad, Hiroi has displayed and sold his work all over Japan. In our interview, when asked what he hoped for others to get from seeing this collection, he simply said that he hoped that they found them entertaining and that seeing his work



Hiroi Michiaki and Ryoji Maeda, his apprentice.



Tops made by Hiroi

made people happy. In October, Landis stated, "A museum, having some of these wonderful creations, could understand genius in a woodworker's life." Her deep respect and love for Japan's traditional art shines through her words, and her relationship with Hiroi, who only wishes for others to share the joy he feels in creating Edo-goma, and hopes to see his work bridge gaps across cultures and communities. Having the opportunity to interview Hiroi and to see him in action at his workshop truly brought to life the kind of craft work about which I typically only read. The experience not only allowed me to explore a new set of skills as a historian, but also to see new interpretative possibilities for how tradition, craft, and artistry can transcend the boundaries of otherwise disparate communities.

Thanks to the help of Natsu Oyobe, Landis' collection has since found a home at the Morikami Museum & Japanese Gardens in Delray Beach, Florida, where in August it will become a part of their collection of Japanese contemporary and folk art. We hope to coordinate with the Morikami Museum for the donation of the collection and our archival work in keeping with the Museum's mission to entertain, inspire, and educate overseas audiences on the Japanese cultural experiences while preserving the inspiring history of the Landis-Hiroi collection.

Editor's note: Both the Morikami Museum director, Lawrence F. Rosensweig (CJS MA, 1975), and senior curator, John T. Gregersen (CJS MA, 1977), are U-M alums.



(From left, back to front) Ryoji Maeda (apprentice), Malina Suity, Paula Curtis, Nisa (apprentice), Janell Landis, Hiroi Michiaki, Mrs. Hiroi



CJS Beardsley-Ward Scholarship Reflection

by Kayla M. Curtis (Engineering Senior)

Kayla M. Curtis, from Grand Rapids, MI, is a senior in the College of Engineering majoring in biomedical engineering; she also participates in the International Minor for Engineers. Kayla is the inaugural recipient of the Richard K. Beardsley and Robert E. Ward Scholarship for Japanese Language, which supported her summer study in the Nagoya University Program for Academic Exchange.

Though it's difficult for me to explain why, one of the dreams I have had for the last eight years of my life has been to live in and experience Japan. This summer I was blessed to live in Nagoya, Japan, continue my Japanese studies, and meet so many wonderful people from across the world, in a program called Nagoya University Programs for Academic Exchange.

At Nagoya University, I took a full semester of classes taught in English. However, due to the nature of my strict engineering curriculum, I was unable to enroll in a Japanese language course. I had however already undertaken two years of Japanese language at the University of Michigan, and I was able to take international and cultural studies classes. These courses include Education in Japan, Intellectual and Cultural History of Japan, Word and Image in a Japanese Narrative, Studies in Modern Culture Change, Introduction to Language Communication, Disney as a Cultural Teacher, and Introduction to Production Engineering. From these classes I learned a great deal about Japanese history and culture, and I think it helped me to understand some of the underlying principles that drive Japan's modern culture so that I could adapt more easily to living in this new environment. In these academic exchange classes, I also met and became friends with individuals from across the world, including France, Germany, Brazil, Africa, China, Taiwan, and of course Japan. It amazed me how all of our interests in study abroad and Japan had brought us together in Nagoya, and how many different perspectives on the world existed outside of the ones we grew up with. From my friends, I learned that keeping an open mind allows you

to open doors to new friends, opportunities, and experiences.

Before coming to Japan, I lacked confidence in using my Japanese. Even though I was unable to take formal Japanese language courses, I entered a Japanese tutor program offered by my study abroad program which allowed me to practice my Japanese with a domestic student. I also took every opportunity that arose to travel to new locations across Japan. Because of this, my confidence in my Japanese increased and made it so much easier for me to go grocery shopping, order food, and meet new Japanese friends while I was living in Japan. I traveled in and around Nagoya, Tokyo, Kyoto, Hiroshima, Osaka, Nara, and Okinawa. I tried green tea in Uji, ate Osaka's okonomiyaki, shopped at Akihabara, Harajuku, and Shibuya, bathed in three different onsens, participated in Gion Matsuri, paid my respect to Hiroshima Peace Park and museum, wore a kimono around Higashiyama and Kiyomizudera, swam with manta rays around the Yaeyama islands, and climbed Mt. Fuji from the 5th station. I also visited many different shrines and temples including, Nagoya Castle, Asakusa, Kinkakuji, Fushimi Inari Shrine, and Byodoin Temple. On all of these travels and through all of these experiences, I met so many great people, including Japanese natives and tourists from around the world. Japanese people were so helpful and nice when you asked them for directions, and they became very excited when you tried speaking Japanese with them. I had opportunities to not only practice my Japanese, but also teach others English and sometimes Japanese.

In all honesty, I didn't know I would be doing that much traveling around Japan. However, there will never be a moment in my life when I will regret living in Nagoya and traveling across Japan. I will never forget the people I've met and the things I've learned, and I will never, ever forget how Japanese and other international cultures have affected my own self and perspective on the world. Thank you for giving me the opportunity of a lifetime.

Asia Library Update

continued from page 5

the Hussey Collection are digitized and available in the Digital Collection at quod.lib.umich.edu/lib/colllist/.

Keiko Yokota-Carter presented "Hathi Trust 101 – Japanese collection in the Hathi Trust" at the European Association of Japanese Resource Specialist annual meeting on September 19th, in Paris, France, and "Rare Japanese collection at the University of Michigan" at the Roundtable on Global Access for

Early Japanese Materials Collections by the Council of East Asia Libraries Japanese Materials Committee and the Subcommittee on Japanese Rare materials on March 25th, in Philadelphia.

The Asia Library is still directed by the Interim Head, Yunah Sung (Korean Studies Librarian). Should you have any questions or concerns about the Japanese Studies collection, please visit Keiko Yokota-Carter in 412

Hatcher Graduate Library or contact her by email (kyokotac@umich.edu) or phone (734.764.7774). More information about the collection is available through the Japanese Studies Research Guide at guides.lib.umich.edu/content.php?pid=37501.

Keiko Yokota-Carter
Japanese Studies Librarian



CJS Events—Past and Future



CJS's 2014-15 public events started with a Noon Lecture and special performance of shōmyō and shirabyōshi by Makiko Sakurai, songwriter/vocalist (Tendai Ōhara chant)/performer (shirabyōshi dance). Shōmyō is a chant used in Japanese esoteric Buddhist services. Sakurai introduced shōmyō in the Tendai sect. Tendai shōmyō was brought to Japan from China by the monk Ennin (794-864). Initially, during the Heian period (8th-12th centuries CE), the monks chanted the poetic parts of sutra text in Chinese or Sanskrit. Later, monks began to chant the translated Japanese text. A Buddhist service conducted in translated Japanese is called renji, and the part of renji that is sung is called shirabyōshi, which was performed with dance as well. After a bilingual Noon Lecture on September 18 that included a sample of shōmyō performance, a special performance event was held in the University of Michigan Museum of Art's Helmut Stern Auditorium on the next day where Sakurai performed 5 pieces of Tendai shōmyō and sang and danced three pieces of shirabyōshi.

This was not the first time that CJS kicked off a new academic year with a special event. In September 2013, the Center hosted a panel discussion "Shun-kin: The Literature of Junichiro Tanizaki and an International Performing Arts Collaboration" as well as a bilingual poetry readings and discussion event "Poetics of Identity: A Reading by Mutsuo Takahashi and Hiromi Ito."

The panel discussion, organized in conjunction with Complicite and Setagaya Public Theatre's production of Shun-kin, contextualized the theatrical production, probing into Junichirō Tanizaki's aesthetics and director Simon McBurney's ingenious interpretation. Panelists included Cody Poulton (Professor, University of Victoria), Ken Ito (Professor, University of Hawaii), and actor Yoshi Oida, with CJS Director Jonathan Zwicker as moderator.

The poetry event brought together two of Japan's most important and influential poets for an afternoon of bilingual readings and discussion about the relationship between language and identity. English

translation was provided by CJS Affiliate Jeffrey Angles (Associate Professor, Western Michigan University).

In Fall 2014, CJS partnered with the Michigan Theater Foundation for the Film Series "The Studio Ghibli Collection: A 30-Year Retrospective" featuring 12 films of Studio Ghibli and a documentary film on the legendary Japanese animation studio. All but one screening were held at the State Theatre, and at press time, every screening has been complete or almost full-house. This successful film series helped the Center reach out to many and a variety of people both inside and outside of the University. Midnight and evening screenings were in Japanese with English subtitles and weekend matinees were dubbed in English for younger audiences in the community. Another partner, Toyota, made the weekend matinees free for children.

In Winter 2015, we are planning a few special events in addition to our regular Noon Lecture Series. One of them is a three-day event on suicide issues in Japan. Each day, more than 80 Japanese die by suicide, a rate nearly double that of the United States. "If that many people died each year from car collisions, we would have major new regulations and safety measures. But, because they die in anguish from suicide, there hasn't been the response that we need to create change," suggests CJS Affiliate Alan Teo, a psychiatrist and event organizer. The three-day event will begin with an academic round table on February 5 where several CJS faculty will present from their own discipline, e.g., literature, anthropology, and nursing on the theme of "Beyond Seppuku: A Multidisciplinary Context to Suicide in Japan." (Seppuku is a ritual form of suicide that was traditionally used by samurai.) Public screenings of the award winning documentary "Saving 10,000: Winning a War on Suicide in Japan" will take place on February 6 at U-M Palmer Commons and February 7 at the Holiday Inn in Livonia. A short lecture by Dr. Teo providing tips on how to recognize and help a person at-risk for suicide will precede each film screening, and an expert panel Q&A session will follow the film. Friday's lecture, screening and discussions will be held in English and Saturday's will be in Japanese.

For more information on CJS's past and upcoming events, including Noon Lecture Series, please visit our website at ii.umich.edu/cjs/ and follow us on Facebook. Noon Lectures and special lectures are recorded whenever possible and made available at ii.umich.edu/cjs/eventsprograms/multimedia.



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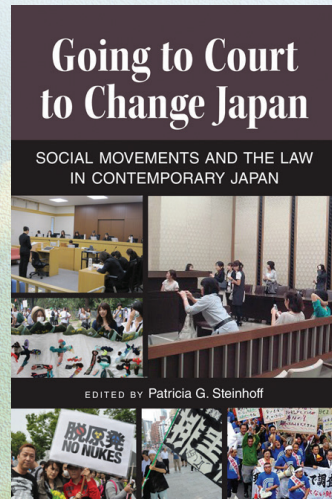
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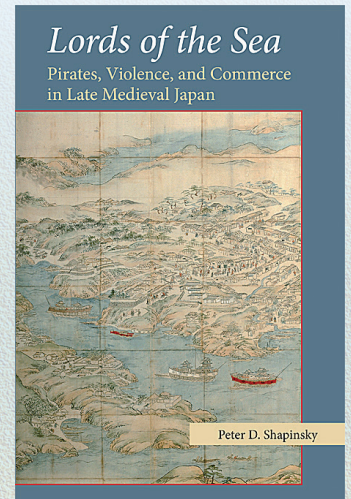
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