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Center for Japanese Studies

International Institute
The University of Michigan



DENSHO CONTENTS

- From the Director 2
- From the Executive Editor 3
- U-M Museum of Art 4
- Kenji Niki Retirement 5
- Post-“Beautiful Japan”:
Robots, Rubble, and Radiation 6
- Asia Library Update 9
- New Books by CJS Faculty,
Alumni & Friends 10
- Announcements 11
- Faculty Updates 12
- Toyota Visiting Professor Updates 12
- Rethinking the Power of Art 13
- Student & Alumni News 14
- Past CJS Events 16
- Upcoming CJS Events 17
- Calendar – Fall 2011 &
Early Winter 2012 17
- Faculty Research Grants 18



From the

Director



As we return to campus this fall, the six-month anniversary of the Tohoku earthquake and the Fukushima nuclear crisis is upon us. The events of this past March are still fresh in our minds and our thoughts are with the many who are still displaced and grieving.

Seismic activity in Northeast Japan is still ongoing as are fears of radiation contamination of the food supply. During my own trip to Tokyo this summer, I was struck by how much had returned to normal but how there are reminders of the quake and its aftermath everywhere.

2 This edition of the *Densho* features an essay by Jennifer Robertson, Professor of Anthropology and History of Art, which highlights the many failings of the Japanese government both before and after the quake. In addition, Mieko Yoshihama, Professor of Social Work, will be giving a talk in December as part of the noon lecture series on the ways in which Japanese sociocultural context affects women's vulnerabilities in and after disaster.

This fall, we also welcome a new Toyota Visiting Professor, Melanie Trede, Professor of Art History at the Centre for East Asian Studies, Heidelberg University. While at the University of Michigan during the 2011-12 academic year, Dr. Trede will be conducting research on the political and visual manipulation of myths in Japanese pictorial narratives. Among the activities in which Professor Trede will participate while in residence is a conference on "The Early Modern 'Medieval': Reconstructing Japanese

Pasts" organized by Professor Hitomi Tonomura of the History Department which will take place at the University of Michigan from October 7-9, 2011.

This past year saw two long serving members of the CJS community retire from the University of Michigan. Professor Ken Ito, my predecessor as director, retired at the end of the 2011 Winter Semester and he has taken up a position teaching Japanese literature at the University of Hawaii. Ken taught at Michigan for 25 years and was a wonderful scholar, teacher, and colleague and will be greatly missed at CJS. Kenji Niki, the curator of the Japanese collection, also retired at the end of the 2011 academic year. Kenji headed the Japanese collection at Michigan for the past twelve years. His service is one of the key reasons that the Asia Library has remained one of the most important collections of Japanese materials outside of Japan. Kenji too will be greatly missed.

As I begin my own tenure as director of the center, I do so with thanks to the previous directors who have made the Center a focal point of scholarly inquiry about Japan on campus and across the country. I would also like to thank all of my colleagues whose scholarship and commitment make the Center such an intellectually vibrant place; CJS could not function except for the support provided by faculty, staff, alumni, students, and friends.

With best wishes for the coming year,

Jonathan Zwicker
Director



From the

Executive Editor



Our two new titles for Fall 2011 are both literature in translation: Natsume Sōseki's novella *Nowaki*, translated and with an afterword and chronology by William N. Ridgeway (Monograph Series 72, viii + 120 pp., ISBN 978-1-929280-68-1, paperback, \$15.00), and Tsushima Yūko's novel *Laughing Wolf*, translated by Dennis Washburn (Monograph Series 73, iv + 240 pp., ISBN 978-1-929280-69-8, paperback, \$20.00).

Nowaki is set in 1907 Tokyo. The main character, Shirai Dōya, is a man of letters, a man of principles. His principles sometimes stand in the way of his teaching career, but his writing allows him to openly address "today's youth" with stern conviction—although he is still unable to make a comfortable living from his writing. Two youths in particular show interest in his ideas: the tubercular, impoverished Takayanagi, an aspiring writer himself (and former student of Dōya's, as it turns out), and his rich friend, the dandy Nakano. The lives and minds of the three men come together in ways that are both commonplace and surprising. The setting—mainly Tokyo of one hundred years ago—and the preoccupations of these characters will appear distinctly familiar, even today.

Among all of the works of Sōseki, *Nowaki* may be one of the most enjoyable. Donald Keene, in *Dawn to the West*, wrote: "The irony in the portrayal of characters, even those with whom Sōseki seems to sympathize, and the sharpness of the details of life in the Tokyo of 1907, make this work more enjoyable than many of his more accomplished novels." And Angela Yiu, in *Chaos and Order in the Works of Natsume Sōseki*, wrote: "Written by an intellectual

steeped in the traditions of Chinese learning and English literature, *Nowaki* stands apart from the works of the naturalist school in its audacity of moral judgment, its rigorous intellectuality, and its defense of certain literary and moral ideals."

William Ridgeway holds a B.A. in Japanese from UCLA, an M.A. in Asian Studies from Sophia University (Tokyo), and a Ph.D. in Japanese Literature from the University of Hawai'i at Mānoa. He is the author of *A Critical Study of the Novels of Natsume Sōseki*. He resides in Honolulu, Hawaii.

Laughing Wolf, which won the 2001 Osaragi Jiro Prize and was selected by the Japanese Literature Publishing Project (JLPP), an initiative of the Agency of Cultural Affairs of Japan, is set in the immediate years of postwar Japan. We follow the exploits of two children as they traverse the country by train. Here is an excerpt from early in the book:

Suddenly and unexpectedly I felt a wave of anxiety and wanted to run back out to the platform. But it was too late. What would happen to us, I wondered. The person next to me wasn't my mother. It was Mitsuo. Just who was he? I felt lonely, and tears filled my eyes and nose. To hide my face from him I drew my knees up to my forehead and closed my eyes.

Mitsuo murmured in my ear, "By the way, you've gone to all this trouble to become a boy, Yuki-chan. So let's think of a name to call you. How about Mowgli? That's perfect for a brand new boy. You know him, right? The human child in *The Jungle Book*? While we're at it, I'll change my name to Akela. I've

wanted to be called that for a long time. Pretty cool, huh?"

Through the children we experience the horrors of postwar Japan. Interspersed throughout are newspaper clippings of serial killers, packs of wild dogs attacking and killing humans, and boats sinking with hundreds of passengers aboard after running into mines never retrieved from the water. It makes for compelling reading on what war-torn Japan was like, and it could be used in history classes as well as literature classes.

Tsushima Yūko is the pen name of Tsushima Satoko, an acclaimed contemporary Japanese fiction writer, essayist, and critic. Her accolades include: the Noma Prize for New Writers in 1979, the Kawabata Prize in 1983 for her short story "Danmari ichi" (The Silent Traders), the Tanizaki and Noma Prizes in 1998 for her novel *Hi no yama—yamazaruki* (Mountain of Fire: Account of a Wild Monkey), and the Osaragi Jiro Prize in 2001 for this novel.

Dennis Washburn is the Jane and Raphael Bernstein Professor in Asian Studies at Dartmouth College. Among his numerous works, the Center for Japanese Studies at the University of Michigan has also published *Studies in Modern Japanese Literature: Essays and Translations in Honor of Edwin McClellan* (edited with Alan Tansman, 1997), *The Shade of Blossoms* by Ōoka Shōhei (translator, 1998), *Shanghai* by Yokomitsu Riichi (translator, 2001), and *A Wife in Musashino* by Ōoka Shōhei (translator, 2004).

Bruce Willoughby
Executive Editor
CJS Publications Program

Robert B. Jacobs Asian Art Conservation Laboratory at the University of Michigan Museum of Art



Frequent visitors to the University of Michigan Museum of Art (UMMA) would know that the displays of East Asian paintings, calligraphic works, and prints change every academic term. The purpose is to protect works on silk and paper from damage caused by light, so that the works will continue to be preserved for generations to come.

However, despite careful handling and attention, when works get damaged as they age, or when newly acquired works have stains, worm holes or creases, they are sent to the Robert B. Jacobs Asian Art Conservation Laboratory, headed by conservator Kewei Wang.

The Robert B. Jacobs Asian Art Conservation Laboratory is one of a very few conservation laboratories in the nation dedicated to East Asian works on paper and silk. Established in 1987, it offers conservation services to the broader public as well as caring for over 500 Japanese, Chinese, and

Korean paintings and over 7,000 prints and drawings in the UMMA's Asian and Western art collections. The laboratory is also an important part of teaching and research at UMMA, introducing students and interns to the art and science of art conservation. Because of this expertise, the lab's services are used by museums and private collectors nationwide.

When UMMA reopened in March 2009 after a major expansion and restoration of its facility, the lab was moved to a spacious new second floor location in the Museum's historic wing, Alumni Memorial Hall. There, visitors can observe through glass doors as Senior Conservator Kewei Wang and her interns carefully conserve precious and fragile—sometimes several centuries-old—works of art. After studying in the Conservation Training Program at the National Palace Museum in Beijing, China, Wang worked in the National Palace Museum's conservation studio and at Mannheim Kunsthalle in Germany before she joined UMMA in 1996.

To further enhance her skills, in 2001,

Monkeys and Bees, late Edo period (19th century), hanging scroll, ink and color on silk, 1906.7, Gift of W. J. Baer, Cincinnati Art Museum (before treatment).

Wang spent six weeks in Kyoto, Japan, to attend a special training at a leading conservation studio.

There, she studied not only conservation skills specific to Japanese traditional painting, but also the construction and aesthetics of Japanese hanging and hand scrolls, learning about the mounting techniques, which are quite distinctive from their Chinese counterparts. For UMMA's latest gallery rotation this fall, Wang will replace mountings of two *Ōtsu-e* hanging scrolls. *Ōtsu-e* is a type of folk painting originally produced in the Edo period (1603–1867) around the region of modern Shiga prefecture. These often humorous images of popular gods and legendary heroes—such as Thunder God and Musashibō Benkei (Minamoto Yoshitsune's formidable retainer)—have been collected by museums and collectors in both Japan and the West. For *Ōtsu-e*, Wang uses handmade *washi* paper as mounting material, rather than the silk fabrics generally used for traditional painting. Redoing a mounting, which is an integral part of historic painting, requires both technique and a thorough knowledge of the characteristic taste and aesthetics of each culture.



Benkei with a Halberd (Naginata Benkei), Edo Period (18th century), hanging scroll, ink and color on paper, Museum purchase for the James Marshall Plumer Memorial Collection, 1964/2.101, UMMA.



Senior Conservator Kewei Wang in front of works under conservation. The painting on the right is *Monkeys and Bees* after treatment.

Natsu Oyobe

Associate Curator of Asian Art
University of Michigan Museum of Art

Kenji Niki Retirement

Heather Littlefield,
Peggy Rudberg,
Yuri Fukazawa,
Kenji Niki,
Jane Ozanich, and
Azumi Ann Takata.



This spring saw a major shift in the Asia Library with the retirement of our Japanese Studies Librarian Kenji Niki after twelve years of service at the University of Michigan.

Kenji began managing the Japanese collection in 1999 and, from 2003 to 2008, served as the Asia Library's Interim Co-Administrator during a period of transition. He oversaw the continued growth of Japanese materials in U-M collections and maintained the strength of one of the largest Japanese libraries in the United States.

Kenji embodies a strong commitment to the traditional skills of the bibliographer, and his mastery of Japanese publishers and booksellers has proven to be an invaluable asset for the U-M Japanese studies community. He was able to translate his formidable bibliographic knowledge into public services through reference work and research consultations. In all of his librarianship, Kenji has been consistently generous with his broad learning and eager to support the work of researchers, both those well established and students just beginning their careers. In particular, his enthusiasm for contemporary Japanese literature has been edifying and infectious.

Outside of the library, Kenji has been an active part of the Japanese studies community in the university and beyond. An energetic part of the Center for Japanese Studies and tireless supporter of its activities, he has been a reliable fixture at the Center's activities. Among his fellow Japanese studies librarians, he has been a generous mentor to younger colleagues and a ready collaborator with peer libraries. He has been active in the Council on East Asian Libraries and its executive committee, the Japan Foundation Library Support Advisory Group, and the National Coordinating Committee for Japanese Library Resources.

A native of Japan, Kenji studied at Sophia University in Tokyo, graduating in 1973 with an undergraduate degree in philosophy. In the late 1970s, he came to the United States to pursue Asian studies at St. Johns University, where he would go on to work as a librarian from 1979 to 1983 and again from 1992 to 1999. Between 1983 and 1999, Kenji served as the Japanese Curator at Columbia University's C. V. Starr East Asian Library before moving to the Midwest to join the U-M Asia Library.

Kenji brought with him to Ann Arbor the energy of New York and Tokyo, and I find that the world invariably feels a bit bigger when walking down the street with Kenji. He is equally renowned for his wit and cosmopolitan charm as for his skill in librarianship. His legendary commitment to fine food has enriched the lives of his friends and colleagues, with the sharing of recipes, invitations to lunch, and frequent gifts of his own cooking. His interest in practically everything going on around him has made Kenji immensely popular around the library and elsewhere, and his rich background makes him a much-appreciated conversationalist.

The Asia Library and the University Library are sad to see Kenji retire, and we can already feel the loss of his vibrant presence. We wish him a happy and fun retirement.

Brian Vivier
*(Former) Public Service Librarian
Asia Library*



Photos (left to right / top to bottom): Kenji receiving one of his many "retirement" aprons. Mark West, Kenji Niki, and Abé Markus Nornes. Kenji Niki, Roger Hackett, and Bruce Willoughby. Kenji Niki and Brian Vivier. Kenji Niki and Michael Fetters. Ken Ito, Kenji Niki, and Hitomi Tonomura. Esperanza Ramirez-Christensen and Kenji Niki.

Post-“Beautiful Japan”: Robots, Rubble, and Radiation

6 Tokyo, 28 June 2011. Here in Japan, not an hour goes by without scenes of the tsunami-ravaged northeast (Tohoku) coast reminding television viewers nationwide of the excruciatingly slow pace of cleanup and recovery. The daily feature stories on the gritty survivors reinforce the stereotype of provincial northeasterners as living repositories of such vaunted “traditional Japanese” values as resolution and perseverance (*gaman*) and a “go for it” (*ganbare*) or “let’s get with it” (*ganbarō*) spirit. But without long-term, tangible assistance from the state, the celebration of these values by the mainstream media seems disingenuous. Acting with selfless courage during a natural disaster is praiseworthy, but to invoke perseverance as a virtuous response to incompetent and indifferent government and industrial officials only adds insult to injury.

That the state has coopted for its own benefit, the *ganbare* spirit of the Northeasterners, instructing its consular offices abroad to sponsor posters on the theme of “Ganbare Nippon,” seems especially egregious. The last time anyone heard that refrain was during the Beijing Olympics! “Pray for Japan” and “Save Japan” are new slogans especially popular outside of Japan. Meanwhile, tens of thousands of disaster victims have received but a fraction of the billions of dollars donated in good faith to the Japanese Red Cross and other NGOs, and 100,000 survivors are still living behind cardboard walls in sweltering gymnasiums without wholesome food or adequate facilities. Japanese and foreign celebrities deserve respect for providing much needed amusement and laughter

to the stranded evacuees, but they have not (yet) used their stardom to protest the sluggish pace of recovery efforts. These shows are televised, and some of the Japanese celebs who hark from the northeast, tearfully beseech viewers not to abandon the people of Tohoku.

It is now near the beginning of July, and northeast coast hometowns remain piled high in toxic debris because of a pathological lack of centralized leadership on the part of dithering and bickering politicians and bureaucrats consumed with party politics as usual. Has nothing been learned since 1995, when the Hanshin (Kobe) earthquake vividly exposed the state’s shocking lack of disaster preparedness? One must tune out of the mainstream media and tune into internet blogs, and especially Twitter Japan, to find damning criticisms, such as, “if the multiple disasters had struck Osaka or Tokyo instead, the mess would have been cleaned up within a month.”

As if their lives were not already stressful enough, the Tohoku people have had to take up the slack and begin to reconstruct their homes and livelihoods, one piece of debris, one shovel of sludge, at a time. Those who can afford to pool their money are able to rent large-scale equipment to move their fishing boats back into the water and to stack all the tsunami-battered cars. Less affluent folks were assisted in the early months by groups of youthful, eager volunteers, several hundred of whom were exposed to the asbestos and dioxin laced rubble and injured by sharp debris due, in some cases, to scanty training and protection. It is their heartwarming valor that is played up in

the mass media, and not the threats that the smelly, rotting wreckage, swarming with flies, poses to everyone’s health. With the number of unpaid volunteers dwindling, arrangements were made in late June for the state and NGOs to give minimal daily wages, averaging \$60, drawn from donations and other funds, to evacuees in exchange for helping to clean their shattered neighborhoods. The four-month anniversary of the multiple disasters looms. The third-month anniversary focused on people’s reconciliation with the staggering loss of 23,000 lives; the fourth will surely highlight the emergence of a grass-roots populism, for Northeasterners have come to realize that waiting for the state to follow through is as futile as waiting for Godot—ironically, that drama is currently playing at the New National Theater in Tokyo!

Meanwhile, further south, along the irradiated coast of Fukushima prefecture, grass is being uprooted, and soil overturned in schoolyards, a naïve and futile effort to make the outdoors “safer” for young children who are especially susceptible to radiation poisoning. Geiger counters have been distributed by the state to families with children (attending public schools) living outside the evacuation zone but in areas where “hot spots” come and go depending on weather patterns. As there are no centrally coordinated efforts to measure shifting radiation levels in other than several key sites, it is up to residents and conscientious scientists, such as those affiliated with Citizens’ Nuclear Information Center, acting on their own to gauge the degree of danger to their

Taken by the author on June 5, 2011, on her visit to Rikuzentakata (Miyagi Prefecture), a delta city that was completely erased by the mega-tsunami. This is a photograph of a group of local volunteers picking debris out of the rice paddies behind the city. The paddies were flooded by the tsunami, which traveled about a mile inland, and were severely damaged by the saltwater and assorted toxins (fuel, asbestos, dioxin, etc.).

health and that of their livestock and pets. Hardly a word has been uttered about the harm posed to the region's abundant wildlife, and only scanty information is provided about the status of the damaged reactor in the tsunami-engulfed town of Onagawa in Miyagi prefecture. TEPCO (Tokyo Electric Power Company) has been massaging the truth about the meltdown and the amounts and types of radiation that continue to spew from its gutted reactors, leaving people in Fukushima and beyond stuck between a cesium-137 isotope and an iodine-131 isotope. There is no need for worry, though, for as reported in *Aera*, a popular news magazine, two bowls of miso soup a day are sufficient protection from radiation poisoning!

Because I conduct anthropological research on the Japanese robotics industry, colleagues have asked me why there were no Japanese robots deployed in rescue operations or to survey the damaged reactors. Their image of bipedal robots mopping up radioactive waste comes straight out of science fiction *anime*. The reality is that Honda's celebrated Asimo and its bicycle-riding, violin-playing companion bots are actually very fragile platforms for designing sophisticated mechanisms and software systems. But that is only a partial answer; the unasked question is, if not robots, then who or what is cleaning up the lethal mess at Fukushima, where everything but accurate information is leaking? The *New York Times*, whose insightful reports of the March 11 crisis have circulated widely on Japanese



blogs, recently published an article that addressed this question (“‘Safety Myth’ Left Japan Ripe for Nuclear Crisis,” June 25). The article quotes a Japanese roboticist complaining that the nuclear industry redirected funding for emergency robots to an advertising campaign promoting the safety of atomic power. This rationalization, though expedient, is misleading and only part of the story.

Robots are sophisticated, expensive, and, for the most part, easily broken machines. Why risk their destruction in the corrosive sludge of the badly damaged Fukushima reactors? Thus, 90% of the Fukushima work force are day laborers many elderly men, many originally from Tohoku. They are recruited by *yakuza* (Japanese mafia) brokers and through twittered ads from the flop-house districts of Tokyo, Yokohama, and Osaka. Their human bodies are both more versatile (and can be selectively deployed in the manner of Japan's famous “just in time” manufacturing system), and much less expensive, than robots. The shameful treatment of these contract workers was first exposed in 1979 by investigative journalist Horie

Kunio in a book titled *Genbatsu Jipushii (Nuclear Gypsies)*. Forty years later, they are still regarded by the powerful nuclear industry as dispensable and, like radiation itself, conveniently invisible. TEPCO (Tokyo Electric Power Company) operates in secrecy, but none of the information above is secret, although the mainstream media in Japan have been reluctant to connect the dots.

Whereas most Japanese rescue and service robots were kept safely within their laboratories, iRobot, an American company, was apparently invited to Fukushima in the early weeks of the disaster by Japan's Self-Defense Forces (SDF) to deploy within the damaged reactors their Packbot and Warrior models used in Iraq and Afghanistan. Speculation is rife as to whether the SDF was first presented with this option by their American counterparts, whose Operation Tomodachi (Friend) was launched on March 12 to provide humanitarian assistance. The operation helped to smooth the rocky negotiations involving the status of American bases on Japanese soil. Perhaps to save face, or to benefit equally from the opportunity to test



The author with a wooden statue of Hotei (the “laughing Buddha,” god of good fortune), the only intact object from a friend’s home in Kesenuma (Miyagi Prefecture) that was destroyed in the oil fire carried inland by the mega-tsunami. The friend and her family survived! (June 5, 2011)

Japanese robots in a real time nuclear meltdown, Quince, a compact, tractor-like rescue robot developed jointly by Tohoku University and Chiba University of Technology, was briefly showcased at the Fukushima reactor in early June.

Actually, robotics—as opposed to contract work—is a generously funded field in Japan. JAXA (Japan Aerospace Exploration Agency), for example, has a \$2.5 billion budget for the development of robots sturdy enough to withstand the harsh (and radioactive) environment of outer space and capable of navigating the surface of the moon, where the Japanese are planning a base by 2020. *Robots Will Rescue Japan!* shouts the title of a 2009 best-selling book, two years after former Prime Minister Abe unveiled his futuristic vision of a robot-dependent “Beautiful Japan.” The postwar state is rejoining the global arms industry, and at least one Japanese government minister is on record for declaring that the greatest significance to the economy would be the conversion of Japan’s robotics industry from civilian to military use. In short, the Japanese industrial and service robot industries are substantially bankrolled and profitable, and despite a

slight slump in the past couple of years, are predicted to generate revenue in the several billions of dollars.

Japan’s impressive personal robots may have been overshadowed by iRobot’s brigade since the March 11 events, but they have not been idle. Honda’s Asimo is among the celebrity performers offering evacuees a few hours of playful distraction from the anxious tedium of their lives in limbo. And the enterprising roboticist Shibata Takanori has promoted the therapeutic value of Paro, a robotic harbor seal, in alleviating symptoms of post-traumatic stress disorder which are widespread among survivors and evacuees. For the majority of Northeasterners, however, there is no “Beautiful Japan” with personal robots to help with daily tasks.

At the beginning of this essay I introduced Japanese words beginning with “g.” Here is another: *gaiatsu* (outside pressure, usually in reference to foreign governments). The multiple Tohoku disasters have been declared the country’s biggest catastrophe since the atomic bombings in August 1945 which forced Japan’s surrender. On March 11, the

agent of *gaiatsu* was plate tectonics. The smashed and splintered cities of the tsunami-ravaged northeast coast have been compared to Hiroshima and Nagasaki, whose residents suffered gruesome burns and injuries. In contrast, pictures of the workers known to have been hurt by either or both the explosion and radioactive materials at Fukushima have not been released and information on the nature of their injuries remains vague. Moreover, because the radiation leaking nonstop from the crippled Fukushima reactors is invisible to the naked eye, and because official information is fuzzy about the maximum acceptable dosage of radiation, many Japanese—with the notable exception of mothers with young children and antinuclear activists—remain shockingly cavalier and ignorant about the long-term dangers of ionizing radiation. Thus, the popular magazine story noted above on how miso soup can offer adequate protection against radiation disease.

Despite being the only the only country to have experienced two atomic bombings and their horrific aftermath, Japan embraced nuclear power as an expedient means to fuel its postwar reconstruction. Back in the heady 1980s, when the economy was flourishing and sushi wrapped in gold-leaf was the rage, then Prime Minister Nakasone declared that Japan had entered a “post-postwar era,” an expression echoed in 2008 to mark a new age of friendship between Japan and China. Plate tectonics, which on March 11, 2011 unleashed the largest earthquake ever recorded followed by a tsunami that topped 100 feet in some areas, has dramatically propelled Japan into yet another new era: post-disaster. Two-thirds of the country’s 54 nuclear reactors are now shut down and the



Asia Library Update

myth of nuclear safety fractured along with the Fukushima (and Onagawa) plants. As of July 1, households and businesses in prefectures supplied by Tokyo and Tohoku Electric Companies are mandated to cut their daily consumption of electricity by 15 percent. The rest of the country is being admonished to adopt the same policy on a voluntary basis, as this summer is predicted to be even hotter and more humid than last year's. Television programs on victims of heat-stroke and on strategies for keeping cool and rehydrated are beginning to displace repetitive stories on the growing mountains of debris in the northeast and the plight of evacuees coping with chronic stress and anxiety about their uncertain future.

On June 22, an editorial in the center-left newspaper, *Asahi Shinbun* bore the headline, "The way forward for Japan may only be found by going back." The nostalgic, inward-looking images invoked in the editorial, were of a "tradition" of resolving (*gaman*) to make do with less, a noble aspiration perhaps, when "less" is a lifestyle option exercised by affluent citizens. But for millions of Japanese living along the northeast coast, the trifold disasters of March 11 cut off both the way back *and* the way forward. Contrary to the editorial, the imagination of post-disaster Japan must be as radical and unprecedented as the outside forces (*gaiatsu*) that, within a thirty-minute span one early spring afternoon, turned "Beautiful Japan" into a nightmarish realm.

Jennifer Robertson

*Professor of Anthropology and the History of Art
University of Michigan*

Greetings from the Asia Library! Since Kenji Niki's retirement in April, I have taken the interim position as a Japanese Studies Librarian. As a part of my new duties, I am preparing this article to share some highlights and reminders about the Asia Library's Japanese collection.

Asia Library Reading Room: As many of you already know, the Asia Library has a seminar/study room in our reading room, which is equipped with U-M wireless access. With the convenience of an online service and physical access to books and journals, the room is now a very popular place to hold student group activities. A data projector is available upon request. Faculty interested in using this room for classes should contact the Asia Library office (734.764.0406).

E-resources: A late starter, Japan is steadily catching up to China and Korea on its expansion of online resources, including e-books. Although not many Japanese e-books are currently available at our library, I would like to point out a set from the Japan Knowledge database. This online edition is based on Shogakkan's *Shinpen Nihon koten bungaku zenshū* (小学館新編日本古典文学全集 = the Complete collection of Japanese Classical Literature). As of July 2011, 34 titles are available, some of which are *Tosa nikki* 土佐日記・*Hōjōki* 方丈記・*Tannishō* 歎異抄・*Murasaki Shikibu nikki* 紫式部日記・*Heike monogatari* 平家物語 and *Torikaebaya monogatari* とりかえばや物語. The texts, including the modern translations and annotations, are searchable.

The Japanese Studies Research Guide: The guide lists the University Library's subscription databases and free online resources. I welcome your comments and suggestions for new resources to be added to our collection. (<http://guides.lib.umich.edu/japanesestudies>)

Stacks Shelving Rearrangement: Over the summer, the Asia Library's stacks were rearranged. The shelving is now arranged in order of the traditional Library of Congress subject call numbers, starting from A on 3 North Stacks and ending with Z on 4 North Stacks. If you have trouble locating the items you need, please remember that the library offers the "Get this" service with a click of your mouse.

Mari Suzuki

*Interim Japanese Studies Librarian
The Asia Library*

New Books by CJS Faculty, Alumni & Friends

On Uneven Ground: Miyazawa Kenji and the Making of Place in Modern Japan

Hoyt Long (PhD, Asian Languages & Cultures, 2007) will soon be publishing *On Uneven Ground: Miyazawa Kenji and the Making of Place in Modern Japan* (Stanford University Press, 2012).

It is the first book-length study in English of the poet, children's author, educator, and scientist Miyazawa Kenji (1896-1933), who hailed from Japan's northeastern Iwate Prefecture. Although today he stands as one of the most beloved and recognized figures in the modern literary canon, during his lifetime he remained a mostly unknown and unread provincial author. For Long, this lack of notoriety serves as a point of departure for reorienting our understanding of early-twentieth-century literary production from the twin vantage points of the local and the non-metropolitan. All too often, the history of this production is told solely from the perspective of the literature and art of Tokyo. And yet Miyazawa's innovative experiments with narrative fiction, amateur theater, and farmers' art are evidence that cultural activity outside the metropolis was no less vibrant, and no less vital to how artists and intellectuals like himself were seeking to make sense of a rapidly transitioning society.

On Uneven Ground is particularly interested in the ways Miyazawa strategically occupied his geographically marginal position with an eye to both his local surroundings and to the nation and world beyond. By examining several of his creative projects from the 1920s, including his attempts to fashion an invented literary region called "Iihatov," to rewrite certain kinds of scientific knowledge in a local idiom, and to generate a space for artistic practice rooted in the particularities of agrarian labor, Long shows us what it was for someone like Miyazawa to try and reimagine and remake his native place in ways meaningful to those who actually lived there. But also in ways that relativized Tokyo's assumed dominance as the nation's cultural center and apex of civilizational progress. Ultimately, the story of how Miyazawa failed—and yet later succeeded—to gain entry into the literary marketplace and the wider popular imagination is itself a story of how literature, locality, and ideas about place have intersected in Japan from the interwar years to the present day.



Hakuhō Sculpture

Donald McCallum's (Professor, Japanese Art History, UCLA; CJS Toyota Visiting Professor, 1999-2000) new book, *Hakuhō Sculpture*, (University of Washington Press, January, 2012), is a comprehensive discussion of the gilt-bronze images made between ca. 650 and ca. 710. After a brief introduction dealing with historical and religious factors, limited background information is presented on precedents in Chinese and Korean Buddhist sculpture. Setting the stage for the main part of the book is a short discussion of Asuka sculpture (ca. 590 – ca. 650), followed by an extensive analysis of the quite complex historiography related to the periodization of Hakuho sculpture.



Kannon Bosatsu, gilt-bronze, Hakuho period, Tokyo National Museum.

The main part of the book has chapters on the early, middle, and late periods of Hakuho sculpture. In distinction to most studies of this material, which tend to emphasize relations with China and Korea, McCallum's book focuses on the specific monuments in Japan, seeing them as products of the sustained creative efforts by the sculptors of the time. A major contention of the book is that the sculpture of the short Hakuho period is among the most distinguished in the entire history of Japanese Buddhist sculpture. For that reason, the analyses of individual images and groups of images treat these as works of art, with an emphasis on their formal and stylistic qualities.

Author's Note: Some of the research for this book was carried out while I was a CJS Toyota Visiting Professor in 2000, and I am grateful for the wonderful opportunity that this appointment gave me in formulating my ideas.





Tobira



Mayumi Oka and Junko Kondo recently published the TOBIRA series 『上級へのとびら』 『きたえよう漢字力』 『教師の手引き』 with co-authors Michio Tsutsui (University of Washington) and former U-M Asian Languages & Cultures language lecturers, Shoko Emori (University of Wisconsin, Oshkosh), Yoshiro Hanai (University of Wisconsin, Oshkosh), and Satoru Ishikawa.

The TOBIRA series is designed for use by students who have completed a beginning-level Japanese textbook. To date, it has been adopted by over 100 universities around the world and by over 60 universities in the U.S.

TOBIRA's primary goal is twofold. The first is to solidify the grammar, vocabulary and kanji foundations which are built during a student's initial study of Japanese. The second goal is to expand the four language skills (speaking, listening, reading, and writing) as well as the students' socio-cultural knowledge. Particular focus is on developing reading skills for test-taking and working with primary source materials. The series also focuses on communication skills for engaging in everyday conversations, stating opinions, giving explanations, making presentations, and improving listening skills.

It is often noted that the transition between intermediate and advanced Japanese language learning tends to be marked by slower progress and a loss of student motivation. TOBIRA aims to provide content that satisfies students' intellectual curiosity while increasing their desire to learn. These books accomplish that by covering the vocabulary, kanji, grammar, and conversational expressions that students must master at the intermediate level while providing a wealth of content on Japan such as, recent social developments, as well as traditional culture and history.

Finally, TOBIRA integrates powerful learning tools to provide students with self-practice activities to approximate real-life situations. This includes items like conversation practice materials used with Language Partner Online, an introduction to contemporary Japan provided by original videos, and information research assignments using primary source materials from websites. By integrating these resources, students are able to go beyond the pages and enjoy a learning environment that is rich in content.

Announcements

2011-12 Toyota Visiting Professor

CJS welcomed its 2011-12 Toyota Visiting Professor (TVP) at a reception on Friday, September 16. Melanie Trede is a Professor in the Centre for East Asian Studies in the Institute of East Asia Art History at Heidelberg University. Professor Trede received a PhD from Heidelberg University. Her research interests are in the history of Japanese art, pictorial narratives, gender issues in the visual field, political iconographies, just to name a few. This fall, Professor Trede is teaching a course entitled, "Visualizing Narratives: A Fresh Look at Japanese Illuminated Handscrolls." She will present a noon lecture for CJS in the winter term.



Melanie Trede, 2011-12 Toyota Visiting Professor

Asia Library Travel Grants

Grants up to \$700 are available to help defray the costs of travel, lodging, meals, and photo duplication for Japan scholars at other institutions who wish to utilize the collection at the University of Michigan Asia Library. The Center reviews applications on a rolling basis.

The Asia Library holds microfilms of the Gordon W. Prange Collection and the only sets of the *Tōa Dōbun Shoin dairiyokōshi* and the *Tōa Dōbun Shoin Chūgoku chōsa ryokōhōkokusho* microforms in the U.S. More information about the library is available at <http://www.lib.umich.edu/asia/> or by contacting the Library Assistant at 734.764.0406. Interested scholars should submit (1) a letter of application, (2) a brief statement to the Center describing their research and their need to use the collection (not to exceed 250 words), (3) a list of sources that they would like to access (applicants must check availability of these sources in the Library's online catalog before submitting applications), (4) a current curriculum vita, (5) a budget, and (6) proposed travel dates. The Center accepts applications by email at umcjs@umich.edu.

Faculty Updates

Japanese language lecturers in the Department of Asian Languages & Cultures **Kenji Endo**, **Yoshihiro Mochizuki**, **Satoko Tsuda-Petty**, and **Masae Yasuda** all received full certification for a four-year period as ACTFL OPI (American Council on the Teaching of Foreign Languages Oral Proficiency Interview) testers.

Ken K. Ito (Asian Languages & Cultures), former director of CJS, has retired from the University of Michigan and is now Professor Emeritus of Japanese Literature. He has accepted a position as Professor of Japanese Literature at the University of Hawaii.

Abē Markus Nornes (Film Studies and Asian Languages & Cultures) is working on a book about calligraphy in East Asian cinema. He spent much of the summer at the State Innovative Institute for the Studies of Journalism, Communication and Media Society at Fudan University (Shanghai), and in Taipei (courtesy of the Ministry of Education). He also talked to art directors at Toei and Toho studio lots in Japan.

Jennifer Robertson (Anthropology and History of Art) conducted and will continue to conduct research in Japan, Korea, and Italy through an Abe Fellowship (SSRC). Her topic is: “Safety, security, convenience: The political economy of service robots in Japan.” Professor Robertson recently published a book review, “Book Review: Hiromi Mizuno, *Science for the Empire: Scientific Nationalism in Modern Japan* (Stanford, CA: Stanford U Press, 2009),” *Comparative Studies in Society and History* 53(1): 223-225. She also published an article, “Gendering Robots: Posthuman Traditionalism in Japan.” Chap. 13, In *Recreating Japanese Men*, pp. 405-426. Sabine Frühstück and Anne Walthall, eds., Berkeley: University of California Press. In August, she presented a keynote lecture at an international conference on “Food in Zones of Conflict” at Leiden University on “Edible Eugenics in Japan: Vitamins, Blood Tonics and Nation-Building.” Finally, Professor Robertson is organizing and moderating the History of Art Freer Fall Symposium, “Barbarians, Monsters, Hybrids, and Mutants: Asian Inventions of Human ‘Others’” (October 22). (For more from Professor Robertson, please see page 6.)

Toyota Visiting Professor Updates

T.R. Reid (Journalist and Author; 1997 TVP) co-authored a new book that came out this summer in English and Japanese. In Japan, the book is titled, *Nippon Minaosu* (Shogakukan), in the U.S., it is called *Reimagining Japan* (Simon & Schuster). Reid wrote the bulk of the book on how Japan responds to disasters in the wake of the events on March 11.

Emiko Ohnuki-Tierney (William F. Vilas Professor, Anthropology, University of Wisconsin; 1995-96 TVP) was elected a fellow of L’Institut d’Etudes Avancées in Paris in 2008 and stayed there for a few months in 2010 and 2011. She continues to hold interest in two areas: food and war/violence. She has two articles in press: “The Seed of Local Violence in Geopolitics: Tambiah’s Theoretical Contribution” in *Radical Egalitarianism: Engaging the Legacy of Stanley J. Tambiah* (New York: Fordam University Press) and “La culture japonaise de « l’ici » et « maintenant » de Katō Shūichi dans les concepts du temps et de l’espace. Réflexions à partir de l’anthropologie,” to appear in *Katō Shūichi et son époque* (pp. 79-84, CNRS Editions Alpha). Professor Ohnuki-Tierney’s two books, *Kamikaze, Cherry Blossoms and Nationalisms* and *Kamikaze Diaries* are now being translated into French. The former is already available in Korean and Italian and the latter has been translated into Polish, Russian, and Portuguese.

Julia Adeney Thomas (Associate Professor, History, University of Notre Dame; 2009-10 TVP) recently taught a new course called “The Global Environment: Capitalism, Marxism, Fascism and Nature.” In addition, she published two essays on environmental history: “From Modernity with Freedom to Sustainability with Decency: Politicizing Passivity,” *Rachel Carson Center Perspectives, Special Issue: Perspectives on the Future of Environmental History* (Munich: University of Munich, 2011) and “Japan’s ‘Natural’ History as Resource for the Global Future,” in Mizoguchi Tsunetoshi, ed., *The Environmental Histories of Europe and Japan, Oxford-Nagoya Environment Seminar*, (Nagoya University, 2011).

Rethinking the Power of Art

From May 9- 30, 2011, I led a group of nine undergraduate students to Japan as part of the course *Rethinking the Power of Art: Art Education for Social Change in Japan*. We had prepared for this trip as a class since February, with meetings on Japanese culture, language, and service learning programs. The purpose of this trip was to experience firsthand what art can do to improve people's lives and their communities. Due to decades of economic decline and an aging population Japanese social programs have been severely cut. But in Shiga Prefecture—the sister state to Michigan and our destination—citizens have stepped up to fill the need, starting non-profit organizations to ensure that children and people with disabilities continue to have opportunities to make art. During our three weeks in Shiga, the students and I learned about how people organize and implement their own programs, what social entrepreneurship can be, and the benefits of a supportive local government.

For most of our trip we stayed in the small town of Shigaraki, in a rural part of Japan. We lived in the residences of an institution for people with mild cognitive and mental disabilities, *Shigaraki Seinenryo*. During our stay we got to know many of the residents. While many could speak Japanese I was not

able to translate as I could not understand what they were saying. So, it was our students who found alternative ways to communicate and over the course of our stay friendships formed between our students and the residents.

With *Shigaraki Seinenryo* as our home base, we branched out into the community. We visited three elementary schools and three museums, spoke with many community leaders, visited two colleges, spent time at four institutions for people with disabilities, attended a BBQ with local artists, took a tour of the town of Shigaraki, participated in a hands-on ceramic workshop at the Shigaraki Ceramic Park Museum, took a hike to the waterfall in the mountains, and participated in a traditional tea ceremony. In addition, I met with the Governor of Shiga, Yukiko Kada. She was very interested in the purpose of our trip and invited me to talk with her about A&D (Art & Design) engagement programs. We discussed many subjects, not only art and community, but diversity and environmental issues. Since being in office, Governor Kada has created an Art and Community Department that promotes art to improve the quality of citizens' lives. It was wonderful to see this progressive administration and their support of this trip is greatly appreciated.

Between all these scheduled activities there were many more individual experiences where our students felt connected to the people of Shigaraki. There was a wonderful group of volunteers who so generously spent time with us, and the practical assistance from the Shiga Government —providing ground transportation and guidance—made all that we did possible. We were extremely fortun-



Harvesting wild greens.

nate to receive an Experiential Learning Fund (ELF) grant from U-M's International Institute and funding from the Aikens International Travel Initiative. All this support made this trip possible for our students.

Though exhausting, this was a great trip. Several years ago, I began discussing it with Shiga government officials and it took a year and a half to organize the trip, working closely with community leaders, museums, non-profit organizations, and Shiga officials. While I cannot think of doing another trip like this right now I am sure that with rest and time I will work hard again to develop another trip for our students to experience a different side of Japan, and with that a stronger relationship between Michigan and Shiga Prefecture.

Sadashi Inuzuka
Professor of Art
School of Art & Design



A visit to an elementary school's art class.



A mini-course for U-M students at Shiga University.



Student & Alumni News

Erich Agana (CJS MA, 2009) began working this summer as a full-time Reagent Manufacturing Chemist at Cepheid, a biotech company based in Sunnyvale, California.

Kenichi Ariga (PhD, Political Science, 2010) will be Lecturer in the Department of Political Science at The Ohio State University during the 2011-12 academic year. He will teach Japanese politics and quantitative methodology.

Thomas Burkman (CJS MA, 1971; PhD, History, 1975) retired in September from the University of Buffalo where he had served as Director of Asian Studies (1994-2007) and Research Professor of Asian Studies. In August, he conducted research in Okinawa for his project on war memory and reconciliation. This fall, he is teaching in the University of Buffalo's program in Singapore.

Sherry Funches (PhD, History) received an IIE Fulbright Fellowship to do dissertation research this fall at the Historical Institute at the University of Tokyo.

Megan Hill (PhD, School of Music, Theater & Dance) was awarded the Japan Foundation Dissertation Fellowship for the 2011-12 year. She will spend twelve months in Tokyo doing her dissertation research on the soundscapes of Asakusa. In addition, Megan recently married Evan Ware.

Anne Hooghart (BA, 1989; CJS MA, 1995) recently completed her first year as Dean of the Graduate College at Siena Heights University in Adrian, Michigan. She also serves as Board Secretary for the Hinoki International School (<http://www.hinoki-school.org/>), an innovative public charter school in Livonia, Michigan which offers a bilin-

gual/bicultural dual-immersion Japanese/English curriculum for students in grades K-1, through collaboration with Eastern Michigan University, Livonia Public Schools, and Himawari Pre-school. Hinoki is the only school of its kind in the Midwest.

Ann-Elise Lewallen (PhD, Anthropology, 2006) is in her fourth year of teaching in the Department of East Asian Languages and Cultural Studies at the University of California, Santa Barbara. In Fall 2010, she published "Beyond Feminism: Indigenous Ainu Women and Narratives of Empowerment in Japan" in *Indigenous Women and Feminism: Culture, Activism, Politics* from the University of British Columbia Press. Also during 2010, she helped facilitate an international exchange between a delegation of indigenous Ainu from Hokkaido, Japan, and Native American communities in the greater Puget Sound area. This exchange culminated in the Ainu joining Tribal Journeys 2010, a canoe revival with 100-plus heritage canoes being paddled in from around the Pacific Northwest.

William Londo (PhD, History, 2004) is teaching in the Department of History at Oakland University.

Hoyt Long (PhD, ALC, 2007) has been appointed as an Assistant Professor of Japanese Literature in the Department of East Asian Languages & Civilizations at The University of Chicago. His new book is featured in "New Books by CJS Faculty, Alumni & Friends" (page 10).

Bridget K. Love (PhD, Anthropology, 2007) received a Japan Foundation Short-Term Research Fellowship for her project "Unsustainable Developments: Depopulation, Aging, and Revitaliza-

tion Pursuits in Rural Japan."

Tomoko Okagaki (PhD, Political Science, 2005) returned from her visiting scholarship at Harvard. Since April, she has been a professor of international politics in the Department of International Legal Studies of the Law Faculty at Dokkyo University.

Ann Sherif (PhD, ALC, 1991) received a Japan Foundation Short-Term Research Fellowship for her project "Getting Back into Print: Post-Disaster Publishing and Literature from 1945."

Nicholas A. Theisen (PhD, Comparative Literature, 2009) will be an Assistant Professor of Japanese Literature at the University of Iowa.

Leah Zoller's (CJS MA, 2009) contract as a JET Coordinator for International Relations (CIR) in Anamizu, Ishikawa ended in August 2011. She recently accepted a position as the Web Content Manager for Discover Kanazawa (formerly Club Kanazawa) via the Cooperative Association for the Promotion of Kanazawa-Kaga Maki-e in Kanazawa, Ishikawa.

April 2011 Graduates

CJS MA

Emily F. Canosa
Adam H. Ledford
Joshua E. Schlachet
Jennifer L. Wright

MA/JD

Benjamin J. Potter

MA

Erika R. Alpert, Anthropology
Ryotaro Tashiro, Economics

PhD

Kristina S. Vassil, Asian Languages
& Cultures

Fall 2011 Incoming Students (and their previous academic institutions)

CJS MA

Sarah E. (Bess) Anderson,
Butler University
Marc Caracciolo, University of
Nevada, Las Vegas
Philomena A. (Helina) Mazza-
Hilway, Bard College
Charlette D. Stoner, University of
Michigan
Ai-Lin Sui, Washington University
Alan C. Tse, Wayne State University
Kathryn F. Wheeler, Duquesne
University

PhD

Paula R. Curtis, Ohio State
University, History
Geoffrey M. Lorenz, Stanford
University, Political Science
Hiroaki Matsusaka, Waseda
University, History
Aleksandr Sklyar, Colgate
University, Anthropology
Irhe Sohn, Korean National
University of Arts, ALC

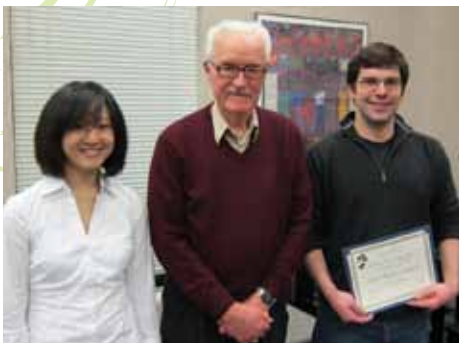
2011 William P. Malm Award

Graduate Student Award

Kevin P. Mulholland (PhD, ALC)
“The Fantasy of Confession:
Understanding Shimazaki Tōson’s
Hakai through Slavoj Žižek’s Use
of Lacan’s ‘Graph of Desire’”

Undergraduate Student Award

Marie Yasuda (Undergraduate, LSA)
“Memory to Morality: The



2011 William P. Malm Award Recipients with William Malm.

Journey from the Grove to the
Gate”

Student Scholarships, Fellowships, and Grants

Summer Foreign Language and Area Studies (FLAS) Fellowship in Japanese, 2011

Graduate Fellows

Cameron C. Catalfu, Japanese
Studies
Andrew S. Mascaro, Japanese
Studies
Melissa D. Van Wyk, Japanese
Studies

Undergraduate Fellows

Christopher J. Crachiola, LSA
James A. Griffiths, LSA

Academic Year Graduate Foreign Language and Area Studies (FLAS) Fellowships in Japanese, AY2011-12

Sarah E. Anderson, Japanese Studies
Skyler E. Johnson, Japanese Studies
Glenn K. Lashley, Japanese Studies
Linda B. Schultz, Health Behavior
and Health Education

CJS Summer Fellowships

Taylor J. Cazella, Japanese Studies

Nahoko Fukushima, PhD
Comparative Literature
Skyler E. Johnson, Japanese Studies
Kevin Gouge, PhD History
Makoto Hasegawa, PhD Economics
Claire M. Kaup, Japanese Studies/Law
Noah S. Smith, PhD Economics
Evan R. E. Ware, PhD Music Theory
and Music Composition

CJS Academic Year Fellowships

Marc Caracciolo, Japanese Studies
Cameron C. Catalfu, Japanese Studies
Claire M. Kaup, Japanese Studies/Law
Philomena A. Mazza-Hilway, Japanese
Studies
Katherine R. Sargent, Japanese Studies
Melissa D. Van Wyk, Japanese Studies

Ito Foundation for International Education Exchange Scholarship

George R. Wendt, BA Microbiology
and Japanese, 2011

CJS Student Conference Travel Grants, 2010-11

Drew M. Foster, PhD Sociology,
Hawaii International Conference
on Social Sciences
Junko Teruyama, PhD Anthropology,
American Anthropological
Association and Association for
Asian Studies
Michio Umeda, PhD Political
Science, The Frontier of Formal
Theory and Quantitative Methods
in Political Science

Japanese Language Proficiency Test Travel Grants, 2010

Emily F. Canosa, Japanese Studies
Olivia M. Cassetta, LSA
Sze Yen Chan, LSA
Skyler E. Johnson, Japanese Studies
Sang Do Lee, LSA
Harumi Murase, LSA
Dalu Qi, LSA
Katherine R. Sargent, Japanese
Studies
Alexander F. Varney, LSA
George R. Wendt, LSA
Joanna Widjaja, MS Industrial and
Operations Engineering

External Fellowships and Awards

Sherry J. Funches, PhD History,
Fulbright Fellowship, Rackham
International Research Award
Makoto Hasegawa, PhD Economics,
Rackham International Research
Award
Megan E. Hill, PhD Ethnomusicology,
Japan Foundation Doctoral
Fellowship
Noah S. Smith, PhD Economics,
Rackham International Research
Award

Past CJS Events

Is the Japanese Constitution Suitable for the 21st Century?

Over the last decade, there has been renewed consideration of constitutional revision in Japan. The end of the Cold War and two decades of economic malaise have brought into question the viability of Japanese institutions in the 21st century. Political parties and scholars have proposed new constitutional drafts, the parliament has begun preliminary deliberations, and public support for reform has been trending upwards. Importantly, these initiatives aim to rewrite the entire document, not just make a few amendments. Given the fundamental role of Constitutions in shaping Japanese politics, society, religion, economy, and law, is revision a good idea? And even if it were, what would be the likelihood and impact of any changes?

This conference, hosted at the Michigan League on April 15, 2011, brought together an interdisciplinary group of scholars to examine the historical influence and future prospects of the Japanese Constitution. Presentations explored the evolution of administrative and legal interpretations of the constitution, how the bicameral legislature limits Japan's foreign policy, shifts in public opinion and political philosophy with respect to constitutional reform, and cross-national comparisons of Japan's constitution. During the question and answer segments, the panelists and participants—numbering forty in total—engaged in lively debate about both the necessity and prospects of constitutional revision. While the panelists largely believed that constitutional amendments were unlikely in the foreseeable future, there was broad consensus that changes in constitutional interpretation made the document flexible enough to address any proximate challenges that the nation faced.

More information on the conference, including the actual presentations, are available at the following website. This conference was made possible by the generous support of the Center for Japanese Studies, International Institute, Institute for Humanities, and the Rackham Graduate School.

http://www.ii.umich.edu/cjs/eventsprograms/conferencesworkshops/isthe-japaneseconstitutionssuitableforthe21stcentury_ci

Kenneth Mori McElwain

Assistant Professor, Political Science

U-M Students Take Top Two Places in Annual Speech Contest

On March 26, two U-M students took first and second place honors in the 2011 Michigan Japanese Language Speech Contest. Langechuan Liu, a graduate student, won top honors and a round-trip ticket to Japan for his speech entitled, “和製漢語—中国語を変えた日本語: Japanese Words that Reshaped the Chinese Language: Wasei-Kango.” Yulia Khakhaleva's speech, “故郷も国境も越える夢: A Dream Tran-



Langechuan Liu and Yulia Khakhaleva.



ALC Japanese language lecturers and speech contest winners. (From left to right: Junko Kondo, Yoshihiro Mochizuki, Mayumi Oka, Masae Yasuda, Langechuan Liu, Kenji Endo, Yulia Khakhaleva, Satoru Ishikawa, Shoko Watarai, and Yoshimi Sakakibara.)

scending Village and Border” took second place and received an Apple iPod and a gift card. The speech contest was sponsored by the Consulate-General of Japan in Detroit, the Japan Business Society of Detroit, and the Japan America Society of Greater Detroit & Windsor.

Summer 2011 Film Series – Takeshi Kitano

This summer, the Japan Foundation and CJS teamed up to present a series of four films featuring Takeshi “Beat” Kitano. The films were selected to show some of the range of characters that Kitano has created during his career and the increasing number of audience members seemed to appreciate the exposure. This series also marked the end of an era of screenings at Lorch Hall's auditorium and a move to the newly remodeled Auditorium A in Angell Hall.

Reaching Out

*the yellowed leaves
are the feelings of the tree
falling away*
- koji



As we welcome fall, it is again time to reflect on CJS' summer outreach activities. In June, CJS contributed to the Ann Arbor Book Festival's “Show Me a Story,” a children's event, by assisting children in developing manga characters. Using templates and images to create their characters, they later transformed these 2-D images into 3-D objects. In July, CJS, together with the Center for Chinese Studies and the Nam Center for Korean Studies, participated in the Top of the Park by coordinating a series of arts and crafts activities for Kid Zone. Assisted by Emily Canosa, a recent graduate of the MA program, Eric Canosa, Emily's brother, and Shin Hieftje, CJS's student employee, parents sat alongside their children creating miniature *koi-nobori* and learning to write Japanese hiragana. Later, families listened intently to Jan Stewart's rendition of Japanese *kamishibai*.

At the end of the summer, CJS released its new Japan Kit, *Food, Nature, and Society*. This project was initiated at the beginning of Fall 2010; thanks to the efforts of Joshua Schlachet, a recent graduate of the MA program, Colin Wilson, CJS's former student employee and recent graduate, and Shin Hieftje. This kit includes easy-to-follow presentations and activities, cultural items, and resources, providing a fun way for teachers to introduce Japanese geography, society, and language to their students.

With the conclusion of many research, study, and sight-seeing trips to Japan, CJS has received a number of submissions for the CJS 2011 Photo Contest: *[Re] Defining Community*. The goal of this contest was to bring together the various interpretations of what constitutes “community” in Japan. As in the past, these photos and captions will become a permanent feature of the CJS website, available for the public to view and for teachers to utilize in their classroom activities. Judging will be finalized in early October, so please stay tuned!

The success of all CJS' K-14 Outreach events and projects are owed in great part to our volunteers and contributors. And, with the Fall Semester upon us, there are many more opportunities for involvement. Please contact Heather C. Littlefield at hclittle@umich.edu for more information.



Upcoming CJS Events

Yoko Hiraoka to Visit Ann Arbor

On October 20, senior master performer of *Biwa*, *Koto*, *Shamisen*, and *Jiuta* voice, Yoko Hiraoka will give a lecture and recital on "The Tale of Heike" at 7pm at the Helmut Stern Auditorium at the University of Michigan Museum of Art. A native of Kyoto who performance career spans thirty years, Hiraoka has studied Shikuzen 5-string *Biwa* with Kōka Suga, the head of Kōmyōji-ryū Chikuzen Biwa and a student of Yamazaki Kyokusui, a Living National Treasure. In addition to her public performance, Ms. Hiraoka will take part in Professor Esperanza Ramirez-Christensen's course, "Love and Death in Japanese Culture."



Yoko Hiraoka

Fall 2011 Film Series

Building off last fall's very popular series that featured fresh new 35mm prints of Kurosawa's more popular black and white films, CJS is turning up the color. Some of the films featured this fall will be Kurosawa's color films

Tatsuya Nakadai as Lord Hidetora and Kyoami as "Peter" in Akira Kurosawa's *RAN* (1985). Photo courtesy of Rialto Pictures.



as well as a sampling of other films that feature color in some narrative, aesthetic, symbolic, or historical way. Starting on September 30, this series is sure to have something for all of CJS's film series' audience members.

Conference: The Early Modern "Medieval": Reconstructing Japanese Pasts

CJS is presenting a conference that will take place on U-M's Central Campus from October 7-9. Faculty organizers, Hitomi Tonomura (Professor, History & Women's Studies) and Peter Shapinsky (Assistant Professor, History, University of Illinois-Springfield; PhD, History, U-M, 2005) have gathered together keynote speakers from Japan: Noriko Kurushima (Professor, History, University of Tokyo Historiographical Institute) and Fumiko Umezawa (Professor, History, Keisen University) who will speak respectively on "Records of Distinguished Military Service: From Medieval to Early Modern Times" and "Images of a Medieval Warrior in Tokugawa Writings: Kumagai Naozane in Plays, Ballad-dramas, and Religious Tales." In addition, twelve panelists will take part in four panels. For more information about the conference or for registration information, visit this website: <http://japanesepasts.lsa.umich.edu/>.

Calendar - Fall 2011 & Early Winter 2012

September

- 16 – Reception:** Reception to welcome CJS's 2011-12 Toyota Visiting Professor, **Melanie Trede**, Professor, East Asian Studies, Institute of East Asian Art History, Heidelberg University; 3-5pm; International Institute Gallery, School of Social Work Building
- 30 – Film**:** *Howl's Moving Castle*, Directed by Hayao Miyazaki, 2004

October

- 6 – Noon Lecture*:** "The Future of Regional Liquidity Arrangement in East Asia: Lessons from the Global Financial Crisis," **William Grimes**, Professor, International Relations and Political Science, Boston University
- 6 – Penny W. Stamps Speaker Series:** "Oneness," **Mariko Mori**, artist; 5:10pm; Michigan Theater, 603 E. Liberty Street; Free and open to the public. *Sponsored by the School of Art & Design with support from CJS.*
- 7 – Film**:** *Dodes'ka-den*, Directed by Akira Kurosawa, 1970
- 7-9 – Conference:** "The Early Modern 'Medieval': Reconstructing Japanese Pasts." Keynote speakers: **Noriko Kurushima** (Professor, History, University of Tokyo Historiographical Institute) and **Fumiko Umezawa** (Professor, History, Keisen University). For more information, contact CJS (umcjs@umich.edu). *Sponsored by: CJS; the Japan-United States Friendship Commission; Northeast Asia Council of the Association for Asian Studies; and U-M's: College of Literature, Science and the Arts; Department of History; International Institute; Institute for the Humanities; Office of the Vice President for Research; and Rackham Graduate School.*

- 13 – Noon Lecture*:** "We Came to Deliver What You Have Forgotten: Studio Ghibli as Producer of Cultural Memory," **Reinhard Zoellner**, Professor, Japanese Studies, University of Bonn; 2003-04 Toyota Visiting Professor, CJS
- 14 – Film**:** *Millennium Actress*, Directed by Satoshi Kon, 2001

20 – Noon Lecture*: "Strategies of Camouflage: Suzuki Norio's Photographs of Onoda Hiroo (1974), and Tsukada Mamoru's *Identical Twins* Series (2003)," **Ayelet Zohar**, Lecturer, History of Art and Asian Studies, University of Haifa. *This talk is made possible with help from U-M's History of Art, the Charles Lang Freer Endowment, and the UMMA.*

20 – Lecture & Recital: "The Tale of Heike Lecture/Recital," **Yoko Hiraoka**, Senior Master Performer of *Biwa*, *Koto*, *Shamisen*, and *Jiuta* voice. 7pm; Helmut Stern Auditorium, U-M Museum of Art, 525 South State Street. Free and open to the public.

21 – Film:** *Ran*, Directed by Akira Kurosawa, 1985

22 – Symposium: "Barbarians, Monsters, Hybrids and Mutants: Asian Inventions of Human 'Others,'" Keynote speaker: **Ali Behdad** (Department Chair, Comparative Literature,

UCLA). 9am-5pm; Helmut Stern Auditorium, U-M Museum of Art, 525 South State Street. For more information, visit <http://www.lsa.umich.edu/history/>. *Co-sponsored by: the Charles Lang Freer Endowment and the UMMA.*

27 – Noon Lecture*: "Time and Space in Japanese Music," **William Malm**, Emeritus Professor, Ethnomusicology, The University of Michigan

28 – Film:** *House*, Directed by Nobuhiko Obayashi, 1977

November

- 3 – Noon Lecture*:** "Fukushima's Victories and Victims: The Fateful Alliance of Japanese Soccer and Nuclear Power," **Elise Edwards**, Associate Professor, Anthropology, Butler University
- 4 – Film**:** *Memories of Matsuko*, Directed by Tetsuya Nakashima, 2006
- 10 – Noon Lecture*:** "From the Study to the Stage: *Tōkaidō Yotsuya Kaidan*, Performance and Text," **Satoko Shimazaki**, Assistant Professor, Japanese, University of Colorado, Boulder
- 11 – Film**:** *13 Assassins*, Directed by Takashi Miike, 2010
- 17 – Noon Lecture*:** "In and Out of the Body: Corporeal Visions and Ecstatic Perception in Wartime Japanese Training Documentaries," **Michael Raine**, Film Scholar
- 18 – Film**:** *United Red Army*, Directed by Kōji Wakamatsu, 2007

December

- 1 – Noon Lecture*:** "Figurality and the Development of Modern Consciousness," **Charles Shirō Inouye**, Professor, Japanese Literature; Co-Director, International Literary and Visual Studies; Tufts University
- 8 – Noon Lecture*:** "PhotoVoice: Women's Experiences of the Great East Japan Earthquake," **Mieko Yoshihama**, Professor, Social Work, The University of Michigan

January

7 – Special Event: CJS's 8th Annual **Mochitsuki**; Traditional mochi-making, mochi-tasting, live music, calligraphy, origami, manga drawing, ikebana, games, and more. 1-4pm; East Hall Atriums, 530 Church Street, Ann Arbor.

* All noon lectures are free and open to the public. They run from 12noon to 1pm in Room 1636 (School of Social Work Building), unless otherwise noted. <http://www.ii.umich.edu/cjs/eventsprograms/noonlectureseries>

** All films are free and open to the public. They begin at 7pm and take place in Auditorium A (Angell Hall). <http://www.ii.umich.edu/cjs/eventsprograms/filmseries>

Faculty Research Grants

2011-12 Faculty Research Grant Recipients Announced

The Center for Japanese Studies is pleased to announce the recipients of its 2011-12 Faculty Research Grants. This grant program supports individual or group research projects on Japan. This year's recipients and their projects are as follows:

Sara Konrath (Assistant Research Professor, Research Center for Group Dynamics, Institute for Social Research) was awarded funding for her project, "The Adaptiveness of Emotional Disclosure in the United States and Japan." After experiencing a negative event, is it better to talk about one's feelings? Research suggests that emotional expression leads to positive health outcomes, and conversely, that not talking about one's feelings is harmful for health. However, nearly all research on the adaptiveness of emotional expression has been conducted within *individualist* cultures (e.g., U.S.); within Japan, a *collectivist* society, the health benefits of emotional expression may be attenuated. Professor Konrath showed in her recent papers that *independent self-construal*, when the self is seen as *separate and autonomous* from others, predicts increased emotion recognition and verbalization, which in turn contributes to psychological well-being, while *interdependent self-construal*, when the self is seen as *connected* to others, predicts decreased emotion recognition and verbalization. But this work was conducted among Americans only, so it cannot be assumed that emotional disclosure has the same benefits in more collectivistic cultures. The CJS-funded project will, by using primes to activate independent and interdependent self-construal within both individualistic (U.S.) and collectivistic (Japanese) cultures, explore

two questions: (1) Is emotional disclosure about negative events as adaptive in Japan as it is in the United States, and (2) Does the adaptiveness of emotional disclosure depend upon whether people see themselves as more independent versus interdependent?

Jersey Liang (Professor, Public Health) received funding for his project, "Dimensions of Religion among Older Japanese." Vast literature suggests that older people who are more involved in religion tend to enjoy better physical and mental health than those less involved in religion. However, virtually all this research has focused on Christians in the U.S. Very little is known about this relationship among older people who practice other religious traditions, including older Japanese who conduct Buddhist and Shinto rituals within the home or at temples and shrines. Exploring these traditions would shed light on the common and culturally unique ways in which religion may influence health. The funding will support a pilot study which aims to obtain a preliminary sense of what some of the key dimensions of religion are in Japan; this information can be used to more clearly identify the kinds of constructs Professor Liang hopes to uncover in a subsequent comparative study of religion and health in the U.S. and Japan.

Sahoko H. Little (Clinical Lecturer, Family Medicine) was awarded funding for her project, "Stress and Expectations of Japanese Pregnant Women in United States." The mission of U-M's Japanese Family Health Program (JFHP) is to serve the Japanese population with culturally and linguistically sensitive medical care. Pregnancy is a major life event and many pregnant women report some degree of distress. For pregnant Japanese

women living in the U.S., this stress is further complicated. Previously reported sources of stress were: language barriers, distance from family and friends, different culture, and health-care attitudes about childbirth. This project aims to identify sources of stress and expectations of pregnant Japanese women in the U.S. and assess how well the JFHP is addressing them.

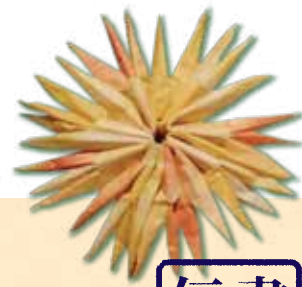
Endi Poskovic (Associate Professor, Art and Design) received funding for his project, "Reinventing the Language of Mokuhanga on Grand Scale: Exploring Larger-Than-Life Mokuhanga Printmaking in Artist Studio and Classroom." For some 16 years, Professor Poskovic's graphic work in printmaking has employed both the practice and aesthetic of classic Japanese mokuhanga printmaking. Pedagogically, he has investigated traditional and contemporary concepts of ukiyo-e mokuhanga images, especially the methods of woodblock carving and printing with water-based materials in the context of contemporary education. This process allows him to take a closer look at how contemporary Japanese mokuhanga printmakers do two essential things simultaneously: creating their own kind of pictorial space, and extending/defining their personal visual language through a traditional method. Eight years ago, as an artist-in-residence at the Kala Art Institute in Berkeley, California, he embarked on his first venture into the complex process of carving and printing color block prints ukiyo-e style from multiple plates on a large scale. The idea that large prints could be done without a printing press, or even contemporary technology, and using traditional mokuhanga methods was invigorating. This CJS funding will support his current research project to examine innovative ap-



proaches in contemporary mokuhanga carving and printing practice from multiple blocks and without reliance on a traditional print studio. With the objective of expanding on this creative line of research, he also plans to do on-site research into the creative practice of contemporary Japanese mokuhanga artists working in water-based print media.

Jennifer Robertson (Professor, Anthropology and History of Art) was awarded funding for her project, “Robo-therapy in Japan: Robot Assistants in the Treatment of Cognitive Disorders in Children and Senior Citizens.” The field of robotics is nowhere more enthusiastically and openly pursued than in Japan. The Ministry of Economy, Trade and Industry (METI) forecasts that Japan’s robot industry and spin-offs will eventually dominate this century’s global marketplace. Japanese roboticists and major companies (like Mitsubishi, Toyota, Honda, NEC) are far ahead of their international counterparts in designing, manufacturing and marketing intelligent, autonomous humanoid robots to care for children and especially for the growing numbers of senior citizens, provide entertainment and companionship, and perform domestic tasks. Over the past decade in Japan, sociable, interactive robots have become the primary subjects of a new field of study named robotic psychology and/or robo-therapy. Therapeutic service robots, or “interactive stimulation robots,” offer a non-pharmacological approach to treating learning disabilities and cognitive disorders (whether congenital, age-related, or accident/disease occasioned). Professor Robertson’s grant will support her collaborative research with Ms. Junko Teruyama, a PhD candidate in Anthropology, focusing entirely on the non-pharmacological approaches.

Hitomi Tonomura (Professor, History and Women’s Studies) received funding for her project, “Medieval Manliness in Early Modern Imagination: Idolizing and Packaging the Battling Man of Courage in Times of No War.” Professor Tonomura’s project is to conduct research for writing a paper which will be presented at the CJS-sponsored workshop on “The Early Modern ‘Medieval’: Reconstructing Japanese Pasts” in October 2011. This workshop, for which she is the principal organizer, broadly explores processes of meaning making in early modern Japan (ca. 1600-1867). Living in a peaceful society that was built on a legacy of violence, people of the era approached their medieval past with a vengeance. They appropriated and reinterpreted medieval terminology and precedents, compiled and edited medieval sources in creative ways, and crafted an abundance of texts, arts, and artifacts on preceding eras. Military families, for example, reimagined medieval warriors—especially their ancestors—into paragons of brave manhood; violence was honorable, and even treachery could be reinterpreted as a sign of loyalty to the new lord. The danger for us all is that much of what modern writing identifies as “medieval” owes its genesis to inventions born of the early modern period. The workshop theme itself, and her paper in particular, are directly relevant to her larger research project on “Gender and the Military in Premodern Japan,” which will result in two manuscripts. This CJS funding will support writing this workshop paper, but the material and insights she gains from this research and writing will help to fulfill her larger goal of completing one of the manuscripts.



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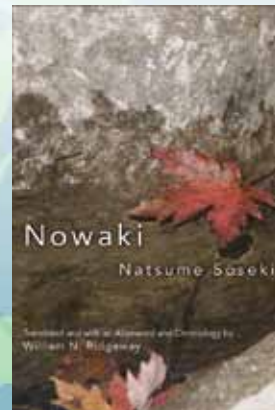
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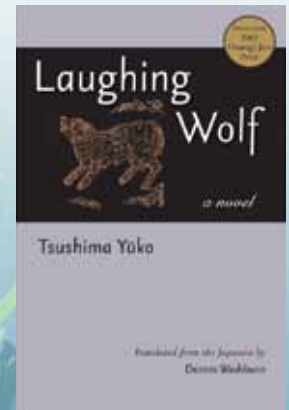
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