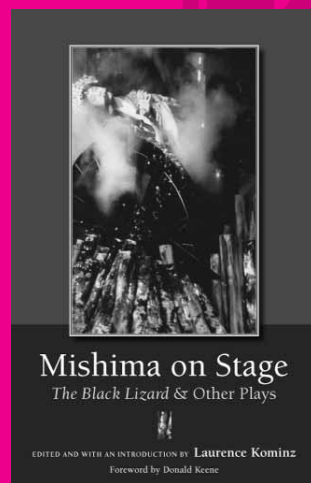




Now Available from Center for Japanese Studies Publications



**The Bluestockings of Japan:
New Woman Essays and Fiction
from Seitō, 1911-16**
by Jan Bardsley



**Mishima on Stage: The Black
Lizard & Other Plays**
Edited and with an introduction
by Laurence Kominz
Foreword by Donald Keene



DENSHO

伝書



From the Director



CJS's mission has three elements: the Center "promotes and disseminates research on Japan, fosters communication among diverse disciplines, and encourages new approaches in the understanding of Japan and its place in the world." Lately I have been especially gratified by the Center's efforts in fulfilling the first prong – promoting and disseminating research on Japan.

We promote and disseminate research in three primary ways. First, our Publications Program, headed by Executive Editor Bruce Willoughby and directed by Hitomi Tonomura (History), is committed to producing important work by Japan scholars around the world. The recent catalog includes electronic publications and books on women's Heian-Era memoirs, *noh*, animals in Japanese history and culture, and one of my personal favorites, Tom Conlan's fascinating *State of War: The Violent Order of Fourteenth-Century Japan*.

Second, our faculty write and lecture on a diverse range of cutting-edge topics, such as Jennifer Robertson's (Anthropology) study of robots, Maki Fukuoka's (Asian Languages & Cultures) research on the use of images in the Nineteenth and Twentieth Century, and Michael Fetters's (Family Medicine) work on medical issues such as doctor-patient communication – all with a focus on Japan.

Third, the Center actively promotes and disseminates research through a variety of free events aimed at both the academic community and the public at large. One of our larger – and yes, free – events aimed at a broad audience is our annual *Mochitsuki*, which now attracts nearly 600 visitors. The *Mochitsuki* is a wonderful tool

for promoting research on Japan for the next generation of scholars – including the groups of high-schoolers studying Japanese who attend each year.

Three of our most public events in recent years have been initiated by Markus Nornes (Screen Arts & Cultures and Asian Languages & Cultures): a series of events associated with the visit of director Kiju Yoshida and actress Mariko Okada, a Public Conversation with Kazuo Hara and Michael Moore, and, most recently, a series of events involving actress Kaori Momoi. Each of these events has brought the study of Japanese film to broad audiences that included faculty, students, and researchers as well as non-academics who were interested, or at least curious, in Japan, culture, and film. I'm proud that our Center can use events like these to dismantle the potential stuffiness of Ivory-Tower academia while at the same time "actively promoting and disseminating research on Japan." Thanks to all of you – staff, students, faculty, and a horde of volunteers – for making these events happen.

Finally, the Center recently said goodbye to our administrator, Yuri Fukazawa. I was unable to convince Yuri, who moved away from Ann Arbor, that a daily 160-mile one-way commute is perfectly acceptable. (Several of us actually tried to make that argument with a straight face.) Yuri is an amazing, dedicated, and thoughtful administrator – and on top of all of that an absolutely wonderful person. I rarely attempt to speak for all of CJS, but I am fairly confident that I am doing so when I say that we will all miss Yuri.

Mark D. West, Director

From the Executive Editor

One of our new publications, *The Bluestockings of Japan: New Woman Essays and Fiction from Seitō, 1911-16*, by Jan Bardsley [Michigan Monograph Series in Japanese Studies No. 60, 2007, xii + 308 pp., 7 illustrations, ISBN 9781929280445 (cloth), \$70.00; ISBN 9781929280452 (paper), \$26.00], introduces English-language readers to a formative chapter in the history of Japanese feminism by presenting for the first time in English translation a collection of writings from *Seitō* (Bluestockings), the famed New Women's journal of the 1910s. Launched in 1911 as a venue for women's literary expression and replete with poetry, essays, plays, and stories, *Seitō* soon earned the disapproval of civic leaders, educators, and even prominent women's rights advocates. Journalists joined these leaders in ridiculing the Bluestockings as self-indulgent, literature-loving, saké-drinking, cigarette-smoking tarts who toyed with men. Yet many young women and men delighted in the Bluestockings' rebellious stance and paid serious attention to their exploration of the "Woman Question," their calls for women's independence, and their debates on women's work, sexuality, and identity. Hundreds read the journal and many women felt inspired to contribute their own essays and stories.

The seventeen *Seitō* pieces collected in this book represent some of the journal's most controversial writing; four of these publications provoked either a strong reprimand or an outright ban on an entire issue by government censors. All consider topics important in debates on feminism to this day such as sexual harassment, abortion, romantic love and sexuality, motherhood, and the meaning of gender equality.

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In this issue, I would like to discuss two main topics. The first involves the changes that the Asia Library has experienced as a result of the "Google Project." This project has gained substantial notice both here and abroad and has prompted invitations to speak at various venues. Last spring, I was invited to be a panelist on the Japanese Language Materials sub-committee of the Council of East Asian Libraries (CEAL) at the AAS meeting in Boston. In addition, I was also invited to join the panel of the Japanese Academic Resources of the Japanese Studies Association of Australia (JSAA) at the Australian National University in Canberra back in late June and early July.

It is evident by these invitations that not only the U.S., but also the rest of the world is interested in the project and what U-M's Asia Library, as a forerunner of the project, has to say about it. Recent updates to the project include digitization of: 18,123 Chinese language materials; 16,217 Japanese language materials; and 1,000 Korean language materials. At present, all of the BUHR library holdings (2.5 million volumes) are completed and the project is moving to other libraries on campus. People with questions about how to access or use these digitized resources from their personal computers should contact me (nikik@umich.edu) or Perry Willett (pwillett@umich.edu). For more information on the Google Project, visit <http://www.lib.umich.edu/mdp/>. This is an ongoing project with new developments each day, so I encourage you to take advantage of it.

The second topic of interest in this issue is related to The Gordon W. Prange Collection. Perhaps some of you may remember Mark West referring to it in his article in the winter 2007 *Densho*. Unfortunately, this intellectual treasure has been virtually unused since it was acquired. That changed this past fall when CJS's Toyota Visiting Professor, Mark McLelland, arrived from Australia. Since then, he has been exploring the vast resources in the collection since nothing like this can be found in Australia – or, for that matter, in Japan. Professor Markus Nornes has also examined the Collection using the three volume index shelved in the Asia Library's reference room. Since then, several graduate students and other faculty members have also been using the resources so it seems as though news of the Collection is spreading.

For those who are not familiar with the Prange Collection, it contains: 18,047 newspaper titles; 71,000 book and pamphlet titles; 13,799 magazine titles; 10,000 news agency photographs; and 640 maps – many of which no longer exist anywhere else in the world. According to the University of Maryland (the original holder of the Collection and its microfilms), "The Gordon W. Prange Collection is the most comprehensive collection in the

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End of the Long Hot Summer — Remembering Edward Seidensticker, 1921-2007



Anyone associated with CJS in the decade or so from the late 1960s to the late 1970s would probably have known, without being told, what the title of the first noon lecture of the fall term was going to be and who was going to give it. The title was invariably "The Long Hot

Summer" and the speaker was the University of Michigan's own

Edward Seidensticker, professor of Japanese literature, who had just returned from a summer (if not longer) in Japan.

Each year's "Long Hot Summer" lecture, delivered without notes to a standing-room-only crowd in the basement seminar room of Lane Hall, began as a weather report before moving on to a highly personal summary of the latest political, cultural, and sports news from Japan. Seidensticker, who had lived at least part of every year in Tokyo since 1948, was one of the few non-Japanese who knew Japan intimately. Since he was also a man of strong opinions and had a good sense of humor, his noon lecture was guaranteed to be provocative and entertaining as well as informative. Though the content of each year's "Long Hot Summer" varied, Seidensticker regularly touched on favorite topics, including the feckless liberalism of the *Asahi Shinbun* editors, the latest political scandals, and the dreary regularity of the Yomiuri Giants' baseball triumphs. Cultural topics ranged from the hottest Kabuki actors and Harajuku fashions to gossip about the royal family and updates on the ever-changing Japanese language. (Seidensticker published a "Long Hot Summer" article in the Fall 2004 *Densho* and a rumination on speaking and reading Japanese, "Troublesome," in the Fall 2005 issue.)

As a graduate student during this period and a fan of the "Long Hot Summer" series, I was always struck by its uniqueness. Most professors, then as now, tended to stick closely to their area of academic specialization when they gave public lectures, but Seidensticker did just the opposite. He never had much to say in his "Long Hot Summer" talks about Tanizaki Jun'ichirō, Kawabata Yasunari, Mishima Yukio, or other eminent Japanese writers whom he knew well and whose works he translated, and he was close-mouthed about how his *Genji* translation was coming along. Deliberately un-academic and nonspecialized, "The Long Hot Summer" hinted subversively to its scholarly audience that beyond the books and outside the university there was something *really* worth investigating—Japan itself, that complex, maddening, endlessly fascinating country.

Although Seidensticker gently poked fun at academia, he was a splendid teacher and a distinguished scholar and translator who

published widely in English and Japanese. People knew when he was in his office by the clatter of his manual typewriter, signaling that he was at work on yet another essay or translation. In eleven years at Michigan, Seidensticker published ten translations of modern Japanese short stories and about twenty-five articles in English on subjects ranging from the Japanese concept of "pure" literature to U.S.-Japan relations. He also published five book-length translations during this time: *The Tale of Genji* (1976), Mishima's *The Decay of the Angel* (1974), and three works by Kawabata, *House of the Sleeping Beauties* (1969), *The Sound of the Mountain* (1970), and *The Master of Go* (1973). His research brought visibility to the University as well. There was much rejoicing in Ann Arbor in 1968 when Seidensticker went to Stockholm with Kawabata for the Nobel Prize awards, and again in 1970 when his *Sound of the Mountain* won the National Book Award for Translation.

Seidensticker came to Michigan from Stanford University in 1966 and left in 1977 for Columbia, but he repeatedly stated that his favorite university of the three was Michigan. In his 2002 autobiography, *Tokyo Central*, Seidensticker wrote that he preferred Michigan because the graduate students were better than those at Stanford and Columbia and because the administration treated him well. He enjoyed strolling around downtown Ann Arbor, buying flowers at the Farmers' Market, and exploring the countryside. A native of Colorado, Seidensticker felt at home in Michigan, perhaps, he thought, because both states formed part of the huge central basin of North America.

After his retirement from Columbia in 1985, Seidensticker lived half the year in Tokyo and the other half in Honolulu, giving occasional "Long Hot Summer" lectures at the University of Hawaii. A few years ago he moved permanently to Tokyo, where he had long owned an apartment. Seidensticker had a particular affection



Edward Seidensticker's typewriter and a part of his frog collection.

for that part of Tokyo called Shitamachi (Low City), an area beautifully evoked in his history of early Tokyo, *Low City, High City* (1983). It was in Ueno Park, one of his favorite Low City locales, that he fell last April, sustaining serious injuries from which he never recovered. Edward Seidensticker died in Tokyo on August 26, 2007. He was 86 years old.

The Long Hot Summer came formally to an end on November 4, 2007 when a group of Seidensticker's friends organized a *Shinobukai* or memorial gathering at the Seiyōken Hall in Ueno. Over 200 people attended, including (of course) professors, journalists, and translators, but also Seidensticker's Tokyo neighbors and the men and women whose shops, *izakaya*, and little restaurants he had patronized for decades. There were speeches in Japanese and English by friends and former students, and a *rakugo* performance; later, a string quartet played Mozart. A long table held a display of his books, part of his vast collection of frog figurines, and numerous photographs of Seidensticker and of his beloved Siamese cat Hanako. The old manual typewriter was there as well.

Instead of the conventional Japanese memorial photograph of the deceased

surrounded by banks of chrysanthemums, the organizers had arranged an alcove with a low hillock of greenery interspersed with wildflowers and lilies, on which a large color photograph of Seidensticker had been placed. In the photograph, taken in the summer, Seidensticker stands on a balcony overlooking the lotuses of Shinobazu Pond as the sun sets behind him. Elegant in jacket and tie, he covers his mouth with his left hand. Sadly, the lecture is over.

Aileen Gatten
Adjunct Researcher, CJS

Photographs taken by Lynne Riggs (editor, *Monumenta Nipponica*) at Edward Seidensticker's memorial gathering in Tokyo.

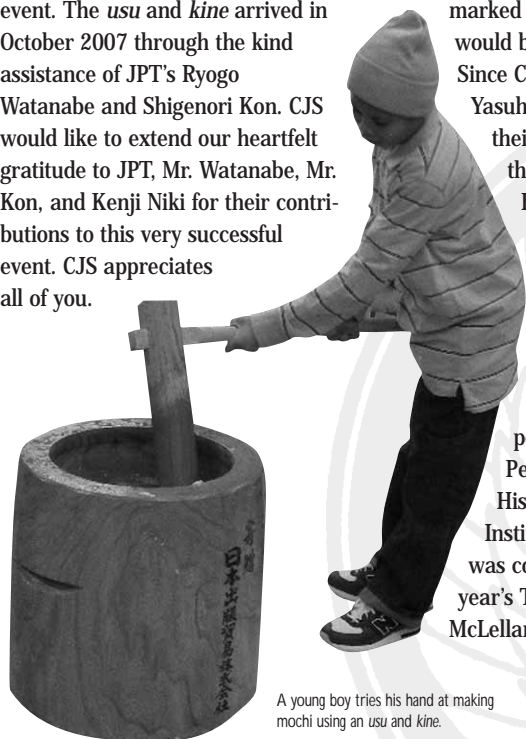
P A S T C J S E V E N T S

4th Annual Mochitsuki

CJS hosted its annual *Mochitsuki* on January 5, 2008 in the School of Social Work Building. Just under 600 people attended the event that was free and open to the public. Guests were entertained by *koto* and *shakuhachi* music performed again this year by the talented *Miyabi*. In addition, hundreds of people had the opportunity to try making mochi using an *usu* and *kine*, make New Year's calligraphy messages, listen to Japanese stories, fold origami figures, and play Japanese games.

The *Mochitsuki* has become the single largest annual event that CJS presents each year. The success of the event is due to the enormous support and assistance given by more than 60 volunteers from the university and community. The event simply could not happen with these volunteers, many who offer their time and help year after year.

As expected, the featured activity of the *Mochitsuki* is, of course, the making of the mochi. In years past, CJS borrowed the traditional equipment to make this possible. This year, the Japan Publications Trading Co., Ltd. (JPT) generously donated an *usu* and *kine* to CJS for use at this event. The *usu* and *kine* arrived in October 2007 through the kind assistance of JPT's Ryogo Watanabe and Shigenori Kon. CJS would like to extend our heartfelt gratitude to JPT, Mr. Watanabe, Mr. Kon, and Kenji Niki for their contributions to this very successful event. CJS appreciates all of you.



A young boy tries his hand at making mochi using an *usu* and *kine*.



Top: CJS's mochi "masters," Iku and Yasuhiko Habara oversee the pounding.
Bottom: Kenji Niki (Curator, Asia Library), Yasuhiko Habara, and Iku Habara pose for a photograph at the end of the 2008 *Mochitsuki*.

Finally, on a sad note, the 2008 *Mochitsuki* marked the last time CJS's mochi "masters" would be lending their skills to the event.

Since CJS's first *Mochitsuki*, Iku and Yasuhiko Habara have graciously offered their experience and time overseeing the mochi making. This spring, the Habara's will return to Japan after many years spent in Ann Arbor. CJS will miss them dearly.

Seminar on Queer History

On January 18, 2008, over 40 people attended the seminar "New Perspectives on Japanese Queer History" held at the International Institute's lecture room. The seminar was convened by Mark McLelland, this year's Toyota Visiting Professor. Dr. McLelland, a leading scholar in the study

of Japan's postwar sexual minorities, brought together a dynamic group of young scholars (Jeffrey Angles, Western Michigan University; Julia Bullock, Emory University; Todd Henry, Colorado State University; and James Welker, University of Illinois-Urbana Champaign) who have been investigating a range of archival materials previously little studied. One important resource highlighted in the event was the Gordon W. Prange collection of early postwar "pulp" magazines and newspapers available in microfiche at the Hatcher Graduate Library. "The Prange collection is an astonishingly rich source of data for understanding ordinary people's thoughts and feelings about love, sex and romance," commented Dr. McLelland, "it is doubly important because it provides us with information not just about heterosexual love but also about love between women and between men in the early postwar years."

This event was co-sponsored by the Center for Japanese Studies; the Department of Asian Languages & Cultures; the Eisenberg Institute for Historical Studies; the International Institute; the Lesbian-Gay-Queer Research Initiative; and the Office of LGBT Affairs, Division of Student Affairs.



Cover of the magazine *OK: Ero and Thrill*, special edition on cross-dressing male prostitutes, 1949.

P A S T C J S E V E N T S

Kaori Momoi and Kaz Utsunomiya Visit Ann Arbor

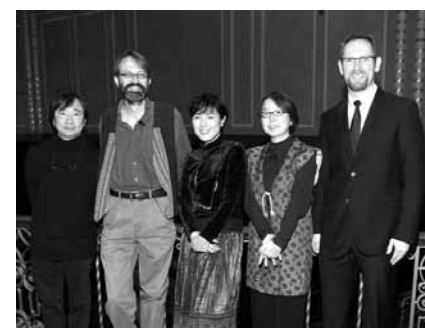
Last fall, the Center for Japanese Studies brought two fascinating people to campus, the motion picture star Momoi Kaori and her manager Kaz Utsunomiya. It was an intense and exciting four days of classroom visits and screenings, culminating with a public discussion at the grand Michigan Theater.

Utsunomiya is a leading figure in the music industry who got his start while pursuing a graduate degree in heat transfer in London who happened to be classmates with *Queen*'s Brian May. After working with *Queen* just as they were starting out, he soon landed a job at the newly founded Virgin Records, where he swiftly made his way to the top management. Later, he worked for EPIC records and has since then gone independent. During his visit, Utsunomiya talked to a full lecture hall of enthusiastic students at U-M's Stephen M. Ross School of Business. His main theme was the state of the music industry in the age of digital downloads, illustrating his talk with colorful tales of his work with the likes of *Queen*, *The Clash*, *The Rolling Stones*, and *Nirvana*.

The main events of the Ann Arbor visit, however, were built around the great actress Kaori Momoi. Momoi was born in Japan, but moved to London at the age of 12 to study at the Royal Ballet Academy (the trip where she first met Kaz Utsunomiya). She explained that she felt like a duckling surrounded by all the white, gazelle-like ballet students, but recognized how to capitalize on her differences. This



Kaori Momoi and Abé Markus Nornes (Professor, ALC and Screen Arts & Cultures) during the on-stage discussion at the Michigan Theater.



Kaz Utsunomiya, Abé Markus Nornes (Professor, ALC and Screen Arts & Cultures), Kaori Momoi, Etsuko Yamanouchi (Interpreter), and Mark West (CJS's Director) pose for a photograph on the balcony of the Michigan Theater.

became a main theme of her discussions with the Ann Arbor audiences.

Japanese audiences are familiar with Momoi's film and television career where she has worked with some of Japan's finest directors, including Akira Kurosawa (*Kagemusha*, 1980), Yoji Yamada (*The Yellow Handkerchief*, 1977), Kon Ichikawa (*Ai Futatabi*, 1971), Shohei Imamura (*Ee, ja Nai Ka?*, 1981), Shunji Iwai (*Swallowtail Butterfly*, 1996), and Takashi Miike (*Izo*, 2005). She has won many awards, including two Best Actress awards at the Japan Academy Awards and Best Actress at the New York Film Festival. American audiences, however, may recognize Momoi as "Mother" in Rob Marshall's 2005 film, *Memoirs of a Geisha*.

Momoi began directing television in the 1990s, but kept that activity hidden through male pseudonyms to protect her career. She went public last year with, *Faces of a Fig Tree*, a feature film she both wrote and directed. While at U-M, Momoi wowed audiences with a screening of *Faces of a Fig Tree* along with an earlier feature film. Audiences were taken by her funny and articulate discussions, particularly at the main event at the Michigan Theater. She talked about everything from the frustrations and joys of anonymity in Hollywood. In addition to her screenings and Michigan Theater event, Momoi attended a graduate seminar on transnational cinema to talk about the conditions of the current globalizing film industry. But she said one of the highlights the trip for

her was the acting and screen-writing class she joined at Ann Arbor's Community High School. This was Momoi's first visit to a university and she left looking forward to the next event.

"Language of Clothes" Workshop

CJS held an international workshop titled, "The Language of Clothes: Status, Gender, and Law in the History of Attire in Japan, from Ancient through Modern Times," taking place on September 10, 2007, at Michigan League. The workshop was co-sponsored by the Commemorative Organization for the Japan World Exposition, the Japan Society for the Promotion of Science and the following University of Michigan units: Center for Japanese Studies, Office of the Vice President for Research, Institute for Research on Women & Gender, Department of History, Women's Studies Program, and East Asia Gender Forum. Professors Sachiko Takeda, Haruko Wakita, Osamu Wakita, Akiko Fukai, and Mayumi Mori from Japan, and Liang Luo and Sumiao Li of U-M, offered papers that explored topics on the meaning and practice of dressing, such as status-specific sartorial regulation, artistry and aesthetics of clothing, and cross-gendered costuming in the histories of Japan, China, and England. Esperanza Ramirez-Christensen, Christian de Pée, David Rolston, Natsu Oyobe, Liang Luo, and Sumiao Li of U-M and Ethan Segal of Michigan State University commented on the papers. Hitomi Tomomura officiated the workshop while Abé Markus Nornes and Kevin Carr chaired the panels. It was a bilingual workshop that raised many fascinating cross-regional, interdisciplinary and comparative questions. On the following day, a discussion forum was held for the interested students and faculty members to meet with the Japanese panelists. The two-day event was brought to merry closure over food, drinks and conversation at Abé Markus Nornes' house.

U P C O M I N G C J S

Noon Lectures for Winter 2008

CJS's Winter 2008 Noon Lecture Series began on January 17 with a talk given by history professor Ethan Segal (Michigan State University). The lectures take place each Thursday through March 27 (with the exception of February 28). Upcoming lecturers include: Jamie Newhard (Washington University in St. Louis), Susan Napier (Tufts University), David Goodman (University of Illinois at Urbana-Champaign), Ellis Krauss (University of California, San Diego), and Sari Kawana (University of Massachusetts, Boston).



Ellis Krauss, Noon Lecture Speaker, March 20, 2008.

15th Annual Michigan Japanese Quiz Bowl

March 15, 2008 marks the 15th year that the Japanese Teachers Association of Michigan (JTAM) has presented this annual event. This year will be the fourth year that CJS has hosted it on U-M's Central Campus. More than 400 elementary, middle, and high school students are expected to take part in the quiz bowl competition that will include extra highlights like a kendo demonstration and Shigaraki-yaki demonstration by visiting Shigaraki-yaki artists, Shizuo Tamura and Eizan Okuda. For more information about the event, contact Jane Ozanich (jozanich@umich.edu).



E V E N T S



Top: JTAM President, Erin Sullivan, welcoming the student competitors at the 2007 MIQB.

Bottom: The 1st Place entry for "Cultural Displays" at the 2007 MIQB.

Faculty & Associate News

Kristine Mulhorn (Health Sciences & Administration, U-M Flint) became a Visiting Scientist at the Tokyo Metropolitan Institute of Gerontology (TMIG) in December, 2007. This is her third visit to TMIG where she is continuing her work on ICF, the International Classification of Functioning, Disability, and Health.

Jennifer Robertson (Anthropology) will have the following publications in 2008: "日本の最初のサイボーグミス日本。優生学と戦時中においての美、身体と血としてのテクノロジー" (Nihon no saisho no saibōgu Misu Nippon. Yūseigaku to senjichū ni oite no bi,shintai to chi to shite no tekunorōji. Japan's First Cyborg?: Miss Nippon, Eugenics, and Wartime Technologies of Beauty, Body, and Blood.) Ogino Miho, ed., "Sei" no bunkatsusen—kindai nihon no gendā toshintai ("性"の分割線 - 近代日本のジェンダーと身体, The vectors of sex: gender and body in modern Japan). Tokyo: Seikyūsha. Japanese translation of 2001c. and "Ethnicity and Gender in the Wartime Japanese Revue Theater." Forthcoming in *War and Militarism in Modern Japan: New Aspects*. Guy Podoler, ed. Folkstone: Global Oriental.

Professor Robertson recently edited a special thematic issue of *Critical Asian Studies* (Volume 39, Issue 4) on anthropological ethics and fieldwork in Japan (<http://informaworld.com>). Nearly all of the contributors were her former PhD students: Ann-Elise Lewallen ("Bones of Contention: Negotiating Anthropological Ethics within Fields of Ainu Refusal"), Bridget Love ("Fraught Fieldsites: Studying Community Decline and Heritage Food Revival in Rural Japan), Elise Edwards ("An Ethics for Working Up?: Japanese Corporate Scandals and Rethinking Lessons about Fieldwork), and Tomomi Yamaguchi ("Impartial Observation and Partial Participation: Feminist Ethnography in Politically Charged Japan).

Michael Martin (CJS MA, 2001) (Aerospace Engineering, PhD, 2007) recently relocated to Washington, DC, where he is continuing his scientific career as a National Research Council Post-Doctoral Associate at the Naval Research Laboratory.

Sherry Martin (Political Science, PhD) and **Tomoko Okagaki** (Political Science, PhD) are in residence at the Program on U.S.-Japan Relations at Harvard during the 2007-08 academic year. Both are U-M graduates and former students of Professor John Campbell.

Tomomi Yamaguchi (Anthropology, PhD, 2003) finished her three-year postdoctoral fellowship at the University of Chicago and became an assistant professor of anthropology in the Department of Sociology and Anthropology at Montana State University in August 2007. In addition, Professor Yamaguchi contributed to a special issue of *Critical Asian Studies* on the "Politics and Pitfalls of Japan Ethnography." Jennifer Robertson (Professor, Anthropology) led the issue featuring other former U-M PhD graduates: Elise Edwards (Anthropology, PhD, 2003), Ann-Elise Lewallen (Anthropology, PhD, 2006), and Bridget Love (Anthropology, PhD, 2007).

Leah Zoller (CJS MA) will marry Brian Huneke on August 24, 2008. Both attended the University of Denver. Brian is a graphic designer in Ann Arbor.

The following students entered CJS's MA program in fall 2007. Their undergraduate institutes are listed next to their names.

- Erich M. Agana**; University of California, Los Angeles
- Lindsey A. Akashi**; Washington University
- Rachel M. Duplessis**; Wayne State University
- Jonathan L. Hop**; University of Michigan
- Maria S. Mejuto Gonzalez**; Autonomous University of Barcelona, Spain
- Nikki A. Nabozny**; University of Michigan
- Aaron S. Nelson**; Rose-Hulman Institute of Technology
- Katherine E. Pawelski**; Michigan State University
- Christopher J. Schad**; Swarthmore College
- Szu Chieh Wang**; National Chengchi University, Taiwan
- Zachary T. Wilkinson**; University of Michigan
- Leah M. Zoller**; University of Denver

The following students received their PhDs in August 2007:

- Christopher A. Ames** (Anthropology); Dissertation Title: "Mired in History: Victimhood, Memory, and Ambivalence in Okinawa Prefecture, Japan"
- Margaret Florence Gibbons** (Political Science); Dissertation Title, "The Role of Litigation in Environmental Protest and Policy Change in Japan"
- Bridget K. Love** (Anthropology); Dissertation Title, "A Kingdom of Mountain Bounty: Village Revitalization and Rural Depopulation in Japan"
- Kan Takeuchi** (Economics); Dissertation Title, "Essays on Time Preference and Combinatorial Auctions"

ANNOUNCEMENTS:

CJS Welcomes a New Administrator

Toshiko Graves joined CJS in October 2007 as the Center's new administrator. She manages the Center's finances and human resources. Born and raised in Japan, Toshiko has fifteen years of experience in teaching, administration, translation, and banking, both in Japan and in the U.S. She can be reached at: trsek@umich.edu.

CJS Announces its New Outreach Coordinator

Heather Littlefield is the most recent addition to CJS's staff with her start date in late January. *Densho* readers may recognize Heather's name as she is a 2007 CJS MA graduate. Her responsibilities at CJS involve overseeing outreach to the K-14 populations as well as some community outreach projects. Heather can be reached at: hclittle@umich.edu.



Heather Littlefield, CJS' New Outreach Coordinator

Asia Library Travel Grants

Grants up to \$700 are available to help defray the cost 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 from July 1, 2007 until June 30, 2008. 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 a letter of application, a brief statement to the Center describing their research and their need to use the collection (not to exceed 250 words), 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), a current curriculum vita, a budget, and proposed travel dates.

The Center accepts applications until May 31, 2008 by email at umcjs@umich.edu or by mail at:

Asia Library Travel Grants
Center for Japanese Studies
Suite 3640, 1080 S. University
The University of Michigan
Ann Arbor, MI 48109-1106

Calling All CJS Alumni and Former Visitors

CJS would like to feature short articles written by our former students and visitors which focus on their experiences at CJS/U-M. Please contact us with your stories at: umcjs@umich.edu.

From the Executive Editor

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Rebecca L. Copeland, Professor of Japanese Literature at Washington University in St. Louis, describes *The Bluestockings of Japan* as follows: "Jan Bardsley's long-awaited study brilliantly captures the excitement, danger, and occasional disappointments the New Woman confronted in early twentieth-century Japan. Readers are given an intimate and incisive look into the New Woman's social and political contexts, but more than that, through Bardsley's graceful and at times gritty translations, we are allowed to hear her voice. No examination of women's history in Japan would be complete without a chapter on *Seitô*. Similarly, no feminist library can be whole without Jan Bardsley's *The Bluestockings of Japan*." And Sally A. Hastings, Associate Professor of History, Purdue University and Editor, U.S.-*Japan Women's Journal*, writes: "Bardsley's excellent translations of declarations, essays, and short stories from *Seitô* allow us to hear Japanese feminist voices from the early twentieth century loud and clear. We feel the energy of the young women activists as they explore their potential as writers, sexual beings, and thinkers. Culling information from a variety of memoirs, histories, and Japanese critical studies, she provides biographical sketches for each of the contributors whose work she translates. This book marks a major step forward in the English-language materials available on the history of Japanese women, and it will facilitate the inclusion of Japanese women's experience into the international history of the women's movement."

The Bluestockings of Japan shows that as much as these writers longed to be New Women immersed in the world of art and philosophy, they were also real women who had to negotiate careers, motherhood, romantic relationships, and an unexpected notoriety. Their stories, essays, and poetry document that journey, highlighting the diversity among these New Women and displaying the vitality of feminist thinking in Japan in the 1910s.

Jan Bardsley is Associate Professor of Japanese Humanities in the Department of

Asian Studies, and affiliated with the Curricula in American Studies and Women's Studies, at the University of North Carolina at Chapel Hill, where she was the 2001 recipient of the J. Carlyle Sitterson Teaching Award for Excellence in Freshman Teaching. With Joanne Hershfield, she is co-director of the 2002 documentary film *Women in Japan: Memories of the Past, Dreams for the Future*, and is co-editor with Laura Miller of *Bad Girls of Japan* (2005).

Our other publication is equally important to the English-reading audience.

Mishima on Stage: The Black Lizard and Other Masterpieces, edited by Laurence Kominz, with a foreword by Donald Keene [Michigan Monograph Series in Japanese Studies No. 59, 2007, xii + 328 pp., 27 illustrations, ISBN 9781929280421 (cloth), \$70.00; ISBN 9781929280438 (paper), \$26.00], presents nine remarkable plays to English readers for the first time. These plays, written between 1949 and 1962, demonstrate Mishima's breadth and originality as a playwright. Four are new kabuki plays that combine classical language and lyricism, the dance, music, and spectacle of traditional kabuki, and iconoclastic notions of class and morality that are "pure Mishima." Five are *shingeki* plays, including the tightly written one-act *Steeplechase*, which fuses contemporary psychological realism with the structure of a tantric Buddhist exorcism ritual, and *The Black Lizard*, a campy, romping, romantic, detective mystery full of trickery and disguise.

One unifying theme shared among all the plays is the belief that deception and deceit are essential to human relationships. These character traits appear as hidden incestuous love that threatens to destroy an upper middle-class family (*The Lighthouse*), as weapons of choice for the powerless mistress of a business magnate (the modern *noh* play *Yuya*), or as the means to facilitate wholesome but socially forbidden romantic liaisons (two kabuki comedies). *Mishima on Stage* makes the genius of Japan's leading postwar playwright more accessible and apparent than ever before.

Laurence Kominz opens the volume with a biography of Mishima that describes the triumphs and bitter conflicts that Mishima experienced during his career as a

professional playwright, and presents what Mishima himself wrote about the theatre and his place in it. Kominz demonstrates that Mishima took his theatrical writing, directing, and company leadership very seriously indeed. As enjoyable as play writing could be for Mishima, it was by no means merely a pastime or avocation. A foreword by Donald Keene places Mishima's work in a personal perspective.

Laurence Kominz, editor, translator, and author of the Introduction, is a student of Donald Keene and a Columbia University Ph.D. in Japanese Literature. He is Professor of Japanese Language and Literature at Portland State University, and author of *Avatars of Vengeance, Japanese Drama and the Soga Literary Tradition*, (1995) and *The Stars Who Created Kabuki: Their Lives, Loves, and Legacy* (1997), as well as numerous articles about and translations of Japanese drama. He studies *kyôgen* acting and *nihon buyô* dance and directs student productions of *kyôgen* and kabuki.

Finally, five of our out of print Monographs and Papers are now available in both a searchable and downloadable format. They are: *The New Religions of Japan: A Bibliography of Western Language Materials* by H. Bryon Earhart, *A Japanese New Religion: Risshô Kôsei-kai in a Mountain Hamlet* by Stewart Guthrie, *The Three Jewels: A Study and Translation of Minamoto Tamenori's Sanbôe* by Edward Kamens, *The Buddhist Poetry of the Great Kamo Priestess: Daisaiin Senshi and "Hosshin Wakashû"* by Edward Kamens, and *"The Sting of Death" and Other Stories*, by Shimao Toshio, translated by Kathryn Sparling. To see these and other electronic publications, go to <http://quod.lib.umich.edu/c/cjs/>. For information on all the titles available from the Center for Japanese Studies, please go to our website at <http://www.umich.edu/~iinet/cjs/publications/>.

Bruce Willoughby
Executive Editor, *CJS Publications Program*



February

7 Noon Lecture*: "Kissing is a Symbol of Democracy!" U.S. Popular Culture and the Emergence of the 'New Couple' in Occupied Japan," **Mark McLelland**; 2007-08 Toyota Visiting Professor, CJS; Lecturer, Sociology, The University of Wollongong, Australia

14 Noon Lecture*: "Voluntary Settlement and the Spirit of Independence: Some More Evidence from Japan's 'Northern Frontier,'" **Shinobu Kitayama**; Professor, Department of Psychology; The University of Michigan

15 Dance Performance: *Noism08: NINA materialize, sacrifice*; Atistic Director Jo Kanamori; 8pm, Power Center; For more information, visit <http://www.ums.org/>. A CJS-hosted post-performance reception will directly follow the performance. Vandenberg Room, Michigan League

21 Noon Lecture*: "Mixed Messages: Classical Literature in 17th and 18th Century 'Books for Women,'" **Jamie Newhard**; Assistant Professor, Asian and Near Eastern Languages and Literatures; Washington University in St. Louis

March

6 Noon Lecture*: "The Virtual City: Akihabara, Anime, and Otakudom," **Susan Napier**; Professor, German, Russian, and Asian Languages and Literatures Department; Tufts University

11 Lecture: Visiting Shigaraki-yaki artists, **Shizuo Tamura** and **Eizan Okuda** discuss their work including a tea ceremony demonstration by tea master, **Hiroko Nabeta**; 7pm; Room 1636 (SSWB). Co-sponsored by CJS, U-M's School of Art & Design, and the Michigan-Shiga Sister State Program

13 Noon Lecture*: "Reenacting a Failed Revolution: The February 26 Incident in Theatre and Film Since 1960," **David Goodman**; Professor, Department of East Asian Languages & Cultures; University of Illinois at Urbana-Champaign

15 Event: 15th Annual Michigan Japanese Quiz Bowl; Modern Languages Building; 9am~2pm; For more information, contact Jane Ozanich (jozanich@umich.edu); Co-sponsored by CJS, the Japanese Teachers Association of Michigan, the Consulate General of Japan in Detroit, and the Japan Business Society of Detroit.

20 Noon Lecture*: "U.S.-Japan Relations in Transition: Security and Political Economy," **Ellis Krauss**; Professor, School of International Relations and Pacific Studies; University of California, San Diego

20 Noon Lecture*: "Book Adventures: The Business and Culture of Publishing in Modern Japan," **Sari Kawana**; Assistant Professor, Department of Modern Languages; University of Massachusetts, Boston

April

No events

May

19 Event: 4th Annual Ann Arbor Book Festival Street Fair; 10am-5pm; For more information, visit: <http://aabookfestival.org/>.

**All noon lectures are free and open to the public. They run from 12noon to 1pm in Room 1636 (SSWB) unless otherwise noted. The noon lectures are made possible in part by a Title VI grant from the U.S. Department of Education.*

Please visit CJS's website for up-to-date information: <http://www.i.umich.edu/cjs/events/calendar.html>.

From the Librarian

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world of print publications issued in Japan during the immediate post-World War II years, 1945-1949. The Collection comprises virtually everything published on all subjects during this period – books, pamphlets, newspapers, periodicals, news agency photographs, posters, maps and related archival materials..."

Originally the Prange Collection was put into microfiche by Norman Ross in New York. Later, this work was transferred to Ann Arbor's ProQuest. During this time, professionals in the field of Japanese Studies were aware of the difficulty in using the Collection due to a lack of indexes or a printed manual. As a result, the University of Maryland spent a great deal of time creating the three volume index publication which resulted in a searchable resource for users. Recently, some digitized tools have been made available online at: <http://www.lib.umd.edu/prange/index.jsp>.

As always, my office is open.

Kenji Niki

*Curator of the Japanese Collection
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