



WINTER 2010

Center for Japanese Studies

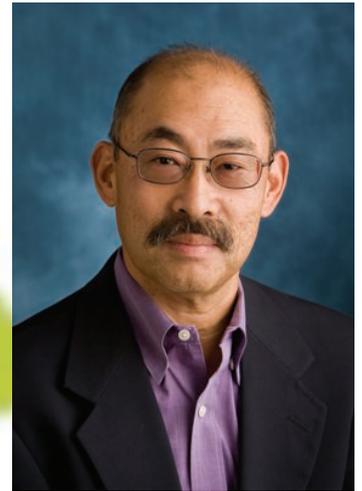
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International Institute
The University of Michigan

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From the *Director*



Late last year, I was invited to speak at an event marking the 50th Anniversary of Berkeley's Center for Japanese Studies. My assignment was to reflect on the past, the present, and the future of Michigan's Center for Japanese Studies; and I needed to do some reading in order to think about our Center's past. One of the documents I consulted was a report titled "The Development of Japanese Studies at The University of Michigan, 1947-1966," written by Robert E. Ward, the political scientist who was CJS director for many terms spanning the 1950s to the 1970s. I learned of Professor Ward's death a few days after I returned from Berkeley. You will see, elsewhere in this newsletter, an obituary for Professor Ward written by my colleague John Campbell. Here, I want to share with you some of the thoughts I had as I read his report.

When Professor Ward produced his report in 1966, he was writing at a point in time when Michigan's CJS, founded in 1947, had been in place for almost twenty years. He was looking back with pride at what had been accomplished since the Center's inception. He points out that the number of Japan-related courses had grown from 21 in 1947 to 52 in 1966; the Center's MA program had graduated 129 students; 62 PhDs had been awarded to students doing work on Japan; and the number of books in Japanese in our library had grown from several thousand to 83,000 volumes. Professor Ward and his colleagues—among them, Richard Beardsley, John Hall, Robert Hall, and Joseph Yamagiwa—had built a powerhouse program. He had every reason to be proud. But I think even he would be both surprised and pleased to see what

Japanese Studies at Michigan has accomplished since 1966. We now teach around 200 Japan-related courses a year; we've graduated 455 students in our Japanese Studies MA program; 372 Japan-related doctoral dissertations have been written in Michigan's departments; and our library now has 310,000 volumes in Japanese.

Professor Ward was clearly thinking not only about numbers, but also about the special qualities of Michigan's CJS. One thing that stood out for him was the Okayama field station, which our Center operated between 1950 and 1955 as a site for both research and graduate training. He notes that "during these years all of our faculty members and practically all of our doctoral candidates spent at least a year on research assignments at the Okayama Station." This was a significant development for a number of reasons. First, Professor Ward and his colleagues had determined that the study of Japan required scholars and students to live there, not as the result of birth or another primary occupation, but to do research. Second, he makes it clear that the Okayama project allowed the creation of associations and networks with Japanese scholars. "Our relations with Japanese scholars," he writes, "have multiplied at a rate that is occasionally dismaying to behold." And third, the work in Okayama was an interdisciplinary project. It wasn't only the anthropologist Beardsley who went to do field work, it was also Hall the historian and Ward the political scientist. It's hard now to imagine researchers from these three disciplines co-authoring a book, as these scholars did in *Village Japan* (1959), a landmark work in the study of rural Japan.

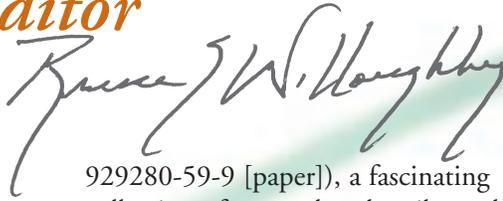
Although the idea of a "field station" in Japan now has a quaint semi-colonial ring, Michigan's CJS still follows through, in some different ways, on the directions set by the Okayama project. We still believe in getting people to Japan to do their work. We continually fund research in Japan by faculty and students. We support the latter in their efforts to gain advanced language skills, primarily at the Inter-University Center for Japanese Language Studies. Our partnership with the Ito Foundation for International Education Exchange allows Michigan students to do two years of research at a Japanese university. We also maintain strong ties with Japanese scholars. One of our main instruments for doing this is the Toyota Visiting Professorship, which allows us to invite a scholar from Japan every other year. In recent years, we've recognized that our scholarly networks need to be not only bi-national but international, and we've welcomed Toyota Visiting Professors from Europe, Israel, and Australia. Interdisciplinarity remains a keystone of our activities, reflected in nearly every conference or panel we plan. For example, as you will see in another article in this newsletter, we held, at the very height of the health care debate in November, a panel titled "Japanese Health Care: A System that Works." This discussion of universal health insurance, which attracted a

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From the

Executive Editor



Technology is pushing us ever farther and faster away from yesterday's ways of doing things, and this is particularly the case in the world of publishing, where the printed book is becoming the electronic book. We have been quick to respond to the technology push by making available online the Center's older publications (from 1950 to 1974), our out-of-print titles, and our Faculty Series. We are now moving into first-edition electronic books that will be available in print-on-demand paperback copies. Our inaugural title is *The Grand Old Man and the Great Tradition: Essays on Tanizaki Jun'ichirō in Honor of Adriana Boscaro*, edited by Luisa Bienati and Bonaventura Ruperti (ISBN 978-1-929280-55-1 [web and paper edition], viii + 168 pp.). Adriana Boscaro and Tanizaki Jun'ichirō are two names firmly linked in the minds of many who feel connected to Boscaro either on a personal level or through a shared devotion to the work of Tanizaki. This book is primarily a tribute to both the work of the "grand old man," in all its inexhaustible richness, and to Boscaro's tireless contributions to the study of Tanizaki in Italy and around the world. This title adds to our list of books on Tanizaki: *A Tanizaki Feast: The International Symposium in Venice*, edited by Adriana Boscaro and Anthony Hood Chambers and *Tanizaki in Western Languages: A Bibliography of Translations and Studies*, also edited by Adriana Boscaro, and *Shadows on the Screen: Tanizaki Jun'ichirō on Cinema and "Oriental" Aesthetics*, by Thomas LaMarre.

We are also excited to announce the publication of *Television, Japan, and Globalization*, edited by Mitsuhiro Yoshimoto, Eva Tsai, and JungBong Choi (Michigan Monograph Series in Japanese Studies, Number 67; ISBN 978-1-929280-58-2 [cloth], 978-1-

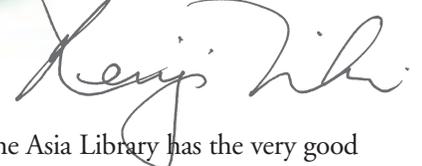
929280-59-9 [paper]), a fascinating collection of essays that describe and analyze vivid and compelling examples of Japanese media. Case studies include talent and stars, romance, anime, telops, game/talk shows, and live action nostalgia shows. The book also looks at Japanese television from a political and economic perspective, with attention to Sky TV, production trends, and Fuji TV as an architectural presence in Tokyo. The authors open up new lines of thinking about television and popular culture both within and between nations. Contributors are Noriko Aso, JungBong Choi, Stephanie DeBoer, Aaron Gerow, Shuhei Hosokawa, Kelly Hu, Koichi Iwabuchi, Hirofumi Katsuno, Gabriella Lukacs, Eva Tsai, Mitsuyo Wada-Marciano, Christine Yano, and Mitsuhiro Yoshimoto.

In the spring we will publish *The Linguistic Turn in Contemporary Japanese Literary Studies: Politics, Language, Textuality*, edited and with an introduction by Michael K. Bourdaghs. We will also bring out a reprint in our Classics Series of *The Woman's Hand: Gender and Theory in Japanese Women's Writing*, edited by Paul Gordon Schalow and Janet A. Walker. And on down the line, look for *The Female as Subject: Reading and Writing in Early Modern Japan*, edited by P. F. Kornicki, Mara Patessio, and G. G. Rowley, and *Imagination without Borders: Feminist Artist Tomiyama Taeko and Social Responsibility*, edited by Laura Hein and Rebecca Jennison. For price and availability of these and all of our other titles, please go to our website at www.umich.edu/~iinet/cjs/publications.

Bruce Willoughby
Executive Editor
CJS Publications Program

From the

Librarian



The Asia Library has the very good news that our position for the Coordinator of Public and Information Services has been filled by Dr. Brian T. Vivier, who comes to us from the Yale University Library. This is a newly established position based on our previous coordinator's position, but with expanded duties to include the development of our Western-language materials collection.

Since early October, the Asia Library's public reading room has been undergoing a renovation. First, all reference materials were moved to an area just inside the entrance to the 4th floor stacks from the reading room. Two rooms were then demolished to open up space and new carpet was laid in the reading room and in the adjacent technical processing room. Soon, the reference material shelves will be reassembled and the public reading facility will be completely modernized to meet users' needs. This renovation should be completed by the end of this year.

Our Japanese digital resources now include:

- *Nichigai Web Service*—Magazine Plus and Books Plus
- *Asahi Shinbun II Kikuzo*
- *Japan Knowledge*
- *Yomiuri*: Still accessible but printing is not permitted. For this reason, it will soon be changed to a Web accessible format.
- *Yomidasu*
- *Zasshi kiji sakuin shūsei detabesu (Koseisha)*: New purchase

Other than those mentioned above, the *JapanKnowledge* functions have expanded to include *Japanknowledge Plus*:

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Hamada Shōji.
(1894-1978)
Rectangular bottle.
Stoneware, ca.1967.
Gift of Dr. Shoji Hamada,
1967/2.10

Happy New Year of the Tiger! As we approach the first anniversary of the Museum's reopening and celebrate its new profile as a dynamic meeting place for the arts that bridges cultures, eras, and media, UMMA will host three exhibitions of Japanese contemporary art and culture. In March, *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950 – 1970*, will open in the Museum's Works on Paper Gallery. This exhibition, organized by the Getty Research Institute, focuses on an extraordinary period in avant-garde art in postwar Japan through original and documentary works from the Getty collection. An international symposium organized in conjunction with the exhibition will feature speakers including Reiko Tomii (independent scholar), Hiroko Ikegami (Osaka University, Japan), Ryan Holmberg (University of Southern California), and Midori Yoshimoto (New Jersey City University). This special event will also include a public presentation by Ei Arakawa, a New York-based artist who interprets works of Japanese avant-garde artists through entertaining and insightful performances.

In May, as part of the Museum's spring focus on Asian art and culture, *Wrapped in Silk and Gold: A Family Legacy of Japanese Kimono of the 20th Century* will unveil recent acquisitions of eighty deluxe kimono, *haori*, *obi*, and other traditional Japanese women's garments donated to the Museum by Patricia and Howard Yamaguchi. Owned and worn by pioneering Japanese businesswomen (Mr. Yamaguchi's mother and grandmother), these garments trace fashions as the function of kimono changed during the 20th century. Some of the most exquisite works in the collection

New Exhibitions at the *U-M Museum of Art*



Minagawa Gekka. (1892-1987)
Kimono with orchid design on purple cracked ground.
Silk with wax-resist pattern, hand-painted designs,
and embroidery, ca. 1950. Gift of Howard and
Patricia Yamaguchi, 2005/1.359

are kimono created in *shibori* (tie-dyed) technique and delicate *obi* with patch-works of Saga *nishiki* (brocade).

Also in the spring, *Turning Point: Japanese Studio Ceramics in the mid-20th century*, will assemble 40 works drawn both from the Museum's strong holdings of Japanese ceramics and private collections. This exhibition focuses on works by Japanese studio potters—including Hamada Shōji, Kawai Kanjirō, Kaneshige Tōyō, and Arakawa Toyozō—whose individual pursuits and aesthetic concerns brought significant change to the history of Japanese ceramic art. On the occasion of these two special exhibitions, the popular tea ceremony demonstration will return to the museum. Other exciting programs include Shigaraki potter Kōyama Kiyoko's pottery-making demonstration, film screenings, and a

kimono fashion show. We hope you will enjoy the Museum's multifaceted exhibitions and events this spring and summer season, which demonstrate the breadth and depth of UMMA's collections and its continued commitment to presenting the rich visual culture of Asia. Please check our website—www.umma.umich.edu—for all the exciting details.

Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950 – 1970

Works on Paper Gallery
March 27 – June 6, 2010

This exhibition and related programs are made possible in part by The University of Michigan Center for Japanese Studies and the Department of the History of Art.

Wrapped in Silk and Gold: A Family Legacy of Japanese Kimono of the 20th Century

A. Alfred Taubman Gallery I
May 1 – July 25, 2010

This exhibition is made possible in part by The University of Michigan's Center for Japanese Studies, the Friends of the University of Michigan Museum of Art, the Charles H. & Katharine C. Sawyer Endowment Fund, and the Japan Business Society of Detroit Foundation.

Turning Point: Japanese Studio Ceramics in the mid-20th century

A. Alfred Taubman Gallery II, May 15 – August 8, 2010

This exhibition is made possible in part by The University of Michigan's Center for Japanese Studies, the Charles H. & Katharine C. Sawyer Endowment Fund, and the Japan Business Society of Detroit Foundation.

Natsu Oyobe

*Research Curator of Asian Art
The University of Michigan
Museum of Art*

From the

Toyota Visiting Professor

Hard Pictures, Cute Animals, Invigorating Conversations

Few historians would deny the joys of archives and libraries. I'll never forget the sensation of turning the velvety pages of a first edition of Katō Hiroyuki's 1882 *Jinken shinsetsu* (*A Reconsideration of Human Rights*) when I was working on *Reconfiguring Modernity*, my book on concepts of nature in Japanese political ideology.



Japanese translation of *Reconfiguring Modernity*

Even though *Jinken shinsetsu* marked Katō's sad rejection of liberal democratic values for oligarchy, it is beautiful as an object and wondrously idiosyncratic as an argument.

In my current research, to the pleasures of texts, I've added a passion for images,

especially photographs, and a deep concern for the environment, landscapes, and animals. I'm driven now by two great interests: 1) photography in war-torn Japan or what I might call "hard pictures" such as those of smoking orphans and 2) environmental threats to (among other things) cute



Hayashi Tadahiko, 1947



Amur Goral in Springtime

animals like the Amur Goral, a goat-antelope living in the Korean DMZ. Despite their differences, all these sources—textual, visual, and physical—are essential to comprehending how power worked in the past and how it works today. We must grapple with power's many dimensions, not only how it talks, but how it looks and feels. Only by understanding dominant structures can we hope to get to the central issue of history, or at least the one that intrigues me most, the issue of freedom. I want to understand how the status quo is naturalized as "common sense" and how, nevertheless, some people manage to say, see, and feel things differently. Understanding power and resistance is not, however, something that one can do in solitude with historical sources, even sources of many kinds. It is intrinsically a collaborative enterprise, one that must take place outside as well as inside the archive, in the present as well as in the past, through conversations with the living as well as meditations on the dead.

The pleasure of being Toyota Visiting Professor lies precisely here, in the chance to explore ideas, follow-up on hunches, hear colleagues present their thoughts, and grapple with the ideas and emotions raised in classroom discussions. At a great university like The University of Michigan, the faculty, students, and visiting speakers

are in some sense each other's texts, images, and environment. The essence of the liberal arts lies in this ineffable alchemy of intellectual exchange, fragile in its complex requirements of intelligence, temperament, and serendipity. For this opportunity, I am profoundly grateful. The greatest joys of being TVP are deepening conversations with friends of long standing like Jennifer Robertson and Helmut Puff, meeting for the first time people whose work I've always admired such as Ken Ito, Tomi Tonomura, and Geoff Eley, and engaging new ideas in invigorating conversations with Micah Auerbach, Celeste Brusati, Jonathan Zwicker, Kevin Carr, Kiyo Tsutsui, Maki Fukuoka, Rebecca Zurier, Christian de Pee, Claire Zimmerman, Valerie Kivelson, and Ulricke Weckel, not to mention the exuberant intelligence of the students in my "Seeing History" seminar.

The energy from my first few months at Michigan has propelled me through a number of small projects: I put the final touches on four articles for *Japan Focus*, *East Asian History*, *History & Theory* and a volume titled *Militarized Landscapes*. Along with finishing these, I've written an essay for *Visual Culture* on images from the European Holocaust and Latin American dirty wars and a book review on the history of Japanese science for the *Times Literary Supplement*. Late at night, I continue the tasks associated with co-editing conference volumes—a London conference on the concept of distance and a Montana conference on Japan's environmental history—grateful for the energy generated during the daytime discussions in Thayer and at CJS. Don Lopez, Chair of the Department of Asian Languages &

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In Memoriam

Professor Robert E. Ward



Dr. Robert E. Ward died at the age of 93 on December 7, 2009 in Portola Valley, CA. He was Professor of Political Science and the founding director of the Center for Research in International Studies at Stanford University until his retirement in 1987. Bob had graduated from Stanford in 1936, and after serving in Naval Intelligence during the war, received a PhD from Berkeley in 1948. He then came to Ann Arbor, where the Center for Japanese Studies had just been established. Bob served as the CJS director four times along with teaching political science until he left to return to Stanford in 1973.

In the 1950s and 60s, Michigan was in the forefront of the development of Japanese studies in the United States, and Bob played a major role. He was a leader in U-M's unique Okayama Field Station (1950-55), and in the steady expansion of the CJS. More broadly, along with his colleague at Michigan John Whitney Hall, Bob took the lead in organizing both the Conference on Modern Japan in the late 1950s, and then the Joint Committee on Japanese Studies (JCJS) in the late 1960s. The Conference got started with a meeting in Ann Arbor in 1958, and over a decade or so produced six landmark edited volumes under the rubric "Studies in the Modernization of Japan." The Joint Committee provided leadership as well as research grants and conference sponsorship in the 1970s when Japanese studies was expanding most rapidly. It was housed at the Social Science Research Council (SSRC), where Bob also served as a famously deft chair of the board of directors during a tricky leadership transition.

The mission of both the Conference and the Joint Committee was to bridge what was seen as a big gap between Japanese studies and social science. Bob exemplified that mission, drawing on his deep experience in both fields and his remarkable organizational skills. His achievements were celebrated by his being elected president of both the Association for Asian Studies and the American Political Science Association, serving simultaneously in 1972-73, his last academic year in Ann Arbor.

Bob's scholarship on Japanese politics was wide-ranging, including pioneering studies of electoral behavior, the writing of the constitution and other aspects of the allied occupation, and his most influential research, several interpretations of political development from the perspective of modernization theory (then the cutting edge in the comparative politics field). He also worked hard on building scholarly infrastructure—he wrote a widely used textbook and a research guide to Japanese writings on politics, and led the compilation of a major bibliography of materials on the occupation period. Among his writings my personal favorites are his insightful and funny accounts of rural political processes based on participant-observation from the Okayama Field Station.

It was my privilege to work under Bob Ward at the SSRC while I was a graduate student, and my honor to succeed him at U-M and carry on his work studying and teaching about Japanese politics.

John Creighton Campbell
Emeritus Professor of Political Science

From the *Toyota Visiting Professor*

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Cultures, has graciously provided me with an office where I can bump into colleagues and marvel at the hard work and long hours of the language faculty. The opportunities to talk through ideas in Portland and Austin have also been a boon. In short, the fall was a wonderful, rather breathless semester.

Now, in the winter months, I am focusing my energies on a single project: research into wartime and postwar Japanese photography. When not giving one of the eleven talks scheduled in the first half of 2010, I intend to read, ponder, and write. What's most intriguing about the photography of the 1940s is the desperate search for "the real" which seems, for Japanese cameramen, not to exist on the surfaces accessible to the camera, but in some difficult to define moment. It is understanding their "reality" that I hope to achieve.

In general, periods of major change such as the Meiji era (the focus of my first book), the 1940s (the focus of this second project) or today as Japan faces demographic and ecological challenges (the center of my third project) allow for the workings of power and freedom to become visible as people articulate fundamental values. In intellectual life, debating such values with friends and intellectual sparring partners is one of those strange paradoxes: a necessary luxury. I am grateful to the Center for Japanese Studies with its wonderful staff and for the Toyota Visiting Professorship for this necessary luxury here at Michigan.

Julia Adeney Thomas
*2009-10 Toyota Visiting Professor
Associate Professor, History
University of Notre Dame*

Japanese Health Care: *A System That Works*

From left to right: Michael D. Fetters, Susan Orpett Long, T.R. Reid, and John Creighton Campbell.



As the debate over health care reform rages, Americans hear much about the strengths and weaknesses of different health care systems. While pundits focus much of their attention on Europe and Canada, however, one country that largely escapes notice is Japan. Japan boasts arguably the healthiest population in the world and the least expensive health care system of any advanced nation. Is this all because of their diet and culture, or is there something that policy makers in the United States can learn from the Japanese system?

On November 5, the Center for Japanese Studies hosted a panel to examine Japanese health care. A standing-room-only crowd packed into the U-M Alumni Center to hear the three expert panelists: T.R. Reid, global affairs correspondent for *The Washington Post*, frequent guest on National Public Radio's *Morning Edition*, author of the new book *The Healing of America: A Global Quest for Better, Cheaper, and Fairer Health Care* (Penguin Press, 2009), and former CJS Toyota Visiting Professor. John Creighton Campbell, emeritus professor of political science at U-M, visiting scholar at the Institute of Gerontology at Tokyo University, and co-author of *The Art of Balance in Health Policy: Maintaining Japan's Low-Cost, Egalitarian System* (Cambridge University Press, 1998); and Susan Orpett Long, professor of anthropology at John Carroll University and author of *Final Days: Japanese Culture and Choice at the End of Life* (University of Hawaii Press, 2005). Michael D. Fetters, associate professor in U-M's Department of Family Medicine and founder and director of the U-M Japanese Family Health Program, served as the panel's moderator.

A clip from T.R. Reid's *Frontline* documentary *Sick Around the World* opened the panel and provided background on the Japanese system. The Japanese do not pay for health care through taxes; instead, everyone must sign up for health insurance through work or a community insurer. The average cost of a premium is \$280 per month, and the employer pays at least half of this. (The government picks up the tab for those who cannot afford it.) The insurers are forbidden to turn down those with pre-existing conditions. The Japanese are prodigious consumers of health care: they go to the doctor three times as often as Americans, and their doctors may charge only what the government's official price book dictates. This means that the MRI that costs \$1,200 in Denver will cost only \$110 in Japan. The health care costs of JR Tokai, a company that runs trains in central Japan, are one half of one percent of their operating costs. GM pays eight times as much.

"While we spend too much on health care, the Japanese seem to spend too little," Reid explained. The major problem facing Japanese health care today is that the hospitals are suffering due to the low costs of medicine. The government is likely to raise the prices slightly to help the hospitals. As for patients going broke? "We never heard of it," the president of Nagoya Central Hospital said on the *Frontline* clip.

Building upon the video, Reid explained the different models used to provide health care in other countries. Countries such as Britain, Spain, New Zealand, and Cuba use true socialized medicine: that is, a system in which the government owns the hospitals and labs, employs the doctors, and pays for the care, just as they pay for putting out

fires or running parks. The Canadian model uses private doctors and labs, but the government is the payer. This system is also used in Australia, Taiwan, South Korea—and in the United States, where we call it Medicare.

Then there is the Bismark model, invented in 1883 in Germany and imported to Japan through German doctors visiting the University of Tokyo. In this system, the facilities are private, and the payment is by government-mandated insurance. Employers and employees split the cost of the premiums, and coverage is universal.

"This is capitalist medicine," Reid said, "and it has worked great. Everyone is covered for less than half the cost."

But why does health care end up costing so much more in the United States? John Campbell focused on this question. The most commonly-heard explanation is that Americans use too much health care. "This is totally wrong," said Campbell. American usage is comparatively high only for treatments that are expensive and profitable, such as back surgery and heart surgery.

"When Americans are overusing health care, it's in these profitable areas. That point is a clue to the main problem," he explained. "There are a lot of people who benefit from these high prices." But a thousand hospital visits that are "wasteful" are not as wasteful as one extra bypass surgery: this, he said, is the most important lesson we should learn from Japan.

"We're not going to do it in this health care reform, but we'll do it in the next one," he said. "If we pass this, it's going to cover everybody, but it's not going to do anything about health care costs.

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Japanese Health Care *A System That Works*

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And then we're going to have to do something about it, and then we're going to have to decide to fix prices like every other country does. The State of Maryland does it, and the government does it for Medicare."

Some people question why we didn't take this route in the first place. Campbell said that to a political scientist, that's easy to answer: private health insurance got a good start in the United States during World War II. While in other countries, private health insurance had not yet developed, American insurance companies were already powerful enough by 1947 to block President Truman's proposal to extend the New Deal to include universal health care.

Susan Long then discussed the issues of quality and choice in health care. "We need to think about on-the-ground experience of a system for its participants," she said, telling the story of a young Japanese doctor who studied cancer care access at an American hospital. He was horrified by the disparities of health, wealth and care. "Japanese physicians will mention admiration for American research, facilities, and technology, but never for the system of delivery of care," she said.

Though she noted some problems with Japanese health care, including serious access issues to emergency care and the cost of premiums for people on community insurance, Long described herself as a huge fan of the Japanese system. The government provides a degree of accountability, and the Japanese system offers both patients and practitioners a wide range of choices. While the insurance is standard and costs are set, professional autonomy helps make up for low reimbursements, so doctors support the system. Meanwhile, patients are free to go to any private physician they

choose, or to a city hospital, or to a university hospital: there is no primary care gatekeeper. Because their choice of a caregiver will influence the type of care they get, this gives patients a degree of control over their treatment.

Another issue Long addressed was end-of-life care. "Vocal opponents of American health care reform argue that we are going to pull the plug on these people," she said. Many people put living wills, palliative care, and DNR orders into the same category as euthanasia, but Americans "need to pull these things apart" from fears about a system that would declare it too costly to keep ailing elderly patients alive.

In response to the media's obsession with "death panels," Long stated that questions about how and when we die are not inappropriate in a world where machines can keep hearts pumping indefinitely. "It often seems that in the hospital, nobody can just die: someone has to make an active decision for a heart to stop," she said. "There are many notions of what constitutes a good death, but as far as I know, neither culture has an idea of good death that says that government bureaucrats should decide," and that this is not in anyone's plans.

While the panel had no trouble answering the question of how Japan and other countries achieve universal health care, Reid raised one question that was more difficult to answer: "Why *doesn't* the world's richest country provide health care for all its citizens? I think I figured out the how," he said, "and I think I figured out why other countries do it, but I can't figure out why we don't."

Jessie Mannisto
Graduate Student
U-M Information Sciences

2010 Mochitsuki

The 6th annual Mochitsuki was held on Saturday, January 9th on the first floor of the School of Social Work Building. Breaking yet another attendance record, this year's event brought in more than 900 people. Guests took part in the usual activities: *mochi*-making and taste-testing, New Year's calligraphy, storytelling, origami, games, and manga-drawing. Newly added in 2010 was an *ikebana* display and demonstration. Live music was provided by *Miyabi*, the staple Mochitsuki musical group, and *Raion Taiko* (<http://www.michigantaiko.com/>). CJS would like to thank the Consulate-General of Japan in Detroit for their support in providing materials for the event. CJS also thanks the more than 80 hard-working student and community volunteers. We'd especially like to thank the language lecturers from U-M's Japanese Language Program and our friends from Subaru Research and Development for helping to manage the *mochi*-making and pounding.



Upcoming CJS Events

2010 Michigan Japanese Quiz Bowl

The 17th annual Michigan Japanese Quiz Bowl (MJQB) will be held on March 20th at the Modern Languages Building on U-M's Central Campus. For six years now, CJS has hosted and directed this K-12 quiz bowl competition. Eighty-six teams from 26 schools will compete for top honors in one of six divisions. Included in this day-long event will be a panel discussion on extending students' Japanese language experience, a *taiko* drumming performance by *Raion Taiko* (<http://www.michigantaiko.com/>), and an awards ceremony featuring Deputy Consul General Akihiko Fujii from the Consulate-General of Japan in Detroit. For more information about the MJQB, contact Jane Ozanich (jozanich@umich.edu).

Special Lecture, "Thinking on the Way to the Yoshiwara: Poetry and Pictures about the Trip to Edo's Courtesan District"

On April 5th, Timon Screech (Professor and Head, History of Art & Archaeology, University of London; Permanent Visiting Professor, Tama Art University, Tokyo) will deliver a talk that investigates the *journey* to the Yoshiwara. The lecture will offer the theory that the pictures and poetry worked to create a sense of difference and transformation in the traveler incrementally, as the journey to the courtesan quarter unfolded. This lecture is co-sponsored by CJS and U-M's Departments of the History of Art and Asian Languages & Cultures.

Japan's Long Nineteenth Century: An Interdisciplinary Workshop and Practicum

From June 7-12, more than twenty undergraduate and graduate students from across the country will be in Ann Arbor to take part in an interdisciplinary workshop on the history and culture of Japan's long nineteenth century. Organized and hosted by Jonathan Zwicker (Associate Professor, Asian Languages & Cultures), Maki Fukuoka (Assistant Professor, Asian Languages & Cultures), and Katsuya Hirano (Winter 2009 TVP; History, Cornell University), the participants will engage in discussion of working papers and gain hands-on experience working with faculty and curators at U-M's Asia Library, the Clements Library, the Map Library, The University of Michigan Museum of Art, and other venues. Other expected faculty participants include: Daniel Botsman (History, University of North Carolina – Chapel Hill), Susan Burns (History and East Asian Languages and Civilizations, The University of Chicago), and Tetsuo Najita (History, The University of Chicago).

Funding for the workshop is provided by the Center for Japanese Studies' Workshop and Seminar Fund.



Faculty Updates

Michael Fetters (Family Medicine) gave three presentations at the end of the fall semester in Japan. On November 29, he presented: アメリカ・カナダのグループ診療の実態とその問題点及び日本への提言 (Current status of Group Practice in the United States and Canada—Problems and Insights for Japan). A day later, he spoke at Tokyo University's Medical School on: 21世紀にふさわしい専門科—家庭医療— (Family Medicine—Japan's Emerging Specialty of the 21st Century). Later that week, he gave a talk at the Mori Municipal Hospital in Mori-City, Shizuoka on 家庭医と開業医の類似点及び相違点: 開業医と養成プログラムとお互いがいい関係を作るには? (Similarities and Differences Between Family Physicians and Private Practitioners—How to Develop Good Relations Between Private Practitioners and Training Programs?).

In addition to his presentations, Dr. Fetters co-wrote three publications that were published in Japanese in *Japan Family Practice* and in *Asia Pacific Family Medicine*.

Aileen Gatten (Adjunct Researcher, CJS) spent two weeks in July at the University of Southern California (USC) working with a team headed by Yoshida Sanae of the Historiographical Institute, University of Tokyo, and Joan Piggott of USC on a partial English translation of the Heian kanbun diary *Chūyūki*. The translated section describes the birth of the future emperor Toba and its immediate aftermath. In September, Gatten was the sole American to present a paper at the conference “Nihon kenkyū ni okeru tekusuto to kontekusuto” (Japanese Studies: Texts and Contexts) hosted in Paris by the Institut des Hautes Etudes Japonaises of the Collège de France.

Her presentation, given in Japanese, was concerned with reading Heian kana letters as narrative. Among the other presenters were the past and present directors of the Kokubungaku Kenkyū Shiryōkan (National Institute of Japanese Literature) in Tokyo, Ii Haruki and Imanishi Yūichirō, and the distinguished French scholars Francine Hérail, Jacqueline Pigeot, and Jean-Noël Robert.

Kenneth McElwain (Political Science) co-authored a book entitled *Political Change in Japan: Electoral Behavior, Party Realignment, and the Koizumi Reforms* with Steven R. Reed and Kaoru (Kay) Shimizu (Shorenstein APARC).

Gayl Ness (Professor Emeritus, Sociology) presented a paper, “Asian Urban Environments,” at a Taipei meeting of the Kyoto Research Institute for Humanity and Nature's (RIHN) Urban Subterranean Environments Project.

Abé Mark Nornes (Screen Arts & Cultures; Asian Languages & Cultures) was invited to talk about film translation to programmers and filmmakers at film festivals like Nyon's Cinema du Réal and the Yamagata International Documentary Film Festival.

Esperanza Ramirez-Christensen (Asian Languages & Cultures) was conferred the 2009 Distinguished Alumna in Education Award, by the University of the Philippines Alumni Association of America (UPAAA) at their annual convention, held on September 4-6, 2009 at the JW Marriott Hotel, Washington D.C. Ramirez-Christensen was recognized by UP, her undergraduate alma mater, for her unique achievements in Japanese literary studies, a field in which she is virtually the only Filipina practitioner, while

simultaneously promoting recognition of the Philippines and Filipino Americans within various disciplinary contexts in the American academy. Professor Ramirez-Christensen also participated as discussant for a panel on “The Global *Genji*” at the 2009 International Convention of Asia Scholars (ICAS 6) held in Daejeon, Korea, on August 6-9, 2009. The panel was organized and chaired by U-M alumna, Professor Catherine Ryu (Michigan State University), who examined the positioning of the *Tale of Genji* in English-language world literature anthologies and its implications for the politics of representation in a globalizing culture

Jennifer Robertson (Anthropology) published a new book in *Colonialisms, Primitive Selves: Koreans in the Japanese Colonial Gaze, 1910-45* (E. Taylor Atkins, 2010). Her latest article, “The Erotic Grotesque Nonsense of Superflat: ‘Happiness’ as Pathology in Japan Today,” was published in the *Michigan Quarterly Review's* winter 2010 issue. Finally, Professor Robertson gave two invited talks in October 2009: “Multimodal Ethnography” (University of California, Santa Barbara) and “Blood, the Raw Material of ‘Race’: Miss Nippon's ‘Jewish Face’ and Racial Hygiene (*minzokueisei*) in Japan.” (University of Southern California).



New Books by CJS Faculty, Alumni & Friends

When Abé Mark Nornes arrived at The University of Michigan in 1996, he discovered that he had more film books than the university's great Asia Library. This was no big surprise. Cinema had been largely ignored by Asian studies in the U.S., so there were no professors specializing in film (in fact, the first position advertised for "Asian cinema" was the one he newly filled). With no specialists teaching film all the Asia libraries directed their collecting energies toward other fields, leaving a gaping hole in the PN1995 region of the stacks.

This was only the latest of many bibliographic hurdles Nornes had faced. As a graduate student, he and his fellow graduate students swiftly realized that few English language publications drew on Japanese language materials. Furthermore, Japanese film scholars and critics rarely used footnotes. This left the archive for Japanese film studies utterly opaque. It was clear that one had to figure it out from scratch. A whole generation of new scholars faced the same task, and this led to some interesting collaborations. The first was the formation of the collective Kinema Club (<http://pears.lib.ohio-state.edu/Markus/Welcome.html>), which started out as a group of graduate students copying and sharing the tables of contents for major film magazines. The latest collaboration would have to be the new U-M Center for Japanese Studies Publication Program book, *Research Guide to Japanese Film Studies*.

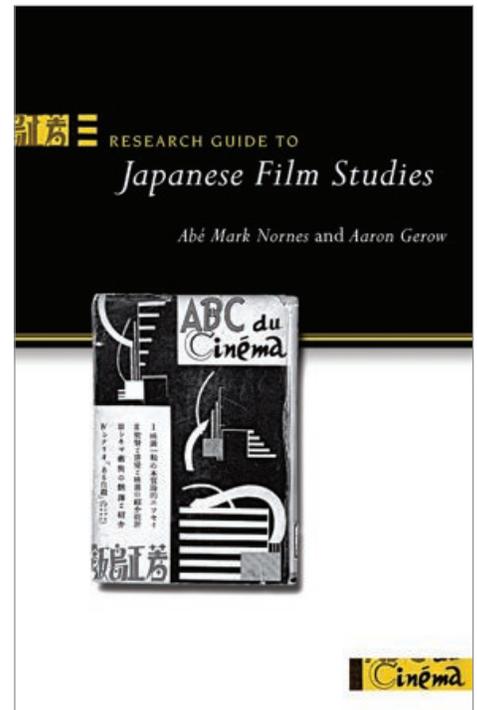
Over the years, Nornes came to appreciate the astounding richness of the print culture around Japanese film. For example, we know from the Prange Collection that there were over 150 film periodicals in only the four years between 1945 and 1949. Few countries in the world can rival Japan's archive of books, periodicals,

newsletters, reference books, programs and other print ephemera. Nornes spent nearly two decades poking around libraries, haunting the archives, raiding used bookstores, reprinting rare texts, and conducting myriad research projects in order to achieve a sense for the astonishing breadth of the bibliographic resources for Japanese film. So, he decided to draw a map for future researchers.

Day after day, Nornes pulled books off his shelves, re-read them, and wrote up annotations for the ones that deserved attention. When he ran through his own shelves he checked out many backpacks worth of books from the Asia Library, which now has one of the finest collections of Japanese film books thanks to the hard work of Kenji Niki and the occasional grant from CJS. Over many months of work, an annotated bibliography of film resources took shape.

Nornes then hit the road. Speaking engagements offered opportunities to visit important resources like the Pacific Film Archives. Finally, thanks to a CJS grant, Nornes tramped around Japan to visit archives he had heard about but never visited. In Gifu, he discovered the Hashima Movie Museum and its 24,196 film posters. In the Museum of Kyoto Film Library Centre, he held the death mask of Makino Shōzō, the so-called father of Japanese *jidaigeki*. There were also great discoveries to be made at the very center of things, such as the amazing stash of videos at the Diet Library. At each library and archive, he wrote up descriptions of their holdings and, most importantly, details about how welcoming they are to researchers.

As Nornes chipped away at his annotations, he wanted to make sure he wasn't missing important resources. He asked Aaron Gerow from Yale University for



advice. Both Nornes and Gerow had been in the group that started Kinema Club; both had also studied Japanese film bibliography with Makino Mamoru, whose massive collection has been acquired by Columbia University. Nornes made the request at a restaurant in Italy, where they were on a panel together. Gerow laughed and said, "Um, well, you won't believe this, but I've been writing exactly the same book. This is too bad, but what's really annoying is that everyone will be comparing our work!"

Rather than endure such comparisons, Nornes and Gerow decided to combine forces. It turned out that their manuscripts were virtually identical. As they refined their lists, the book became increasingly elaborate and complete. They sent the manuscript to a dozen colleagues around the world, integrating their suggestions and adding archival collections brought to their attention.

The result is the CJS Publication Program's *Research Guide to Japanese Film Studies*. The book has seven chapters. The first is a guide to all major and most minor archival collections and libraries that have holdings for Japanese

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New Books by CJS Faculty, Alumni & Friends

A Life in Film



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New Books by CJS Faculty

continued from page 11

film. Chapters Two and Three list distributors of film prints and used book stores (so people can build their own collections). The fourth chapter is an 80-page annotated bibliography, concentrating on reference books of every sort. Chapter Five describes digital and online resources, and the final chapter is a FAQ that provides advice on common research problems.

The first section of the bibliography chapter is for “Bunkenshi,” what Nornes and Gerow call Bibliographic Studies. These are books such as *Nihon Eiga Shoshi* by Yamaguchi Takemi (1937), *Nihon Eiga Bunkenshi* by Imamura Miyoo (1967), *Jiten Eiga no Tosho* by Tsuji Kyōhei (1989) and *Kindai Eiga Engeki Ongaku Shoshi* by Makino Mamoru (1992). These were the first maps of the archive for Japanese film studies and they remain indispensable tools for researchers; however, they have no annotations, and none describe libraries or archives. This is where Nornes and Gerow make their real contribution. Based on their years of research, they evaluate each book’s strengths and weaknesses, indicate where to find things, and discuss how to puzzle through the perplexing challenges that confront scholars of Japanese film. Researchers with specific projects will discover routes to the resources they need in the *Research Guide to Japanese Film Studies*, and those searching for ideas will find a thousand avenues inviting their investigation. After all the best research guides don’t just review the books on the shelves, but they also inspire new work.

The U-M Center for Japanese Studies made an appearance in the most unlikely of places: the autobiography of one of the great performers of modern Japan. In Fall 2003, CJS staged a number of events around the visit of director Yoshida Kijū and his wife, actress Okada Mariko. The CJS Publications Program had just published Yoshida’s book entitled *Ozu’s Anti-Cinema*, and took advantage of the couple’s visit to screen their latest films and also celebrate Ozu’s 100th birthday. Okada had starred in Ozu’s last films, and she shared delightful and insightful stories about working for the director.

Before leaving Michigan, we also took her to Comerica Park—her request, as a big Hanshin Tigers fan—and the splendid Fox Theater. Although Okada has shown her work the world over, her trip to Michigan obviously made an impression; it appears on page 546 of her new autobiography, *Joyū Okada Mariko*.

As one might gather from that last sentence, this book is big. It weighs in at nearly 600 pages, nearly 3 centimeters of lively postwar film history. It’s rather strange to suddenly read about a trip to Ann Arbor when every other page features stories about what seems to be every famous star and director in Japan. Okada lived a charmed life. The daughter of a Takarazuka actress and a silent film star (who also performed for Ozu), she was probably fated to work in the film industry. However, Okada’s natural talent was quickly recognized by the film industry and she had worked for most of the great directors by her mid-30s, becoming herself one of the greatest actresses in Japanese film.

This is a book chock full of wonderful accounts and insights into the Japanese

film world. However, one story stands out among the others. Okada and Yoshida had a storybook wedding in Germany in 1964. While they were away, Shochiku took the opportunity of the director’s absence to cut the ending of his new film, *Escape from Japan* (*Nihon dasshutsu*). He only discovered this upon their return from Europe, and quickly determined to quit the studio system. He told Okada, and she decided to quit along with him: for richer or for poorer! They sheepishly announced their decision to their friend and mentor, veteran director Kinoshita Keisuke...who responded by announcing his own departure from the studio. This cascading exodus marks a turning point in Japanese cinema, from the end of the Shochiku New Wave and studio bound production to a new independent film scene.

This story arrives at the precise middle of Okada’s autobiography. It separates her life as daughter and a married woman, between her rise to the heights of studio stardom and her forging on into independent cinema. The first half is a swirl of activity as she rose to the heights of cinema stardom. The second half is highlighted by her perspective on her working relationship with Yoshida Kijū, one of the great artistic collaborations of the film world. *Joyū Okada Mariko* is published by Bungei Shunju and is in bookstores now.

Student & Alumni News

Dyron Dabney (Political Science, PhD, 2009) is Visiting Assistant Professor of Political Science at Albion College in Albion, Michigan. Professor Dabney is teaching courses on American democracy, presidential campaigns and elections, political parties, and Japanese politics.

Jason Herlands (ALC, PhD, 2009) is Visiting Assistant Professor in the East Asian Studies Program at Oberlin College, Oberlin, Ohio. In the fall term, he taught intermediate Japanese and Japanese fiction in film.

Ann-Elise Lewallen (Anthropology, PhD, 2006) started a new position at the University of California, Santa Barbara as Assistant Professor of Modern Japanese Cultural Studies in the East Asian Languages and Cultural Studies department in January 2009. In September 2009, she and Ayumi Nakamura (Kyoto, Japan) were married in Chattanooga, Tennessee.

In November 2008, she published “Indigenous at Last! Ainu Grassroots Organizing and the Indigenous Peoples Summit in Ainu Mosir,” in *The Asia-Pacific Journal*, and another article, “Beyond Feminism: Indigenous Ainu Women and Narratives of Empowerment in Japan,” will be published in *Indigenous Women and Feminism: Culture, Activism, Politics* due out in Fall 2010.

Nicholas Theisen (Comparative Literature, PhD, 2009) is a lecturer in the Great Books Program at The University of Michigan.

Jennifer Wright (CJS MA) returned to Ann Arbor from a year and a half of study at Nihon University on the Ito Foundation Fellowship to begin her course of study in the CJS MA program. Jennifer received her BA in Arts and Ideas in the Humanities and Asian Studies in 2008.

August 2009 Graduates

CJS MA

Maria Sonia Mejuto Gonzalez

Szu-chieh Wang

PhD

Dyron K. Dabney (Political Science)

David A. Henry (ALC)

Jason E. Herlands (ALC)

Hirohisa Saito (Sociology)

Nicholas A. Theisen (Comparative Literature)

From the *Director*

continued from page 2

standing-room-only crowd from across the campus, featured a political scientist, an anthropologist, a journalist, and a physician. In June of this year we'll host a weeklong seminar for graduate students—"Japan's Long Nineteenth Century: An Interdisciplinary Workshop and Practicum"—which will be led by scholars working in history, literature, and visual culture. We'll continue to plan future events to build synergies among scholars and opinion leaders from various fields and professions.

Professor Ward's report fills me with respect for what the first postwar generation of Japanese Studies scholars accomplished at Michigan. In founding Michigan's CJS, they built a firm foundation for the study of Japan in this country. The fact that we continue to build on their trajectory testifies to the strength and the expansiveness of their vision. I hope that my generation of scholars will prove worthy of what they started.

Ken K. Ito

Director

From the *Librarian*

continued from page 3

Toyo Bunko; Jitsu; and Nihon kokugo daijiten.

JapanKnowledge has also added the newly established database, *Nihon rekishi chimei taikei*.

Among these Electronic Resources, *JapanKnowledge* and *Koseisha* allow multiple users, but all of the others are single access so far. These criteria might be changed in the future. If you have difficulties getting into these sites; please contact Mari Suzuki, our E-resource librarian. If you have any ideas about potential resources for our library, please contact Kenji Niki. We always appreciate faculty and student participation in extending our rich collections.

Kenji Niki

Curator of the Japanese Collection

The Asia Library



Announcements

CJS Photo Contest Winners

This spring, CJS launched its first annual student photo contest. Throughout the summer, graduate and undergraduate students traveling to Japan collected insightful and expressive photographs demonstrating the rich culture and heritage of Japan and its people. The four winners selected from among this year's entries were Hiroe Saruya, for her photograph *May Day*; Jonathon Gregurick, for his photograph *Painting a New Torii Gate*; Joe Tolsma, for his photograph *Itsukushima Shrine: Floating Torii*; and, Fangyuan Ji, for her photograph *Feel of Wind*.

These photos were exhibited at the CJS noon lecture on October 22nd and are available for viewing, online along with all submissions, at <http://umich.edu/~iinet/media/cjs/studentphotocontest/>. The photos exhibited online are accompanied by descriptions and links to additional resources, aimed at providing deeper understanding of the photo's subject matter. If you are interested in learning more about CJS outreach activities, please contact Heather C. Littlefield at hclittle@umich.edu.



Ann Arbor Public School Students Visit Hikone, Japan

For several years, CJS has been helping to sponsor Ann Arbor Public Schools Hikone Student Exchange Program. In October 2009, CJS's funding helped to send a delegation of Ann Arbor Public School students to visit Hikone to mark the 40th anniversary of the Sister City relationships between the two cities. During their visit, the student ambassadors had the opportunity to meet Hikone city officials, visit Hikone Castle, and take part in the Castle Festival Parade.



Ann Arbor students in the Hikone Castle Festival Parade. (Photo courtesy of Mr. Murata, City of Hikone International Relations Department.)

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 now until June 30, 2010. 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 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, 2010 by email at umcjs@umich.edu or by mail at:

Asia Library Travel Grants
Center for Japanese Studies
1080 South University, Suite 4640
The University of Michigan
Ann Arbor, MI 48109-1106

Calendar - Winter & Spring 2010



January

9 – Special Event: CJS's 6th Annual **Mochitsuki**; Traditional *mochi*-making, *mochi*-tasting, music, calligraphy, origami, games, and more; 1-4pm; School of Social Work Building

14 – Noon Lecture*: "Lost in Transition: Young Workers in Japan's Changed Employment Landscape," **Mary Brinton**; Reischauer Institute Professor of Sociology; Harvard University (Co-sponsored by the Japan Foundation's Center for Global Partnership.)

21 – Noon Lecture*: "The Short, Strange Life of Japan's Values Diplomacy," **David Leheny**; Henry Wendt III '55 Professor of East Asian Studies; Princeton University (Co-sponsored by the Japan Foundation's Center for Global Partnership.)

28 – Noon Lecture*: "Suicide and the Social Self: Youth, Government, and Popular Culture Responses to Internet Group Suicide in Japan," **Chikako Ozawa de Silva**; Assistant Professor, Anthropology; Emory University

February

5-6 – Conference: 20th Annual Asian Business Conference; "**ASIA: Leading Global Recovery**," Hosted by U-M's Stephen M. Ross School of Business; <http://www.rossabc.com/>

4 – Noon Lecture*: "Japan and the Global Financial Crisis," **Bai Gao**; Professor, Sociology; Duke University (Co-sponsored by the Japan Foundation's Center for Global Partnership.)

11 – Noon Lecture*: "Children's *Ibashi* and Adults' *Mimamori*: Implications of Japanese Concepts to U.S. Child Welfare," **Sachiko Bamba**; Post Doctoral Research Associate, Social Work; University of Illinois at Urbana-Champaign

18 – Noon Lecture*: "Intimate Trauma, Cool Distance: Photographic Politics in 1950s Japan," **Julia Adeney Thomas**; 2009-10 Toyota Visiting Professor, CJS; Associate Professor, History; University of Notre Dame

25 – Noon Lecture*: "Playing War: On the Militarization of Childhood in the Twentieth-Century," **Sabine Frühstück**; Professor, East Asian Languages & Cultural Studies; The University of California, Santa Barbara

March

11 – Noon Lecture*: "Kan as the Haunted Other: Linguistic Reforms in Meiji Japan," **Atsuko Ueda**; Assistant Professor, East Asian Studies; Princeton University

18 – Noon Lecture*: "Kawaguchi Ekai's 'True Buddhism': Orientalism and Continental Asia in Twentieth-Century Japanese Buddhist Reform," **Richard Jaffe**, Creed C. Black Associate Professor of Religion; Duke University

25 – Noon Lecture*: "Inquilism and Domestic Enslavement on a Coral Reef: The Curious Biology of the Cardinalfish *Hikari-ishi-mochi*," **Paul Dunlap**, Professor, Ecology & Evolutionary Biology; The University of Michigan

April

1 – Noon Lecture*: "Hokusai's *Great Waves* and the Maritime Turn in Japanese Visual Culture," **Christine Guth**, Tutor, History of Design; Royal College of Art and Victoria and Albert Museum

5 – Special Lecture*: "Thinking on the Way to the *Yoshiwara*: Poetry and Pictures about the Trip to Edo's Courtesan District," **Timon Screech**, Professor and Head, History of Art & Archaeology; University of London; Permanent Visiting Professor, Tama Art University, Tokyo; 4pm; Room 1644 (SSWB)

**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.ii.umich.edu/cjs/eventsprograms/noon>.



Center for Japanese Studies University of Michigan

1080 S. University, Suite 4640
Ann Arbor, MI 48109-1106

TEL: 734.764.6307

FAX: 734.936.2948

EMAIL: umcjs@umich.edu

WEB: <http://www.ii.umich.edu/cjs/>

Director: Ken K. Ito

Administrator: Yuri Fukazawa

Program Associate: Jane Ozanich

Outreach Coordinator: Heather Littlefield

Student Services Coordinator: Azumi Ann Takata

Office Assistant: Sandra Morawski

Center for Japanese Studies Publications Program University of Michigan

1007 East Huron
Ann Arbor, MI 48104-1690

TEL: 734.647.8885

FAX: 734.647.8886

EMAIL: cjspubs@umich.edu

WEB: <http://www.ii.umich.edu/cjs/publications>

Publications Program Director: Hitomi Tonomura
Executive Editor: Bruce Willoughby

CJS Executive Committee: Ken K. Ito (*ex officio*),
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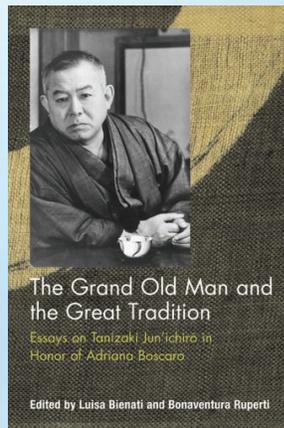


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The University of Michigan
1080 S. University, Suite 4640
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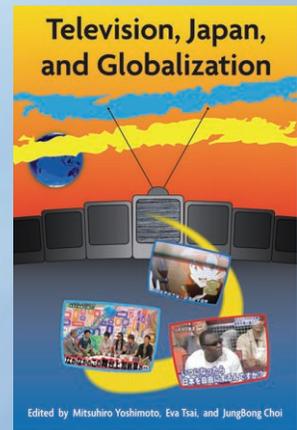
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The University of Michigan
WINTER 2010



*The Grand Old Man and
the Great Tradition:
Essays on Tanizaki
Jun'ichirō in Honor of
Adriano Boscaro* Edited
by Luisa Bienati and
Bonaventura Ruperti

*Television, Japan, and
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Mitsuhiro Yoshimoto, Eva
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