From the Director

As we start off 2009, we’re trying a few new things at the Center for Japanese Studies. We want to make CJS more responsive to its communities, more conducive to nurturing synergies, quicker to explore new problems, and better at sharing what we do. Many proposals are still being considered as we participate in the Institute’s ongoing strategic planning, but I think I can share a few things that are likely to be part of our future:

- New multidisciplinary workshops and seminars. We’ll soon announce a competition through which faculty and Toyota Visiting Professors can propose workshops and seminars at the cutting edge of Japanese Studies. We’ll encourage proposals that cross disciplinary and regional boundaries. We hope that involving former TVPs in planning events will extend the intellectual ties developed during their stay in Ann Arbor.

- Workshops on library and museum resources. U-M holds a wealth of Japan-related research materials at the Hatcher Library, the Clements Library, the Museum of Art (which is just about to re-open after a major expansion), and other facilities on campus. We’ll hold a series of workshops to familiarize our communities on this campus and beyond with all of the things that we have. In November, Ms. Eiko Sakaguchi of the Prange Collection generated tremendous interest when she came to Ann Arbor to offer a workshop on searching Prange’s microfilm collection of Occupation-period newspapers and journals, which is held in our Asia Library. We’ll continue to plan other such events designed to enhance the accessibility of our holdings.

- Focused research partnerships and study groups. CJS will sponsor faculty and graduate students to form research clusters on specialized topics. One such group, the Premodern Japan Study Group—led by Professors Hitomi Tonomura and Kevin Carr, and including not only U-M faculty and students but also independent scholars and faculty from MSU—has already begun to meet in order to pour over Kamakura-period documents. We anticipate CJS becoming an umbrella for further small-group efforts.

- Junior Faculty Initiative. As I observed in the last newsletter, we currently have a large and strong group of junior faculty on campus. We’ve started an initiative to make sure that the needs of junior faculty are met within CJS and to encourage scholarly communication between junior and senior faculty. In response to suggestions from junior faculty, we’ll soon start a series of “work-in-progress” workshops, where scholars can get feedback on articles or chapters that they’re in the process of developing.

More new things are on the way, and I will share them as I can. The CJS Executive Committee, the CJS staff, and I are committed to serving you better. If you’re reading this note you’re a part of one of our communities, either in Ann Arbor or elsewhere, and we look forward to hearing from you. I will be at AAS, where U-M’s Asia Centers will once again host a cocktail hour. The exact time and location for this event will be announced in a future newsletter.

Ken K. Isa, Director

From the Executive Editor

Winter 2009 is a season of Japanese film studies. A Page of Madness (Karuta ichijō), Kinugasa Teinosuke’s 1926 film, is celebrated as one of the masterpieces of silent cinema. It was an independently produced, experimental, avant-garde work from Japan whose brilliant use of cinematic technique was equal to if not superior to that of contemporary European cinema. Those studying Japan, focusing on the central involvement of such writers as Yokomitsu Riichi and the Nobel Prize winner Kawabata Yasunari, have seen it as a pillar of the close relationship in the Taishō era between film and artistic modernism, as well as a marker of the uniqueness of prewar Japanese film culture.

But is this film really what it seems to be? Using meticulous research on the film’s production, distribution, exhibition, and reception, as well as close analysis of the film itself, is currently available, Aaron Gerow, in A Page of Madness: Cinema and Modernity in 1920s Japan, draws a new picture of this complex work, one revealing a film divided between experiment and convention, modernism and melodrama, the image and the word, cinema and literature, conflicts that play out on several levels. The film, Gerow argues, is a marker of the uniqueness of prewar Japanese film culture. Most strikingly, it is celebrated as one of the masterpieces of silent cinema.

Gerow’s work illuminates the film in several ways. As he observes, for example, the film’s use of camera angles and framing is often used as a means of revealing a film divided between experiment and convention, modernism and melodrama, the image and the word, cinema and literature, conflicts that play out on several levels. The film, Gerow argues, is a marker of the uniqueness of prewar Japanese film culture. Most strikingly, it is celebrated as one of the masterpieces of silent cinema.

Yoshie, Inoue Masao, Takamatsu Kyōsuke, and Takase Minoru. Still photographs courtesy of the Kawakita Memorial Film Institute.

Cover illustration for A Page of Madness. Left to right: Nakagawa Ōko, Tanaka Kōji, Tanaka Kōji, Nakagawa Ōko. Photograph courtesy of the Kawakita Memorial Film Institute.
Was Koizumi Japan’s Obama?

On November 4, the 2008 U.S. Presidential Election concluded with Barack Obama’s decisive victory over John McCain. Many observers have strived to place Obama’s election in historical context, but my own inclination has been to compare it to parliamentary elections in Japan. Of course, I confess to a professional tendency to compare everything to Japanese elections, but I believe in this case, the analogy is warranted.

To begin with, there are some institutional differences between Japanese and American elections. For example, Japanese election law restricts campaigning to just twelve days and strictly curtails the number of print, radio, and TV advertisements. While this may sound like a worse recipe from the endless negative commercials we see in the U.S., limits on campaigning also diminish the visibility of outside candidates. Had Japanese law been applied to the U.S., we may well have seen an electoral matchup between Hillary Clinton and Rudy Giuliani, who were the front-runners in the early stages of the electoral cycle. For better or for worse, a longer campaign period allows for substantive policy debates and time to observe how candidates respond to shifting political tides—factors that arguably helped Barack Obama win.

A more fundamental distinction between the two countries is in the structure of government. In presidential systems, the major parties’ leaders compete directly for votes. As such, there is a premium on picking presidential nominees who appeal not just to a broad cross-section of the electorate, but to the entire cross-section of the electorate. In parliamentary systems, on the other hand, the prime minister is selected indirectly by other parliamentarians. Accordingly, prime ministerial candidates have strong incentives to cater to the preferences of other legislators, not voters. The result, at least in Japan, has been a succession of party leaders who are proficient at political bargaining and infighting, not at communicating effectively with voters.

Despite these institutional disparities, we can still identify some similarities in Japanese and American politics, particularly in the profiles of Barack Obama and Junichiro Koizumi, the leader of the Liberal Democratic Party (LDP) and Prime Minister of Japan between 2001 and 2006. Like Obama, Koizumi rose to public prominence very quickly, received strong cross-party support from voters, and led his party to impressive victories in the legislature. Beyond these apparent parallels in career arcs, we can tease out three further factors that underlie their success, which in turn can inform our understanding of future political trends.

First, while Obama and Koizumi were both hailed as charismatic leaders who challenged the political status quo, their campaigns came from different directions. Obama was a relative newcomer to national politics, having only been elected to the Senate in 2004. His mantra for “change” was that of an outsider challenging the Washington establishment—a recurring theme in presidential campaigns. Koizumi, on the other hand, was a third-generation politician who had been in the Japanese Diet since 1972 and had previously served as foreign minister. Although he was not a household name, Koizumi’s call for “change” was a promise by an insider to reform the LDP from within.

Nevertheless, there is an important affinity in how Obama and Koizumi shaped their election themes. Both candidates urged political change not only in the politics espoused by previous administrations, but also in the substantive nature of politics, itself. Obama staked his candidacy on moving political debates beyond negative and intractable wedge issues—such as abortion or gay rights—to tackle substantive policy dilemmas. Similarly, Koizumi promised to wean the LDP off of pork barrel politics in favor of pragmatic discussions about how to fix the country’s economy. These themes were particularly effective during the primaries, when both candidates competed against members of their own party, with whom they shared many policy priorities. A second similarity between Obama and Koizumi is that neither was the heavy-weight “establishment” candidate. When the initial lineup for the Democratic primary solidified in mid-2007, the consensus front-runner was Hillary Clinton. Clinton was a popular senator from New York who had served in the Senate as well as the first lady under another party elite, not to mention an ace in the hole in the form of Bill Clinton. Similarly, after Yoshirō Mori resigned as prime minister in 2001, most Japanese observers expected Ryutaro Hashimoto to lead the LDP. Hashimoto had been a popular prime minister in the late 1990s, and as the boss of the largest faction within the LDP, he retained strong institutional support from local and national party officials.

Electoral primaries in both countries, however, allowed “outsider” candidates to challenge the party establishment. While Obama didn’t have the name recognition of Hillary Clinton, his stances on changes to the Iraq War and his campaign’s focus on winning smaller caucus states proved crucial in the long Democratic primary. Koizumi’s success in the LDP’s presidential election was an even bigger upset, as the LDP hadn’t even used a popular primary in over twenty years. The LDP reinstated primaries in 2001 as a public relations move to improve media exposure and win back voters who had been dissatisfied with Mori’s tenure. Koizumi’s coiffed hair and quirky personality was an instant hit among grassroots members, and with their strong backing, Koizumi successfully corralled the votes of LDP parliamentarians to secure his victory.

Third, Obama and Koizumi helped their parties win decisive majorities in 2008 and 2005, respectively by making inroads into important demographic subgroups. The public’s enthusiasm about the elections—particularly among younger voters—was reflected in a 5-7% increase in voter turnout. At the same time, the LDP and the Democrats expanded their appeal beyond their regional bailiwicks. Despite being a largely rural party, the LDP won 37 out of 49 head-to-head matchups against the main opposition party in metropolitan areas. In 2003, it had won only 9 of 49 such contests. Conversely, county analyses in the US similarly shows that Obama increased the Democrats’ presidential vote share in most regions of the country, including solidly Republican states such as Utah and Virginia.

Given these parallels between Obama and Koizumi, interested observers can infer any similarities that may prompt Democratic dissonance, such as from New York legislators who receive votes from the financial industry. Given Obama’s current popularity, he can probably ward off any comprehensive attacks on his legislative agenda. While many Japanese observers (including myself) have doubts about the true extent of Koizumi’s reforms, Japanese voters continue to emphasize with his long-term initiatives to improve political transparency and accountability. I believe Obama has a similar opportunity to overhaul political competition in the United States, and there’s a good chance that voters will be happy to go along for the ride.

Kenneth Mori McElwain
Assistant Professor
UM Department of Political Science
New Japanese Gallery at the Reimagined Museum of Art

For the past two and a half years, the University of Michigan Museum of Art (UMMA) has been undergoing a landmark expansion and restoration. On March 28, 2009, UMMA will finally reopen to the public, unveiling breathtaking new facilities, including more than double the amount of exhibition space and triple the number of objects on view. The presence of Asian art in the Museum will greatly expand with five permanent galleries devoted to the arts of China, Korea, Japan, and Buddhist. All Asian galleries, including the new Japanese Gallery, will be located in the dramatic Frankel Family Wing.

The Japanese Gallery will feature many treasures from the UMMA collections that have been on view only infrequently in past decades due to space limitations. In the section of the gallery devoted to courtly and religious art, Hyakuman to (One of one million pagodas), a miniature wooden Buddhist pagoda originally stored in Nara’s Horyuji, is a testament to the influence of Empress Regnant Koken (718–770). Among works documenting the art of the samurai, a tea caddy Hitorine (meaning “sleeping alone”) selected and named by warlord and tea master to the Tokugawa Shogunate Kohori Einshū (1579–1647), will be on public display for the first time. A section of ceramics from UMMA’s rich collection of premodern and modern Japanese pottery includes works by designated Living National Treasures Arakawa Toyozo (Shino ware, 1894–1980) and Kanuda Shōbei (Bizen ware, 1896–1987). Also, a stunning painting of a courtiers by Kitagawa Utamaro (1754–1806) will be specially exhibited for the opening.

In addition to the greatly expanded number of galleries devoted to collections and temporary exhibitions, the new Museum of Art will offer a variety of spaces designed to increase access to the collections and provide new educational spaces to the campus community. “Open storage” galleries offer visual access to hundreds of works of art, clustered by type behind glass doors. The Asian art conservation laboratory has also been relocated to a public area and will allow visitors to view the fascinating process of restoring fragile works of art on silk and paper.

For the community, a 220-seat auditorium, classrooms, and meeting spaces will enhance the Museum’s value as a central campus resource for teaching and programming. Specialty equipped object and print study classrooms make it possible for groups to examine works of art close-up in a secure environment. Finally, a café and spaces for social interaction with extended hours will enliven the Museum late into the evening.

We hope that this dynamic new environment for art will be a magnet for exciting interdisciplinary research and learning, fostering strong intellectual partnerships with the area centers, including the Center for Japanese Studies, and also prove to be a destination for contemplation, enjoyment, and social interaction around the visual arts.

Natsu Oyobe
Research Curator of Asian Art
University of Michigan Museum of Art

UPCOMING EVENTS

Winter 2009

C J S

2009 Michigan Japanese Quiz Bowl

The 16th annual Michigan Japanese Quiz Bowl (MJQB) will be held on Saturday, March 14 in the Modern Languages Building on U-M’s Central Campus. This is the fifth year that it has been directed and hosted by CJS. Other key sponsors include the Japanese Teachers Association of Michigan and the Consulate General of Japan in Detroit.

This year’s event is shaping up to be the largest to date with 99 teams from 27 K-12 schools expected to compete in the quiz bowl competition on Japanese language and culture. For more information about the MJQB, contact Jane Ozanich (jozanich@umich.edu).

C J S Welcomes Katsuya Hirano

Katsuya Hirano, CJS’s Winter 2009 Toyota Visiting Professor, was welcomed to campus with a reception held on January 14 in the International Institute Gallery. An assistant professor of history at Cornell University, Professor Hirano is teaching a mini-course entitled, “Representing Trauma: History and Memory in Comfort Women Discourse.” His CJS noon lecture will take place on Thursday, March 19.

2009 Mochitsuki

CJS hosted its 5th annual Mochitsuki on Saturday, January 10 during one of Southeastern Michigan’s worst storms of winter. The snowing snow did not stop the more than 660 guests from coming to Ann Arbor to take part in the festivities. The event featured mochi-pounding and tasting, kōshirō (New Year’s calligraphy messages), kumishibufori (storytelling), origami, games, and manga-drawing. In addition to three activities, guests were invited to live music from Mochitsuki veterans. Miyoshi and a new addition to the event this year, the October Babies (http://octoberbabies.net/).

and their impact on the automobile industries in the two countries.

This one-day conference on U-M’s campus will be divided into two sessions: one to address the causes of and policy responses to problems in the financial sector and one to examine the impact of the financial crises on the automotive sector. The lead panelist will be Daniel Ókimoto (Professor Emeritus in Political Science at Stanford University and Partner and Chairman of the Global Institute at Sterling Stamos Capital Management, L.P.). For more information about this conference and how to register for it, contact Jane Ozanich (jozanich@umich.edu).
This leads women to marry later or not at all and to bear children later or not at all. The problem is exacerbated by men’s working patterns. Excessive time away from the home means that about half of all Japanese marriages remain sexless. If this were not enough, recent tests show Japanese men have extremely low sperm counts, much like those in Denmark, but well below those in Finland. Thus, if the government wishes to help the issue of fertility, it faces a daunting task of reducing child care costs, reducing male work time, and also finding a way to increase male sperm counts! The 28 papers will be published shortly by the Niho University Population Research Institute (NPRU) and in various journals.

Jennifer Robertson (Anthropology) spent most of fall semester in Japan visiting robotics laboratories and conducting research on humanoid robots, focusing on “roboticohs” and human-humanoid interface. She received a CJS Faculty Research Grant as well as a National Endowment for the Humanities/Advanced Research in the Social Sciences on Japan, Fellowship to conduct this research. From May-June 2009, Professor Robertson will be a Visiting Professor in the Department of Sociology and Anthropology at Tel Aviv University, Israel. During her stay there, she will conduct a four-week graduate seminar on image-based ethnography. This past fall, she was featured in a Japanese-language edition of Newsweek article entitled "最先進のロボットのなかで 味覚の試験が行われている ヨーヨー トッソ� (Daizen robot no naka ni shite inunakon) de ni, to "Yoru no Universe" article entitled "最後にコマットの大脳に 味覚がわかるのか Raven's Gate" to "Dainik Nichi Nichi". The book examines how melodrama structures the portrayal of social problems in four immensely popular novels (Diofantogoruraufei ni, 1900) by Kayoko Torishima, The Golden Demon, 1897-1901) by Otsuki Kinya, the first novel to appear in Japan, addresses the contradictions of female social aspiration in an era that celebrated social mobility while severely limiting opportunities for women, and Gyubimoushi (The Poppy, 1907) by Natsume Soseki, dramatizes female resistance to marriage determined by men. These novels pressure the reader in different ways and seek solutions in distinct versions of the fictive family. Although these solutions reach for certitude, they inevitably end in ideological contradiction, principally because the complex social issues they address resist easy ideological closure. The novels that ito takes up are understudied works both in the United States and Japan, especially considering their vast cultural impact in their time. This may be because current paradigms for understanding Meiji fiction, built upon the now-canonical works written at the very end of the Meiji period, provide little purchase in the study of novels produced earlier in the era. Its recruitment of the concept of melodrama provides critical leverage for seriously reading the important fiction of the turn of the century. Its book—which was researched using grants from the Center for Japanese Studies—suggests that melodrama was one of Meiji culture's central means for understanding itself.

Kevin Gray Carr (History of Art) gave a presentation at Yamagata University in Japan in November 2008 on the Shiga-shin engei erotic scrolls. Professor Carr is currently working on his book manuscript and has several pending articles. He is also a co-organizer of the Premoden Japan Study Group.

Masahito Jimbo (Family Medicine and Urology) presented a three-day workshop on effective clinical interviewing and physical examination for the residents of the Saiseiki Unisonomiya Hospital in Utsunomiya, Tochigi Prefecture, Japan (June 2009). In June and September 2008, he gave two 5-day workshops consisting of lectures, hospital rounds, outpatient receiving, and case presentations for the faculty, residents, and students in the St. Marianna University School of Medicine in Kawasaki, Kanagawa Prefecture. In June 2008, Dr. Jimbo gave an invited presentation on the management of chronic cough at the Kawasaki Tama Municipal Hospital in Kawasaki, Kanagawa, Japan. In October, 2008, Dr. Jimbo will be a co-organizer of the Premoden Japan Study Group.

Jennifer Robertson (Anthropology) spent most of fall semester in Japan visiting robotics laboratories and conducting research on humanoid robots, focusing on “roboticohs” and human-humanoid interface. She received a CJS Faculty Research Grant as well as a National Endowment for the Humanities/Advanced Research in the Social Sciences on Japan, Fellowship to conduct this research. From May-June 2009, Professor Robertson will be a Visiting Professor in the Department of Sociology and Anthropology at Tel Aviv University, Israel. During her stay there, she will conduct a four-week graduate seminar on image-based ethnography. This past fall, she was featured in a Japanese-language edition of Newsweek article entitled "最先進のロボットのなかで 味覚の試験が行われている ヨーヨー トッソ� (Daizen robot no naka ni shite inunakon) de ni, to "Yoru no Universe" article entitled "最後にコマットの大脳に 味覚がわかるのか Raven's Gate" to "Dainik Nichi Nichi". The book examines how melodrama structures the portrayal of social problems in four immensely popular novels (Diofantogoruraufei ni, 1900) by Kayoko Torishima, The Golden Demon, 1897-1901) by Otsuki Kinya, the first novel to appear in Japan, addresses the contradictions of female social aspiration in an era that celebrated social mobility while severely limiting opportunities for women, and Gyubimoushi (The Poppy, 1907) by Natsume Soseki, dramatizes female resistance to marriage determined by men. These novels pressure the reader in different ways and seek solutions in distinct versions of the fictive family. Although these solutions reach for certitude, they inevitably end in ideological contradiction, principally because the complex social issues they address resist easy ideological closure. The novels that ito takes up are understudied works both in the United States and Japan, especially considering their vast cultural impact in their time. This may be because current paradigms for understanding Meiji fiction, built upon the now-canonical works written at the very end of the Meiji period, provide little purchase in the study of novels produced earlier in the era. Its recruitment of the concept of melodrama provides critical leverage for seriously reading the important fiction of the turn of the century. Its book—which was researched using grants from the Center for Japanese Studies—suggests that melodrama was one of Meiji culture's central means for understanding itself.

The book examines how melodrama structures the portrayal of social problems in four immensely popular novels (Diofantogoruraufei ni, 1900) by Kayoko Torishima, The Golden Demon, 1897-1901) by Otsuki Kinya, the first novel to appear in Japan, addresses the contradictions of female social aspiration in an era that celebrated social mobility while severely limiting opportunities for women, and Gyubimoushi (The Poppy, 1907) by Natsume Soseki, dramatizes female resistance to marriage determined by men. These novels pressure the reader in different ways and seek solutions in distinct versions of the fictive family. Although these solutions reach for certitude, they inevitably end in ideological contradiction, principally because the complex social issues they address resist easy ideological closure. The novels that ito takes up are understudied works both in the United States and Japan, especially considering their vast cultural impact in their time. This may be because current paradigms for understanding Meiji fiction, built upon the now-canonical works written at the very end of the Meiji period, provide little purchase in the study of novels produced earlier in the era. Its recruitment of the concept of melodrama provides critical leverage for seriously reading the important fiction of the turn of the century. Its book—which was researched using grants from the Center for Japanese Studies—suggests that melodrama was one of Meiji culture's central means for understanding itself.

New Books by CJS Faculty, Alumni & Friends

An Age of Melodrama: Family, Gender, and Social Hierarchy in the Turn-of-the-Century Japanese Novel

CJS Director Ken K. Ito's new book, An Age of Melodrama: Family, Gender, and Social Hierarchy in the Turn-of-the-Century Japanese Novel (Oxford University Press, 2008), argues that Meiji fiction and its cultural context were so strong a strain of melodrama, the literary attempt to articulate moral certitude by enacting polarized and hyperbolic conflicts between good and evil.

The book examines how melodrama structures the portrayal of social problems in four immensely popular novels (Diofantogoruraufei ni, 1900) by Kayoko Torishima, The Golden Demon, 1897-1901) by Otsuki Kinya, the first novel to appear in Japan, addresses the contradictions of female social aspiration in an era that celebrated social mobility while severely limiting opportunities for women, and Gyubimoushi (The Poppy, 1907) by Natsume Soseki, dramatizes female resistance to marriage determined by men. These novels pressure the reader in different ways and seek solutions in distinct versions of the fictive family. Although these solutions reach for certitude, they inevitably end in ideological contradiction, principally because the complex social issues they address resist easy ideological closure. The novels that ito takes up are understudied works both in the United States and Japan, especially considering their vast cultural impact in their time. This may be because current paradigms for understanding Meiji fiction, built upon the now-canonical works written at the very end of the Meiji period, provide little purchase in the study of novels produced earlier in the era. Its recruitment of the concept of melodrama provides critical leverage for seriously reading the important fiction of the turn of the century. Its book—which was researched using grants from the Center for Japanese Studies—suggests that melodrama was one of Meiji culture's central means for understanding itself.

The book examines how melodrama structures the portrayal of social problems in four immensely popular novels (Diofantogoruraufei ni, 1900) by Kayoko Torishima, The Golden Demon, 1897-1901) by Otsuki Kinya, the first novel to appear in Japan, addresses the contradictions of female social aspiration in an era that celebrated social mobility while severely limiting opportunities for women, and Gyubimoushi (The Poppy, 1907) by Natsume Soseki, dramatizes female resistance to marriage determined by men. These novels pressure the reader in different ways and seek solutions in distinct versions of the fictive family. Although these solutions reach for certitude, they inevitably end in ideological contradiction, principally because the complex social issues they address resist easy ideological closure. The novels that ito takes up are understudied works both in the United States and Japan, especially considering their vast cultural impact in their time. This may be because current paradigms for understanding Meiji fiction, built upon the now-canonical works written at the very end of the Meiji period, provide little purchase in the study of novels produced earlier in the era. Its recruitment of the concept of melodrama provides critical leverage for seriously reading the important fiction of the turn of the century. Its book—which was researched using grants from the Center for Japanese Studies—suggests that melodrama was one of Meiji culture's central means for understanding itself.
relaxed pace. Still continuing, if at a somewhat more
the tutelage of Dr. William Malm, are
related to additional music. His research and activities
history with a speciality in Japanese tra-
Tokyo where he taught Japanese cultural
Emeritus of Aoyama Gakuin University in
Growing for ways of serving the needs of the
wide variety of international experience,
community program are Japanese with a
Most of the students in the international
from China, Korea, and the Philippines.
persons with the largest numbers coming
as well as other groups of international
Edogawa-ku has become known as the
er section of Tokyo which now has over
22,000 foreign residents. In recent years,
Development Division of the Edogawa
George W. Gish, Jr. (CJS MA, 1967) has
just begun his fifth year as Coordinator
of the International Community
Development Division of the Edogawa
City College of Life Program in the eastern
section of Tokyo which now has over
22,000 foreign residents. In recent years,
Edogawa-ku has become known as the
center for the growing number of high-
techn computer specialists from India,
as well as other groups of international
persons with the largest numbers coming
from China, Korea, and the Philippines.
Most of the students in the international
community program are Japanese with a
wide variety of international experience,
many having recently retired and looking
for ways of serving the needs of the
growing foreign population and develop-
ing a more inclusive and supportive com-
munity. In 2003, Gish became Professor Emeritus of Asaya Gakuin University in
Tokyo where he taught Japanese cultural
history with a specialty in Japanese tra-
ditional music. His research and activities
related to fuzen music, which began under
the tutelage of Dr. William Malm, are
still continuing, if at a somewhat more
relaxed pace.

Simone C. Barron (CJS MA/ MBA) graduated in August 2008.

Anne Hooghaert (CJS MA, 1995) and her
husband Andy Gillman (ALC BA, 1989)
are involved in an unusual experiment
with their daughters, Kasey (5) and
Cassidy (1). Though neither parent is a
native speaker of Japanese, they are rais-
ing their children in Ypsilanti, Michigan
so that Japanese is the primary language
spoken at home, and is therefore their
children’s first language, and English (spo-
ken at their daycare) their second. They
make use of Japanese satellite TV, vid-
eos, books, and even Japanese-speaking
babysitters, with the hope of ultimately
saving the girls time in attaining profi-
ciency in Japanese (or any other language
they might choose when older).

Yoshie Imada (Psychology, PhD) graduated in August 2008 and is currently
a postdoctoral fellow at the University of
Minnesota.

Isao Kamata (Economics, PhD) completed
his PhD program in August 2008. The
degree was granted this past December.

Brooke M. Lathram (CJA MA) graduated in August 2008.

Jessica Morten (CJS MA, 2002) was
married to William Lee in Los Cabos,
Mexico in July 2008. They currently live
in Kirkland, Washington where Jessica
continues to teach Japanese and coach
tennis at a local high school.


Scholarship Awardee Undergraduate
Study Abroad Scholarship
Michelle Y. Kim, Art and Design

Educator and Student
Outreach
Community Outreach at CJS is a con-
cept that is flexible, responsive to change,
and adheres to the basic principle of
“reaching out” to various communities on
different levels. This spring, CJS will also
host and co-host two workshops for area
K-12 educators. The first workshop, held
on Saturday, February 14, introduced
educators to the New Year family customs
and traditions of Japan, China, and
Korea. The March 7 workshop will utilize
Japanese film as a medium for teaching
Japanese culture in the social studies or
Japanese language classroom.

Student Opportunities
CJS also collaborates with area schools
and organizations, and participates in a
variety of student-oriented workshops and
programs. On October 26, CJS coordinated
Japanese storytelling, origami, and songs
for Japanese Cultural Journey, a part
of the Ann Arbor Art Center’s exhibit,
Enchanted Spirit. This spring, CJS will
participate in World Languages’ Week at
Hartland High School from March 2-6,
and the International Speaker Brown
Bag Lunch at Berkley Middle School.
If you are a current MA or PhD student
in Japanese studies, and are interested
in participating in either of these events,
please contact hclittle@umich.edu. Events
such as these are wonderful opportuni-
ties to extend your knowledge of Japan to
motivated K-12 students!

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, 2008
until June 30, 2009. More information
about the library is available at
http://www.lib.umich.edu/asia/ or by
contacting the Library Assistant at
734.764.0466.

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 applica-
tion), a current curriculum vita, a budget,
and proposed travel dates.

The Center accepts applications until
May 31, 2009 by email at umcjs@umich.
edu or by mail to
Asia Library Travel Grants
Center for Japanese Studies
Suite 4640, 1080 South University
The University of Michigan
Ann Arbor, MI 48109-1106

Articles Requested from CJS
Alumni and Former Visitors
CJS would like to publish short articles
written by our former students and visitors
which focus on their experiences at CJS-
UM or feature a recently published book.
Interested people should contact us
at umcjs@umich.edu

ANNOUNCEMENTS: