

UC SANTA BARBARA

EAST ASIAN LANGUAGES & CULTURAL STUDIES



Department
Newsletter

Volume 10

Fall 2017

Words from the Chair

Mission Statement

The Department of East Asian Languages and Cultural Studies is committed to providing students with the opportunity to understand the many facets of East Asian cultures, including languages, literature, history, society, politics, economics, religion, media, and art. In a world of increasing international connection and globalization, we prepare students to incorporate knowledge of Asia into their future interactions and responsibilities within our complex world.

Our Staff

Director	Cori Montgomery (805) 893-2993
Financial Services Manager	Amanda Maffett (805) 893-4623
Student Services Manager	Jill Title (805) 893-3316
Financial Coordinator	Collin Holtz (805) 893-5463
Academic Personnel Coordinator	Janaye Barker (805) 893-3731
Undergrad & Graduate Student Advisor	Ruby Gutierrez (805) 893-2744
Tech Support Specialist	Tony Chabolla (805) 893-2731

The 2016-17 academic year was another busy one for EALCS. Our faculty published numerous books and articles, while our graduate students received a number of fellowships for research abroad and language study. Throughout the year, we hosted lectures, films, and cultural events, and we organized and hosted four large international conferences: "Celebrating Pai Hsien-Yung Through Film & Discussion" (Jan. 2017), which included two days of films, roundtables, and conversations with celebrated EALCS Professor Emeritus Pai Hsien-yung (Kenneth Pai) on the occasion of his eightieth birthday; "Invisible Empire: Spirits and Animism in Contemporary Japan" (Feb. 2017) and "Re-Positioning Shugendō" (June 2017), both organized by the Shinto Studies Chair; and "A Conference on English Translation and Publication of Taiwan Literature in Celebration of the 20th Anniversary of the biannual journal, Taiwan Literature: English Translation Series" (July, 2017), organized and co-sponsored by the Graduate Institute of Taiwan Literature at National Taiwan University and the Center for Taiwan Studies at UCSB. In the pages that follow, please learn more about these exciting events.



Katherine Saltzman-Li

We are extremely pleased to welcome new faculty into the department this coming year. Our newest assistant professor, Thomas Mazanec, joins us from Princeton, where he just received his Ph.D. with a dissertation titled "The Invention of Chinese Buddhist Poetry." Peter Sturman, professor of Chinese art history in the Department of History of Art and Architecture, is joining our department as more than an affiliate, by moving part of his position to EALCS. He will be teaching regularly, advising graduate students, and participating formally in our department's governance. Our two visiting researchers in Japanese religions, Dr. Andrea Castiglioni (PhD, Columbia University) and Dr. Carina Roth (PhD, Geneva University), have already contributed to EALCS in many ways: through sharing their research and teaching, and through participation in our graduate student colloquium. We look forward to a second active year together.

My first year as chair has been exciting, challenging, and productive, and I look forward to continuing in this role in the coming year. One highlight of my endeavors was the initiation of a new annual visiting scholar series for the primary benefit of our graduate program. Each year, we will welcome a senior scholar in Chinese Studies (the Pai Hsien-yung Visiting Scholar) and a senior scholar in Japanese Studies (the Japanese Graduate Studies Visiting Scholar), each for several days. Hosting faculty will invite scholars whose expertise fits well with the theme of a seminar or whose research otherwise addresses interests of our graduate students. The scholar will deliver a public talk, conduct a seminar and/or workshop for graduate students, and be available for individual discussion with our students.

I am happy to say that our halls have become more vibrant with the addition of a dedicated graduate student office and hallway seating areas for students, both successfully bringing students to the department for study, meetings, and relaxing with friends. With our display cabinet of faculty books, a new wallbox with faculty photos, and a window ledge full of orchids provided by Professor Hyung Il Pai, EALCS is feeling more and more like a campus home to many of us. Whether you are a past, present, or potential future member of EALCS, or simply interested to learn more about us and what we do, please come visit!

Table of Contents

Words from the Chair.....	p 2
Japanese Language Program.....	pp 4-5
Chinese Language Program.....	pp 6-8
Reinventing Japan Research Focus Group.....	pp 9-10
Confucius Institute.....	pp 11-13
<i>Playing War</i> by Sabine Frühstück.....	pp 14-15
Faculty Activities.....	pp 16-18
Professor Peter Sturman Joins EALCS.....	pp 19-20
Honoring Professor Emeritus Pai Hsien-yung.....	pp 21-22
Center for Taiwan Studies.....	p 23
East Asia Center.....	p 24
Introducing Tom Mazanec.....	pp 25-26
Shinto Studies at UCSB.....	pp 27-29
On Shugendō and Ascetic Matters, An Interview with Andrea Castiglioni.....	pp 30-32
Interview with Kate McDonald.....	pp 33-35
Become a Friend of EALCS.....	p 36

Japanese Language Program

2016 - 2017

The 2016-2017 academic year was a blast for the Japanese Language Program! Our students remain passionate about advancing their language skills and better understanding Japanese society and culture. Their learning experiences this year took them beyond the classroom through activities including our “extensive reading club” (Tadoku 多読 in Japanese), a sushi workshop, and the Japanese Language Café.

Tadoku 多読: a place where students read a lot!

Started in 2013, Tadoku (多読)—which means “reading a lot”—continues to grow both in terms of numbers of students and in the collection of books provided for students to read. Led by Japanese lecturer Hiroko Sugawara, the club meets weekly throughout the academic year and offers students a unique opportunity that they cannot have in class: to enjoy and practice reading authentic Japanese materials without reliance on dictionaries. Students pick up a book or manga comic book to read, and if they find it too difficult they simply pick up another one until they settle on one that they can read. While it sounds challenging, students end up finding a book suited to their abilities and often become so engrossed that they lose track of time. This past year Tadoku had more than a dozen students taking up this reading challenge every week!



Sushi Workshop: Learn, make, and think Japanese!

Nothing beats sushi as a globally recognized icon of Japanese culture! Fukiko Miyazaki, a Santa Barbara resident and Japanese chef, joins host Chikako Shinagawa for a student sushi workshop twice a year. The workshop is so popular that it fills up immediately with students eager to pair their study of the Japanese language with Japanese cooking skills!



The Japanese Language Café (JLC): Eat more, meet more, and connect more with one another!

The story of UCSB students studying Japanese cannot be told without mentioning JLC, where they bond with each other through diverse events throughout the year. Through JLC, students connect not only with their fellow Japanese learners but with international students from Japan. This year, with the support of faculty advisor Yoko Yamauchi, JLC hosted many events, including a rice-ball (onigiri) workshop, a Valentine's Day chocolate-making workshop, a karaoke party, and a barbecue at Goleta Beach Park.

As always, we are blessed to have many students who are truly motivated in their study of Japanese. Our students excel not only linguistically, but in gaining a deeper understanding of Japanese culture and society, helped by various activities on and off campus. It is always exciting and en-

couraging to our Japanese language lecturers to see where students' passion for the Japanese language takes them beyond the classroom!



Chinese Language Program

2016 - 2017

The 2016-2017 academic year was a true success for the Chinese Language Program! We had many exciting new developments, countless spirited events, and wonderful achievements among our hard-working students. Let's take a look at some highlights from this very special year.

Shandong University Summer School



July, 4-18, 2016. For the first time our students attended the summer school at Shandong University sponsored by the Confucius Institute and led by coordinator of the Chinese Language Program, Chen-chuan (Jennifer) Hsu. Students benefitted in many ways from learning Mandarin in a local setting, traveling in Beijing, visiting both the Great Wall and the hometown of Confucius, and gaining hands-on cultural experiences. There were endless activities, but the highlights of the program included cultural classes on traditional Chinese tea ceremony, Chinese calligraphy, and traditional Chinese costumes. Upon their return, students wrote a paper, met to present their research, and received 4 UC credits for their summer and fall work at Shandong University and UCSB. The students loved the program. It was a great success and will be offered again next summer.



Welcome Professor Li



We want to extend a very warm welcome to the newest addition to our language program, Professor Haotian Li. Professor Li joins us from the Confucius Institute and teaches Elementary Modern Chinese and Chinese conversation. Anyone who has seen Professor Li in action knows he is an exceptional teacher, bringing enthusiasm, skill, and innovative pedagogical methods to the classroom each day. We are very lucky to have him in our program. Welcome Professor Li!

Chinese New Year Celebrations The Year of the Rooster



Our annual Chinese New Year Celebration is our most anticipated event of the year. People from all backgrounds join together to celebrate this important traditional welcome to a new year. This year, we welcomed the Year of the Rooster. We had the opportunity to see another side of our talented students as they entertained the crowd by singing Chinese songs and dancing Chinese folk dances. We watched hilarious videos made by our third-year students showing off their standard mandarin and listened to students make their best attempt at tongue twisters! We enjoyed delicious food meticulously prepared by Madame Lu's Restaurant, and enjoyed a raffle as well. It was a fantastic turnout - thank you to Bella Chen who led the event, and everyone else who helped make it a success!

2016 & 2017 Speech Contest

Our annual speech contest is undoubtedly the most impressive extracurricular activity of the year. It is truly amazing to see how many brave students are willing to compete in this challenging event. Our first contest was held on December 1, 2016 with our first-year students giving presentations on interviews they held with their friends, as well as on their daily routines. We all enjoyed the event so much that we decided to hold another on April 24, 2017, this time bringing in students from first, second, and third-year Chinese! Our students did an excellent job presenting on a wide range of topics that included travel, music, and their college life. It was a perfect chance for students to get inspired by those more proficient than themselves, and a fantastic opportunity to confidently speak Chinese in front a warm audience. Congratulations to the 2016 first-place winners: Andrea Alvarez, Lipika Sadaram, and Devin Thompson, and the 2017 first-place winners: Chris Chien, Jordan Skye Simpson, and Jessica Norris. Excellent job!



Chinese Language Program Award Ceremony

On May 31, 2017 we held an award ceremony for students who have displayed excellent academic achievements in Chinese language study. Students were awarded a CTS scholarship generously made possible by the Director of CTS, Professor Kuo-Ch'ing Tu. The recipients of the award are: Kelly Lee, Will Schwartz, Esme Brumer, Tessa Hawkins, Ben Spitz, Mary Zhu, Tiffany Lee, Dasha Ha Mi Depew, Ryan Wilson, and Allison Hovey. Professor Tu and CTS have provided this scholarship for many years - a special thanks for their ongoing support!



Huayu Enrichment Scholarship

The Huayu Enrichment Scholarship is sponsored by the Ministry of Education in Taiwan. For 15 years we have selected superb students to apply for this great opportunity to study Chinese language in Taiwan. Three, six, and nine-month scholarships are offered, and this year two of our excellent students are headed to Taiwan. Congratulations to David Reimer, who was awarded a nine-month scholarship, and Devin Thompson, who was awarded a six-month scholarship! CTS is always very pleased with the outstanding students who earn these awards.

Murck Family Award for Chinese Language Study Abroad

The Murck Family Award is our newest award generously offered by the Murck Family with the purpose of encouraging Chinese majors to study abroad and experience China's culture and language firsthand. This year's awardees are: Jessica Hanson and Annie La. Congratulations to both! Each nominee received financial support towards her trip to study abroad in China. A very big thank you to the Murck Family for providing this fantastic opportunity to our students!

TOCFL Language Test

TOCFL was held at UCSB this year for the eighth time. This test gives determined students the opportunity to better understand the progress they have made in the Chinese language. This year we had 11 students pass! Passing Level 5: Michelle Xie, Michael Xu, Yao Qian Wang, Yuebo Zhang, and Esther Meng; Level 4: Brandon Shi, Kristi Kay Yee, and Hsienhui Chiu; Level 3: Ian Silverstein; Level 2: Justin Hung; and Level 1: David Reimer. They all performed very well, and we congratulate them on their hard work and successful results.

Reinventing Japan Research Focus Group Enters Its Fifth Year

By Kate McDonald

Department of History, EALCS Affiliate

The Research Focus Group (RFG) Reinventing Japan has been in action for five years now, first as an informal workshop and then, for the past four years, as an RFG. Over the past five years, we have created a strong interdisciplinary community of Japan scholars on the UCSB campus. The RFG meetings are a focal point for forging interdisciplinary dialogue among students and faculty, and serve a critical role in teaching our students to contribute to contemporary scholarly debates in Japanese Studies. We also continue to offer a for-credit graduate colloquium concurrently with RFG meetings.

This past year, co-conveners Katherine Saltzman-Li (EALCS) and I chose a focus on the impact of the concepts of modernity and pre-modernity on research in Japan. In keeping with this theme, we asked presenters to address how these concepts impacted their research; we also asked respondents (particularly graduate students) to consider how these concepts were both constraining and illuminating. We were lucky in that we had two scholars of Japanese religions join us this year (Drs. Andrea Castiglioni and Carina Roth Al Eid). Their work was particularly suited for thinking about these issues. To encourage graduate student participation in Q&As, we trialed new approaches to discussions throughout the year.

In addition to our research theme, we increased our attention to professionalization in the context of Japan Studies. In December, we began a series on job talks, which included a discussion of the characteristics of a

successful talk. Students observed live job talks and reported back what they learned about mechanics and genre conventions. First-year graduate students in particular appreciated this effort—they found it helpful to be exposed to the genre of the job talk early in their careers. We also hosted a “mock conference” in March, where two of our more advanced doctoral students (Carl Gabrielson and Christoph Reichenbacher) presented drafts of conference papers and took questions from the audience.

During 2016-2017, we met fifteen times. Participation was widespread. Since our graduate students were largely pre-ABD, we relied more heavily on faculty and postdoc presentations than we have in previous years. Six meetings were devoted to discussing works-in-progress from faculty, postdocs, and advanced graduate students in History, EALCS, and Religious Studies. Another six meetings focused on professionalization or planning for future meetings and events. We hosted three exciting visiting speakers, as well: Timon Screech (Art History, University of London); Rui Kohiyama (Tokyo Woman's Christian University); and David Ambaras (History, North Carolina State University). We also co-sponsored a talk by Eleana Kim (Anthropology, UC Irvine). Faculty and graduate students from a wide range of disciplines attended our meetings, including many departments that are not represented in our regular RFG meetings: Anthropology, Music, Global Studies, Film & Media Studies, and Feminist Studies.

For 2017-2018, co-conveners William

Fleming (EALCS) and Luke Roberts (History) will explore the theme of “materiality.” To accommodate the diversity of UCSB graduate students working on Japan across many departments and disciplines, they have chosen a theme that allows for interconnections across broad temporal and disciplinary divisions. In particular, Profs. Fleming and Roberts seek to bridge the strong temporal divide in Japanese studies between “modern” Japanese studies and “pre-modern” Japanese studies. 1868, the year of the Meiji Restoration, is often seen as the key dividing point, the moment when Japan embarked on rapid modernization aimed at achieving parity with Western nations. This strict division has been problematized through concepts such as the “long nineteenth century” and an understanding of the Edo period (1600-1868) as “early modern” Japan. We hope to continue thinking beyond the divisions in our field through the theme of materiality, which encompasses recent work in literary studies and book history, art history and “biographies” of objects, the focus on objects used in daily life or the human networks built around specific commodities. We will be using this theme to guide a wide-ranging examination and discussion of the field of Japan Studies and the ways in which it continues to be renewed and reinvented.



Reinventing Japan RFG

2016-2017 In Review

FALL QUARTER

Oct 5: Introductions and Goals

Oct 19: Elijah Bender, Ph.D. Candidate (History): "Warring State to Warring States"

Nov 2: Timon Screech, Professor of the History of Art, University of London School of Oriental and African Studies (SOAS): "The Shogun's Silver Telescope: God, Art & Money in the First English Voyages to Japan [1611-1623]"

Nov 16: William Fleming, Assistant Professor (EALCS): "The Tokugawa World"

Nov 30: Professionalization #1: What is a Job Talk?

WINTER QUARTER

Jan 11: Professor Kohiyama Rui, Tokyo Woman's Christian University
"American Women Missionaries, Christian Homes and Romantic Love in Meiji Japan"

Jan 25: Winter Quarter Intro

Feb 8: Dr. Andrea Castiglioni, UCSB Visiting Researcher and Lecturer (EALCS and Religious Studies) "Devotion in the Flesh and Bone: The Mummified Corpses of Mount Yudono Ascetics in the Edo Period"

Feb 22: Professionalization #2: Evaluating Job Talks

March 8: Mock Conference

SPRING QUARTER

April 12: UCSB Postdoctoral Scholar Carina Roth Al Eid (EALCS and Religious Studies)
"Reflections on Ascetic Practice at the Cave of Shō (Shō no iwaya 笙岩屋) on Mount Ōmine"

April 26: Sabine Frühstück, Professor (EALCS): Proposal for *Gender and Sexuality in Modern Japan*

May 10: John Nathan, Professor (EALCS): Dark on Dark: A Life of Natsume Sōseki

May 24: 2016-2017 Wrap-up

June 7: David Ambaras, Associate Professor of History, North Carolina State University, "Embodying the Borderland: Nakamura Sueko as Runaway Woman and Pirate Queen"

Confucius Institute

During the 2016-2017 academic year, the UCSB Confucius Institute continued its efforts to support students and scholars in promoting educational exchanges by teaching Chinese language and organizing conferences, workshops, and graduate seminars in the humanities and social sciences. Here are some of the highlights of the work the UCSB Confucius Institute has accomplished this past year:

I. Chinese Language Teaching

The UCSB Confucius Institute is committed to providing Chinese language and cultural teaching resources and services for UCSB students. Selected by Shandong University—the partner university of UCSB's Confucius Institute—outstanding Chinese language teachers come to UCSB to teach various levels of Chinese language classes. In the fall of 2016, Haotian Li, a Chinese language lecturer from Shandong University, joined the EALCS Chinese Language Program team. Mr. Li teaches six Chinese classes each academic year.

II. International Conference

The Future of US-China Economic Relations

On February 10th and 11th, 2017, the Confucius Institute and the UCSB Department of Political Science co-organized "The International Conference on the Future US-China Economic Relations." The conference brought together leading scholars from the United States and China, representing a wide range of research programs, to exchange ideas on the study of current issues in US-China economic relations. Fifteen outstanding scholars came from the Peterson Institute for International Studies, the National Foreign Trade Council (NFTC), Middlebury College, UCSB, UC San Diego, Syracuse University, Shandong University, the University of International Business and Economics, the Chinese Academy of Social Sciences, and Renmin University of China. UCSB Chancellor Dr. Henry T. Yang gave the welcome address.

III. Academic Seminars

U.S. Policy toward Asia: How Well is It Working?

February, 4, 2016
Susan Shirk, Chair of 21st Century China Program
Professor of Global Policy & Strategy, UC San Diego

Network Asia: Globalization, Region & A Sustainable Future

February 25, 2016
Prasenjit Duara
Oscar Tang Professor of East Asian Studies, Duke University

Religious Legislation in Contemporary China: Retrospect and Prospect

May 4, 2016
Ruihua Zhong
Visiting Scholar from the Chinese Academy of Social Sciences

Connecting the Dots – The Chinese Film Industry in 2016

October 14, 2016
Lora Chen
CEO of China Media Consulting

The Classic of Yi Jing (Book of Changes) and Fengshui

November 8, 2016
Zhen Liu, Associate Professor at China University of Political Science and Law

Mellichamp Lecture- China's One Belt One Road

February 10, 2017
Dawei Cheng
Professor, School of Economics and
Vice Dean of the OBOR Research Institute at Renmin University of China
Co-Sponsored with UCSB Global and International Studies

Confucianism: An Actionable Account of Chinese Political Culture

April 25, 2017
Ning Zhang, Associate Professor of Political Science,
California Polytechnic State University

Visual Representation of Gender and Class in a Changing China

May 18, 2017
Zheng Wang, Professor of Women's Studies & History,
University of Michigan, Ann Arbor

Daoism as a Communal Religion

May 30, 2017

IV. China Studies Forum Series

Terry Kleeman, Professor of Asian Languages & Civilization, University of Colorado, Boulder

This is a graduate student-oriented speaker series on China Studies. Students select the speaker, and Confucius Institute invites the speaker. All students are encouraged to read a recent working paper or publication by the

visiting speaker, and to participate in the seminar in active discussions with the speaker about his or her writing.

Planning a Chinese “Ecological Civilization”

October 27, 2016

Jia-Ching Chen, Assistant Professor, UCSB Department of Global Studies

Chinese Feelings: Notes on a Ritual Theory of Emotion

February 21, 2017

Haiyan Lee, Professor of Chinese and Comparative Literature, Stanford University

Consuming Belief: Han Chinese Practitioners of Tibetan Buddhism in China

March 6, 2017

John Osburg, Assistant Professor, Department of Anthropology, University of Rochester

V. Chinese Cultural Events

Chinese-English Language Exchange Program

The Confucius Institute held regular “Chinese-English Language Exchange Program” activities for Chinese and American students as a way of bridging the cultural and linguistic divide. Activities included Chinese speaking and a variety of fun games. Cultural experience projects are also a major feature of this program—for example, paper-cutting and calligraphy. Students are able to appreciate works of art and each other’s personal experiences, and to glimpse the charms of traditional Chinese art. These activities not only promote students’ language learning, but also deepen their understanding of Chinese culture.

Calligraphy Demonstration Class

February 24, 2016

A lecture by two UCSB Ph.D. students, Kuan-yen Liu and Yunchen Lu, featured a brief introduction to the history and philosophy of Chinese calligraphy, and was accompanied by a calligraphy demonstration and workshop during which students learned to write Spring Festival couplets.

2017 Chinese New Year Celebration

January 31, 2017

On January 30, 2017, the Confucius Institute held a Spring Festival Gala to celebrate the Chinese New Year. More than eighty faculty and students gathered to enjoy performances of traditional Chinese arts by students in UCSB Chinese classes. Participants also enjoyed delicious Chinese dishes catered by a local restaurant.

Chinese Film Screening

October 13, 2016

老炮 Mr. Six, Directed by Guan Hu, Starring Feng Xiaogang

The screening of “Mr. Six” was part of the UCSB Confucius Institute commitment to the promotion of Chinese film in Santa Barbara. We aim to serve both the UCSB community and Santa Barbara residents by hosting Chinese film screenings, as well as classes, workshops, and other events related to film and media studies.

Chinese Speech Contests

April 24, 2017

The Confucius Institute and the Department of East Asian Languages and Cultural Studies Chinese Program co-organized a Chinese speech contest that was held on April 24th, 2017. The contest attracted participation from students at various levels of Chinese study and provided a stage for these Chinese learners to show off their achievements. The contest is an important way to promote the goals of our language program and to enhance our students’ enthusiasm for learning Chinese.



VI. 2016 & 2017 Summer Program in China

Hosted by Shandong University with scholarships provided by the Office of Hanban in China, the Summer Program was led and supervised by our Chinese language lecturers Ms. Hsu Chen-Chuan (Jennifer) in the summer of 2016 and Ms. Chen Shu-Chuan (Bella) in the summer of 2017. Through the program, a total of 24 UCSB students have traveled to China to study Chinese language, culture, and history. Classes included Chinese language, calligraphy, tea culture, traditional Chinese musical instruments, Chinese cuisine, history and archaeology, and Confucian culture. In Beijing they visited the Great Wall, the Forbidden City, and the Summer Palace. In Shandong they went to Qufu, Confucius's hometown, and the Shandong Museum. In Shanghai they visited The Bund and other attractions in this cosmopolitan city. Both summer programs have been very successful. Participants praised the experience of learning Chinese language and culture in China.



Summer Program Photos

VII. UCSB Confucius Institute Undergraduate Prizes, Graduate Student Travel Grants, and Faculty Research Grants

UCSB Undergraduate Chinese Major Prizes
2016
Four prizes awarded

UCSB Ph.D. Student Recipients of Conference Travel to U.S. or Canada
2016
Cara Healey and Steve Hu
Ph.D. students, EALCS

2017
Joseph Lovell and Jed Forman
Ph.D. students, EALCS

Faculty Research Grants
2016
Prof. Peite Lien, UCSB Political Science Department
Study of Chinese and Chinese-American
political participation

Playing War by Sabine Frühstück

Professor Sabine Frühstück's new book, *Playing War: Children and the Paradoxes of Modern Militarism in Japan*, came out in 2017 from the University of California Press. EALCS graduate student Linshan Jiang sat down with Professor Frühstück to ask her a few questions about her latest work.



Sabine Frühstück

Jiang: Congratulations on your new book, *Playing War: Children and the Paradoxes of Modern Militarism in Japan*. One of the main themes of the book has to do with the ways children are used by political institutions as tools for naturalizing war. Can you tell us a little bit about how you came to be interested in delving into this topic in such depth?

Frühstück: *Playing War* has lots of disparate origins. One was a preoccupation with the military that had begun with my first book. In *Colonizing Sex*, the military became of interest to me because of the authorities' immediate access to masses of young men's bodies that were used as the objects of an enormous number of studies, including about (sexual) health. Subsequently, the military, militarization, and militarism popped up again and again in various projects of mine. Another thread was the everyday experience of a highly militarized United States: that nobody seems the least bit outraged about the fact that half of the world's military budget is spent on the U.S. military; that the U.S. has been at war almost constantly for decades; that parents buy their children guns for play that look as much as possible like real guns; that the military uses the latest entertainment technologies to recruit. A third thread was the occasional attempts of mass media to make us pay attention to the costs of war by featuring individual children that were horribly victimized by war. So, at first I primarily saw children and militarism in a range

of combinations that often felt choreographed, contradictory, and sometimes phony.

Jiang: Your book contains a wealth of primary sources, including historical evidence and a large number of images. What are some of the challenges you see in working with visual sources, and how did you approach these types of materials in your book?

Frühstück: I have always included images in my books, but used them primarily as illustrations of what I argued in the text. In *Playing War* I wanted to take them seriously, try to see what a child sees, and imagine what an older sibling, a parent, or a teacher might have said to explain the picture to a preliterate child. I thought that in children's books and other materials produced for children, perhaps more than in other publications, seeing the continuum between text and illustration, possibly mediated by a reader to the child, is essential for seeing anything at all. So, it would have been silly to have a book about children without pictures. Obviously, I didn't look at prints, drawings, paintings, and photographs like an art historian might. My eye was guided by specific questions: What kind of child is contoured in any particular image? What kinds of characteristics reappear across different kinds of images over a period of time? In what context does the child in the image appear? How do such images change over time, across periods of war and peace?

Jiang: It became clear as I read your book that children have always been used as a tool for war. Do you see any hope for the future, and might a deeper awareness of the history help bring some change to the situation?

Frühstück: "Always" is a very long time. The argument I am making is about the symbolic and, to some degree, actual use of children to legitimize war and peace in modern and contemporary times. To be sure, children were

armed and participated in battle before the modern period but their “use value” to legitimize the battle was not considered at all, or at least didn’t constitute a central component of any notion of a war being “just.” In the modern period representations of children were designed to inform and entertain but also to appeal to readers’ emotions and steer their nationalism, patriotism, and militarism, as well as, later and paradoxically, pacifism. It is not only images of and for children that do political work. The debate about the harm or utility of children playing war games also touched on the nature of children and, thus, humanity and its potential for manipulation.

Jiang: I know it’s probably too early to be asking, but do you have any plans for your next book or article? Do you see yourself continuing in this vein, or are you planning to shift to something completely different?

Frühstück: I have a co-edited volume out on *Child’s Play: Multi-Sensory Histories of Children and Childhood in Japan* (with Anne Walthall, University of California Press, 2017), I am writing a state-of-the-field modern history of gender and sexuality for Cambridge University Press, and I want to also write more about disciplinary currents and fault lines.

Jiang: As I read your book I was impressed with how clearly you laid out your arguments from the very beginning. Do you have any suggestions for graduate students like myself about how to approach the writing process, how to hone our arguments, and how to become better writers in general?

Frühstück: I have never been accused of being an elegant writer, so take this with a grain of salt: have a good story to tell. Have the courage to write badly at first, but write, write, write. Read a lot of good literature (for enjoyment and) to cleanse your mind of academic speak. Find a friend who is willing to read and question and criticize everything you write. Return the favor. At the beginning and occasionally throughout a project, articulate your argument in a paragraph,

then on one page, on five pages... You’ll see whether the story you want to tell is worth telling, and it’s going to be easier to develop a chapter from there. If you are overwhelmed by the mass of material you have assembled, pick just one piece and write about it as if it were all there is. Develop a routine, a rhythm and stick to it. Throw your phone in the toilet. I vary drafting by hand, writing in building blocks, sometimes from the inside out, sometimes as a puzzle, sometimes as a series of pieces that eventually separate into chapters... I don’t know which until I have something written to play with. I work with outlines, but I really only understand what I want to say when I have it (usually badly) written and can look at it and rethink and get rid of a lot that I needed to process and spit out but that doesn’t belong in the text in the end. Surely there must be a better method, but in order to find one’s own one needs to write and then write some more.

To hear a longer interview about *Playing War*, visit <http://www.freshedpodcast.com/fruhstuck>.



Faculty Activities

William Fleming

Publications

- "Rural Kabuki and the Imagination of Japanese Identity in the Late Tokugawa Period," in Gary Leupp, James McClain, and Tao Demin, eds., *The Tokugawa World* (Routledge) Forthcoming.
- "Japanese Students Abroad and the Building of America's First Japanese Library Collection, 1869–1878." Forthcoming, *Journal of the American Oriental Society* (2018).
- "Suwaraya Mohei no Goshoseki mokuroku to Yēru daigaku Nihon shoseki korekushon seiritsu no hiwa" [Suwaraya Mohei's Catalog Goshoseki mokuroku and the Forgotten Story Behind Yale University's Japanese Library Collection], in Tōkyō daigaku shiryō hensanjo, ed., *Yēru daigaku shozō Nihon kanren shiryō: mokuroku to kenkyū* (Bensei shuppan, 2016), 15–28. In Japanese.
- Commentaries on rare books from the Gerhard Pulverer Collection, Freer and Sackler Galleries, Washington, D.C. (June 2017):
- Commentary on Ihara Saikaku's *Nippon eitaigura* [1688]: <https://pulverer.si.edu/node/1184/title/1>
- Commentary on the actor review-book *Yakusha tomoginmi* [1707]: <https://pulverer.si.edu/node/751/title/1>
- Commentary on Gakutei Harunobu's *Bankoku kidan bukuro* [1861]: <https://pulverer.si.edu/node/763/title/1>



Selected Presentations and Other Professional Activities

During the past year, Fleming presented at several conferences in the US and abroad, participated in a roundtable discussion at the Association for Asian Studies Annual Conference in Toronto, and served as panel discussion at the second East Asian Translation Studies conference in Tokyo. In early 2016, he was invited by the Japan Foundation to give a series of lectures titled "Chūshingura and the Edo Literary Imagination" at the University of Toronto and two other Canadian universities. In July of 2017, he undertook archival research at Harvard and the Boston Public Library through a UCSB Academic Senate grant.

Sabine Frühstück

Publications

- *Child's Play: Multi-sensory Histories of Children and Childhood in Japan*, ed. Sabine Frühstück and Anne Walthall. Oakland: University of California Press (2017).
- *Playing War: Children and the Modern Paradoxes of Militarism in Japan* (previously titled *How Children Make War and Peace*). Oakland: University of California Press (2017).
- "Introduction." In *Child's Play: Multi-sensory Histories of Children and Childhood in Japan*, ed. Sabine Frühstück and Anne Walthall. Oakland: University of California Press (2017).
- "... and My Heart Screams": *Children and the War of Emotions*. In *Child's Play: Multi-sensory Histories of Children and Childhood in Japan*, ed. Sabine Frühstück and Anne Walthall. Berkeley: University of California Press (2017).
- "Japan's Military Battles Its Own Male-dominated Culture," *East Asia*



Forum Quarterly vol. 8, no. 2 (April–June 2016), pp. 28–29. <http://www.eastasiaforum.org/quarterly/>.

Selected Presentations and Other Professional Activities

In addition to a number of conference presentations, Frühstück also gave invited papers at Berkeley, Stanford, International Christian University (Tokyo), Sophia University (Tokyo), University of Tokyo, Salzburg University and the Naval War College (Newport, RI). During the summer, Frühstück carried out archival research for a new book, contracted with Cambridge University Press and supported by a Northeast Asia Council research grant and a Research Grant from the UCSB Academic Senate. Frühstück served as a consultant for Program 33 (<http://www.program33.com/>), "Faits divers l'histoire à la une" for the franco-german channel ARTE about Abe Sad April 2017. She also wrote 「セックス「レス」セックスのタブー化」(The Short History of Sex in Japan), the lead essay in a special issue on "Sex(los)." *Online-Magazin, Goethe Institute Tokyo* (www.goethe.de/japan/magaz May 2017). Based on an interview with Motoko Rich, Tokyo Bureau Chief The New York Times, Frühstück was quoted in a frontpage article of the Times on August 29, 2017. Her new book, *Playing War: Children and the Paradoxes of Modern Militarism* was also mentioned (<https://www.nytimes.com/2017/08/29/world/asia/korea-missile-japan-pacifism.html?mcubz=>

Will Brehm of FreshEd, a weekly podcast on education research, produced a podcast with Frühstück on her new book, *Playing War: Children and the Paradoxes of Modern Militarism*.

ann-elise lewallen

Publications

- "Ainu Women and Indigenous Modernity in Settler Colonial Japan." *The Asia-Pacific Journal*, Vol. 15-18-02, September 15 (2017).
- "Resignifying Ainu Space: Claiming Rights and Livelihood through Indigenous Ecotourism." *Humanities*, Special edition on "Global Indigenities and the Environment," Edited by Tom Havens and Karen Thornber (2016).
- "'Intimate Frontiers': Disciplining Ethnicity and Ainu Women's Sexual Subjectivity in Imperial Ezo." In *The Affect of Difference: Representations of Race in East Asian Empire, 19-27*. Edited by Ch Hanscom and Dennis Washburn. Honolulu: University of Hawai'i Press (2016).
- *The Fabric of Indigeneity: Ainu Identity, Gender, and Settler Colonialism Japan*. Santa Fe: School for Advanced Research Press Albuquerque: University of New Mexico Press (Global Indigenous Studies Series) (2017).



Selected Presentations and Other Professional Activities

Together with several conference presentations across the United States, lewallen was invited to present her work at the University of Hawai'i, internationally at Waseda University (Tokyo), Kamala Nehru College (New Delhi), St. Xavier's College (Ranchi, India). Lewallen was also awarded a SSRC-Abe Fellowship for 2016-2017. During this academic year, lewallen conducted ethnographic research in India and Japan for her new project on Japan's international cooperation toward energy development in India with a specific focus on transnational (India-Japan) grassroots civil society relations.

Xiaorong Li

Publications

- "The 'Expressive and Explanative Power' of Women: National Trauma in Late Imperial China and Beyond." *Nan Nü: Men, Women and Gender in China* 18.1 (2016): 149-159.

Selected Presentations and Other Professional Activities

"I Love Beautiful Women as Much as My Country': Sensual Literature and Cultural Nationalism in Early Republican China." Invited Lecture at Dalarna University, Sweden, May 12, 2017.

"Feminine Voice and Subjectivity: Theoretical Reflections on the Studies of Ming-Qing Women's Writings." Invited Lecture at Hong Kong Baptist University, October 19, 2017.

"The Aesthete-Sensualist Politician Fan Zengxiang 樊增祥 (1846-1931)." Paper presented at the International Conference, "The Ming and Qing in the 21st Century," October 20-21, 2017 at the School of Chinese, University of Hong Kong.

Li received the 2017-2018 Scholar Grant from the Chiang Ching-kuo Foundation for her book project, "'Fragrant and Bedazzling': Sensual Poetry, Decadence, and Modernism in China (17th-20th Centuries)," and will be on leave in the Fall and Winter to complete it. She also served as a member for the selection committee (studies of pre-1900 China) for the Joseph Levenson Book Prize from 2016 to 2017.

Hyung-Il Pai

Publications

- "경주 유적의 낭만: 일제식민지시기 고고학사진과 관광이미지." (The Romance of Gyeongju's Ruins: Colonial Archaeological Photography and the Formation of Korea's Tourist Image), *동아시아관광의 상호시선: 근대한국일 관광지형의 변화* (Tourism in East Asia: Modernity, Continuity and Change), pp. 127-169, Edited by Moon Ok-pyo, 2017, Academy of Korean Studies, Republic of Korea
- Visualizing Seoul's Landscapes: Percival Lowell and the Cultural Biography of Ethnographic Images, *Journal of Korean Studies*. Vol. 21 (2), 2016: 355-384.



Selected Presentations and Other Professional Activities

"Korean" Landscapes and the Tourist Imaginary: The Visual Genealogy of "Must-See" Destinations and Self-Orientalism," Globalizing Korean Studies and Writing Culture, International Conference Co-sponsored by the Anthropology Department & 21BKPlus Initiative, Seoul National University (Sept. 2017).

Staging Kyongju's Ruins for the Tourist Gaze: Early Travel Photography and the Colonial Origins of Korea's Heritage Tourism (경주유적의 이미지 구현 : 근대한국일 관광지형의 변화), Seoul National University, Kyujangak International Center for Korean Studies (Nov. 2016).

Visualizing Imperial Destinations: The Photographic Classification of Chōsen's Ruins and the Travel Media (帝国の名勝地を視覚化する—朝鮮植民地古跡の写真分類と観光 メデア). Invited speaker, International Symposium on Research on Ancient History

Under Japanese Colonial Rule: Archaeology, Historiography and Heritage Policies, Maison-Franco Japonaise and Waseda University, Tokyo, Japan (April 2016)

August 2016-November 2016: Visiting Research Fellow, Kyujangak Institute for Korean Studies, Seoul National University, Republic of Korea. Project Title: Touring the Korean Landscape: Travel Myths, and Images

Fabio Rambelli

Publications

- In progress, an edited book entitled *The Sea and the Sacred in Japan* (London: Bloomsbury, forthcoming 2018) and a special issue of a journal on Shinto in the Muromachi period.

Selected Presentations and Other Professional Activities

In Japan as Director of UCEAP Tokyo Study Center. Published a number of articles and book chapters, and was invited to give lectures at the University of Tokyo, Sophia University, Kyushu University, University of Southern California, Kyoto University, and the University of British Columbia. He organized the international conferences "Invisible Empire: Spirits and Animism in Contemporary Japan" (UCSB, February 2017) and "Repositioning Shugendo" (with Carina Roth, Andrea Castiglioni, and Kawasaki Tsuyoshi; June 2017).



Dominic Steavu-Balint

Publications

- "The Allegorical Cosmos: The Shi 式 Board in Medieval Taoist and Buddhist Sources." In Michael Lackner, ed., *The Place of Mantic Practices in the Organization of Knowledge*, 196-232. Leiden: EJ Brill, 2018.
- "Apotropaic Substances as Medicine in Buddhist Healing Methods: Nāgārjuna's Treatise on the Five Sciences." In Pierce Salguero, ed. *Buddhism and Medicine*, an Anthology, 441-52. New York: Columbia University Press, 2017.



KC Tu

Publications

- E zhi hua 惡之華. A Chinese translation of *Les Fleurs du Mal* by Charles Baudelaire. A completely revised edition published by National Taiwan University Press, December 2016.
- Guang she chenfang. Yuanzhao wanxiang: Du Guoqing de shiqing shijie (The Poetic World of Du Guoqing). Taipei: National Taiwan University Press, September 2017.
- "Foreword to the Special Issue on Imperial Subject Literature in Taiwan" *Taiwan Literature: English Translation Series*, No. 37, January 2016, pp. v-xxi.
- "Foreword to the Special Issue on Yang K'uei." *Taiwan Literature: English Translation Series*, No. 38, July 2016, pp. vii-xxiii.

- "Introduction to Yeh Shih-t'ao's Works." An Anthology of Short Stories by Yeh Shih-t'ao. Santa Barbara: US-Taiwan Literature Foundation, 2016, pp. xi-xix.
- "Preface to the Special Issue on Wang Wen-hsing." Taiwan Literature: English Translation Series, No. 39, January 2017, pp. ix-xii.
- "Foreword to the Special Issue on Pai Hsien-yung." Taiwan Literature: English Translation Series, No. 40, July 2017, pp. viii-xix.
- "Subjectivity of Taiwan Literature and Taiwan Literature: English Translation Series in Retrospect." Taiwan Literature and English Translation Conference, sponsored by the Graduate Institute of Taiwan Literature, National Taiwan University, July 1, 2017.
- Editor, "The Special Issue on Imperial Subject Literature in Taiwan" Taiwan Literature: English Translation Series, No. 37, January 2016.
- Editor, "The Special Issue on Wang K'uei." Taiwan Literature: English Translation Series, No. 38, July 2016.
- Editor, An Anthology of Short Stories by Yeh Shih-t'ao, co-editor Terence Russell, US-Taiwan Literature Foundation in collaboration with the Culture Affairs Bureau, Tainan City Government, June 2016.
- Editor, "The Special Issue on Wang Wen-hsing." Taiwan Literature: English Translation Series, No. 39, January 2017.
- Editor, "The Special Issue on Pai Hsien-yung." Taiwan Literature: English Translation Series, No. 40, July 2017.



Selected Presentations and Other Professional Activities

Grants: Taiwan Studies Fellowships from the Taiwan Ministry of Education for graduate student recruitment and financial support for Taiwan Studies; and Taiwan Studies Visiting Scholars Fund from the Taiwan Ministry of Education for visiting scholars, public lecture, and conferences.

Hsiao-jung Yu

Publications

- "Theory and Fact—A Study of the Translated Buddhist Sutras of the Medieval Period from the Perspective of Language Contact" in Language Contact in the History of the Chinese Language, The Best of Chinese Linguistics, Vol. 2. The Commercial Press (Beijing) & De Gruyter Mouton (Berlin, Germany). Forthcoming.
- "Revisit the BA Construction Language" (co-authored) in Grammaticalization and Lexification, The Best of Chinese Linguistics, Vol. 3. The Commercial Press (Beijing) & De Gruyter Mouton (Berlin, Germany). Forthcoming.
- "Second Language Acquisition and Contact-induced Changes in the History of the Chinese Language" (co-authored), in Language Contact in the History of the Chinese Language, The Best of Chinese Linguistics, vol. 2. The Commercial Press (Beijing) & De Gruyter Mouton (Berlin, Germany). Forthcoming.
- "Yuyan jiechu yu Zhongguo yijing yufa yanjiu" (Language contact and the study of the grammatical constructions in the Medieval translated Chinese Buddhist sutras), in Ting Pang-hsin xiansheng bazhi shouqing lunwenji (co-authored). Beijing: Shehui kexue wenxian chubanshe. Forthcoming.



- Hanyu yufashi zhong de yuyan jiechu—cong Zhongguo yijing dao xiandai xibei fangyan (Language contact in China—from Medieval translated Buddhist sutras to modern Northwestern dialects) (with Guangshun Cao), Shangwu yinshuguan. Forthcoming.

Selected Presentations and Other Professional Activities

"Cong gongshi he lishi liangge shijiao kan Hanyu yuyan jiechu de yiban jizhi" (From diachronic and synchronic perspectives to examine the mechanisms in the language contact in China), Department of Chinese Language and Literature, Peking University, Beijing, summer 2016. "Language Contact and Impact in the History of the Chinese Language" (lecture in series), Department of Chinese Literature, Chonbuk National University, South Korea, summer 2017.

Xiaowei Zheng

Publications

- Book: The Politics of Rights and the 1911 Revolution in China. Stanford: Stanford University Press, forthcoming in 2017. <http://www.sup.org/books/title?id=25062>
- "Jiangou xinde lixian guojia: xuantong yuannian Sichuan ziyiju de taolun," in Zhongguo shixuehui ed., Jinian xinhai geming yibai zhounian guoji xueshu yantaohui lunwenji (Beijing: Shehui kexue wenxian chubanshe, 2016), 361-373.
- "State of the Field: Rethinking the Taiping Civil War," forthcoming in Frontiers Journal of Chinese History
- Book Review for Cosmopolitanism in China: 1600-1950, ed. Minghui Hu and Johan Elverskog. Cambria Press, forthcoming in Frontiers of Literary Studies in China.



Selected Presentations and Other Professional Activities

"The Politics of Rights and the 1911 Revolution in China." Peking University, Beijing, China. Oct., 2017.

Round Table: "Crossing the Pacific." University of California at Irvine, Irvine. May, 2017.

"The Politics of Rights and the 1911 Revolution in China." University of California, Santa Barbara. May, 2017.

"Can Two Sides Walk Together Without Agreeing to Meet? The Late Qing Constitutional Reform." Institute of Humanities and Social Sciences at Peking University, Beijing, China. Apr., 2017



Professor Peter Sturman Joins EALCS

EALCS is delighted to welcome longtime UCSB Department of History of Art and Architecture faculty member Peter Sturman, who joins our department through a formal joint appointment beginning in the fall of 2017. EALCS assistant professor Will Fleming spoke with Peter about his research and plans for teaching in EALCS.

Fleming: We are all very excited to welcome you to EALCS. Would you tell our readers what led you to join the department?

Sturman: As a specialist in Chinese art history, I have always found myself pulled between being a specialist in the discipline of art history and an area specialist whose expertise first and foremost is grounded in a thorough understanding of Chinese language and culture. Weighing the two in terms of my development as a scholar, I would say that the latter has been the more important. It was my first orientation—I graduated as an East Asian Languages major from Stanford University. My M.A. and Ph.D. were gained through the Art History Department of Yale, but in part this was just the way things had to be: the structure of American academia dictated that art history departments in those days always subsumed area studies. The dichotomy of being an art historian, one whose foremost allegiance is to the discipline of art history, with all that entails in terms of methodology and theory, versus an area studies



specialist, remains pertinent—I am truly split in this regard. After thirty years as an art historian who works on China, part of me simply yearns to spend more time with colleagues and students whose primary orientation is as area specialists. The real reason, however, is more practical. I am one of the few scholars of Chinese calligraphy in the West (my other specialization is painting), and this is where most of my future research plans are directed. My first book was on the Song dynasty calligrapher Mi Fu. I am currently involved in a collaborative project on the Ming scholar and artist Xu Wei, with specific responsibilities to work on his calligraphy, and I have initiated a new collaborative project on Tang dynasty calligraphy and its texts. Naturally, I hope to invest more teaching energy on the history of calligraphy, as well. It makes sense for me to do this through EALCS, given the students' interests and abilities.

Fleming: You are at Fudan University in Shanghai this fall. What are your plans there, and what research projects will you be working on?

Sturman: First and foremost, I am here at Fudan to teach a course for the University of California Education Abroad Program. The course, titled "Debating Globalization," is the core requirement for the students in the program. I am teaching it on the platform of my course "Art in Modern China," which I often teach at UCSB. So



far it's gone really well—a great mix of UC students (including some familiar faces from Santa Barbara) with international students from Europe and Asia and some Fudan students. Having the opportunity to do this in Shanghai makes it really special, as so much of the history of modern art over the past 150 years took place in this city. The rest of my time is being spent working on various projects—currently I am writing an article focused on the literati artists Su Shi and Wen Tong titled “Imaging Emotions” that concerns ink bamboo painting, calligraphy, and artistic theory in the second half of the eleventh century. We conducted the second iteration of our Tang calligraphy workshop at National Taiwan University last month (my graduate students from UCSB, Lu Yunchen and Henning von Mirbach were also there), and I will be making related research trips to Mount Tai in late October and to Xi'an in early December. In September I also participated in a Song painting lecture series in Hangzhou. I have also continued to pull together Xu Wei-related materials at local libraries. The Nanjing Museum has an exhibition of Xu's work on display right now that is wonderful. I admit to being challenged by the diversity of my current projects, but the biggest plus about being here at this time is the chance to see all of the exhibitions.

Fleming: What courses do you hope to teach in EALCS in the coming years?

Sturman: Under normal circumstances, I will be teaching one course a year in the department, which currently is planned to be related to calligraphy and/or textual materials on the arts. I have taught a history of calligraphy course through the History of Art and Architecture Department (HAA) in years past. The revised course will allow for more students, with the expectation that it will be of great interest to EALCS students. The plan is to teach this every other year, alternating it with something probably related to Chinese aesthetic theory, but the details of the latter course need to be worked out. Naturally, EALCS students are always welcome to take the courses I also teach through HAA, as well. These include a lower-division course and a range of upper-division and graduate courses on Chinese art and visual

culture.

Fleming: Do you have any other thoughts on the department or plans for the future you would like to share?

Sturman: Only that I look forward to having a presence in EALCS, which I see as having an extremely bright future. I hope that I can add a little to its growing luster!



Honoring Professor Emeritus Pai Hsien-yung

By Katherine Saltzman-Li



Pai Hsien-yung (Kenneth Pai)

In January 2017, EALCS hosted a one-week series of events in honor of our illustrious colleague, Professor Emeritus Pai Hsien-yung (Kenneth Pai) on the occasion of his eightieth birthday. Entitled "Celebrating Pai Hsien-Yung Through Film & Discussion," the program was organized and sponsored by EALCS and co-sponsored by the UCSB Division of Humanities and Fine Arts and the Center for Taiwan Studies. The week was filled with films and roundtable discussions to explore and celebrate Professor Pai's marvelous achievements as a writer, scholar, opera producer, and much more. Professor Pai's participation in each event was a highlight for those who attended.

A favorite and legendary professor to all who studied with him at UCSB, Professor Pai is perhaps best known for his contributions to Chinese literature – both as one of Chinese fiction's greatest living masters and for his seminal contributions to Chinese modernism through the influential literary journal *Modern Literature* that he and colleagues founded in Taiwan in the 1960s. He has equally impacted the world of literary scholarship, especially with his recent attention to the great Qing-dynasty novel *Dream of the Red Chamber*. He last appeared publically at UCSB in 2006 for performances of the 16th-century *kunqu*

opera "Peony Pavilion," the story of impoverished scholar Liu Meng-mei and the lovely Du Li-niang whom he first meets as a ghost in a dream. Professor Pai almost single-handedly brought this moving and exciting opera back to the stage by training a new generation of actors and producing the Chinese and international tours.

Our January week of events, inaugurated by introductory remarks from Chancellor Henry Yang, was designed in order to highlight each of Professor Pai's areas of achievement, beginning with a biographical film, "Multiflorated Splendour." The documentary brings attention to his accomplishments in literature, literary and biographical scholarship, literary activism, and Chinese opera production. After the screening, Executive Vice Chancellor David Marshall and Dean of Humanities and Fine Arts John Majewski each added remarks and two roundtable discussions followed. The first was dedicated to *Modern Literature* and the second to Professor Pai's thoughts and work on *Dream of the Red Chamber*.

白先勇
CELEBRATING PAI HSIEN-YUNG THROUGH FILM & DISCUSSION
Film, roundtables, and discussions with celebrated UCSB Emeritus Professor Pai Hsien-yung (Kenneth Pai) to honor his "multiflorated" achievements as writer, scholar, and producer on the occasion of his eightieth birthday.

MULTIFLORATED SPLENDOR: HIGHLIGHTS OF ACCOMPLISHMENT
January 16, MultiCultural Theater, 10:00 a.m.-5:30 p.m.
Introductory remarks by Chancellor Yang
First screening of *Multiflorated Splendour*, a biographical film highlighting Professor Pai's multiple achievements in literature, scholarship, and Chinese opera production and production, followed by Professor Pai Hsien-yung in conversation with Rita Fung
Remarks by Executive Vice Chancellor David Marshall and Dean of Humanities and Fine Arts John Majewski
Roundtable on *Modern Literature* with Professor Pai Hsien-yung in conversation with R. C. Yu and Christopher Engle (University of Alberta)
Roundtable on *Dream of the Red Chamber* with Professor Pai Hsien-yung in conversation with Rita Fung, Jennifer Li, and David Chen

THE LAST ARISTOCRATS
January 17, 7 p.m., Pollock Theater
First screening of *The Last Aristocrats*, Four Chinese aristocrats from the Qing Dynasty, becoming stranded in the US due to the earthquake, and their struggles to find a way to return to their homeland, directed by Professor Pai Hsien-yung
Remarks by Professor Pai Hsien-yung in conversation with R. C. Yu and Christopher Engle (University of Alberta)

CURATOR'S TABLE-TALKS: PAI HSIEN-YUNG COLLECTION, UCSB LIBRARY
January 17, Special Research Collections
Library 3rd Floor, 10 a.m. & 2 p.m.
First-time student Librarian Cathy Chen will introduce selected items from the Pai Hsien-yung Collection held at the UCSB Library. Register at the circulation desk.

THE CRITICAL 16 DAYS
January 18, 7 p.m., McCune Conference Room, HSSB 6th floor
First screening of *The Critical 16 Days*, a documentary film about the 16th-century *kunqu* opera *Peony Pavilion*, directed by Professor Pai Hsien-yung
Remarks by Professor Pai Hsien-yung in conversation with R. C. Yu and Christopher Engle (University of Alberta)

CRYSTAL BOYS
January 19, 7 p.m., HSSB 1174
First screening of *Crystal Boys*, a film about the lives of gay men in Taiwan, directed by Professor Pai Hsien-yung
Remarks by Professor Pai Hsien-yung in conversation with R. C. Yu and Christopher Engle (University of Alberta)

For more information, visit www.ucsbae.org or contact hsienyung@ucsb.edu

Sponsored by UCSB East Asian Languages and Cultural Studies, The Division of Humanities and Fine Arts, and the Center for Taiwan Studies.

"The Critical 16 Days," a documentary on the anti-government uprising of 1947 in Taiwan known as the 2.28 Incident, was screened to a full house. Professor Pai has written about his father's important role in this incident in his recent book, *Images of My Father and the Republic of China*. This film was especially meaningful to the large number of community members who came to campus from as far away as Los Angeles and further points south, many of whom spoke or asked questions of Professor Pai following the screening.

UCSB Library holds the Pai Hsien-yung Collection, Professor Pai's papers and other items related to his remarkable life and career. East Asia Librarian Cathy Chiu guided visitors through a selection of items from the collection, organized and displayed in the library's Special Research Collections. She introduced each period of Professor Pai's life and work through manuscripts, film posters, and books, including translations into many languages of his most celebrated writings.

Many of Professor Pai's works have been made into plays, TV productions, and films, and two were shown: "The Last Aristocrats" (a feature film based on one of his short stories) and "Crystal Boys" (a filmed stage version), the former on the big screen at the Pollock Theater. Both were followed by remarks from Professor Pai in conversation with colleagues. In fact, the week of celebration brought back to campus two former EALCS much-missed faculty, Professor Ron Egan (and his wife Susan Egan), now at Stanford University, and Professor Michael Berry, now at UCLA. Other participating scholars included our own K.C. Tu and Xiaorong Li, as well as Professor Christopher Lupke from University of Alberta. The events were filled to or over capacity with UCSB students, faculty, and community members. It is a great point of pride for EALCS that Professor Pai spent several decades teaching in our department, and it was a great honor to be able to mark his milestone birthday with a meaningful review of his illustrious career. Congratulations, Professor Pai!



Dean of Humanities and Fine Arts John Majewski



Chancellor Henry Yang speaking at a banquet for Pai Hsien-yung



Professor Tu speaking at the Modern Literature roundtable

Center for Taiwan Studies

Taiwan Studies Cultural Events and Taiwan Literature Publications

The Center for Taiwan Studies remained active in support of cultural events for the 2016-2017 academic year. CTS provided editorial assistance for the publication of two issues of Taiwan Literature: English Translation Series: Issue 38, "Special Issue on Yang K'uei" (July 2016), and Issue 39, "Special Issue on Wang Wen-hsing" (January 2016). Launched in 1996, the journal has been published by the US-Taiwan Literature Foundation since 2011, and co-published by the National Taiwan University Press since July 2015, with the mission of promoting Taiwan Literature in English translation.

CTS also sponsored two film screenings in Winter 2017 in celebration of the Year of the Rooster. We showed the film "Twa-Tiu-Tiann," which was co-sponsored by the UCSB Taiwan Student Association. Another film screening was "Beautiful Duckling," sponsored by The Carsey-Wolf Center, The Taiwan Academy, East Asian Center, Department of East Asian Languages and Cultural Studies, Center for Taiwan Studies, and the Department of Film and Media Studies.

Celebrating Pai Hsien-yung

The Center for Taiwan Studies is committed to promoting the study of Taiwan's literature, history, society, and culture from a comparative perspective and via interdisciplinary approaches. To this end, it has organized a series of panel discussions since 1998. This year, in conjunction with EALCS, CTS co-sponsored a four-day special event, "Celebrating Pai Hsien-yung through Film and Discussion," to celebrate the eightieth birthday of EALCS Professor Emeritus Pai Hsien-yung. (See article on pp. 21-22.)

Taiwan Studies and Chinese Language Undergraduate Awards

The Center for Taiwan Studies has continued to support undergraduate students who want to pursue studies in Taiwan and in the Chinese language.

On February 16, 2017, CTS hosted a reception for Dr. Mary Li-ling Liang, Director of Education Division, Taipei Economic and Cultural Office (TECO), who came to promote educational and academic cooperation between North America and Taiwan. We were honored that she joined us to discuss study in Taiwan through the MOE Taiwan Scholarships, Short-Term Fellowships, and Taiwan Experience Education Programs. For those engaged in the study of Mandarin, she also presented information about the Mandarin Enrichment Scholarship, the Mandarin Study Tour Scholarship for Overseas Students/Teachers, and the Test of Chinese as a Foreign Language (TOCFL).

On April 15, the TOCFL language test was held at UCSB. The certification that results from passing the test is important to students who want to work or pursue advanced study in Chinese-language countries and gives the department documentation in applying for grants. This certification also allows students to receive study grants from the Taiwanese government. The 2017 TOCFL results were excellent. (See p. 8 for more on the TOCFL and student results.)

With the joint efforts of our Chinese language instructors Jennifer Hsu and Bella Chen, we were pleased to announce the UCSB recipients for the 2017 MOE Huayu Enrichment Scholarship, and CTS offered Taiwan Studies Undergraduate Awards for excellence in coursework in Chinese language acquisition, and for outstanding research papers. These awards are intended to encourage excellent undergraduates to continue their interest in Taiwan-related studies in the future. (See p. 8 for award recipients.)

Chinese Course 138: Special Topics in Taiwan Studies

To carry out the Visiting Scholars Program, the Chinese 138 series, Special Topics in Taiwan Studies, was first offered in Spring 2013 and has subsequently been offered every year by the Center for Taiwan Studies. It features a range of scholars from different fields in the humanities and social sciences, including history, languages and literatures, anthropology, political science, and sociology. These scholars are invited to give lectures on various topics in Taiwan Studies. In order to interest more scholars in Taiwan Studies at UCSB, we have tried to make this course a co-teaching project with several guest lecturers, each for two sessions, working together to enrich the content of the curriculum through academic collaboration.

This year's guest speakers and topics are listed as follows:

Christopher Lupke, University of Alberta, Canada, "Time and Teleology in Hou Hsiao-hsien's Films / The Evolution of Music in the Films of Hou Hsiao-hsien"

Julia Huang, National Tsing Hua University, Taiwan, "Anthropology of Taiwanese Society, Global Expansion of Taiwan Buddhism"

Faye Kleeman, University of Colorado at Boulder, "Boats, Trains, and the Tropics: (Post) colonial Travel Writing and Translingual Acculturation between Taiwan and Japan"

Chia-ju Chang, Brooklyn College, "Ecocriticism in Taiwan: Identity, Environment and the Arts /

Multispecies Poetics and Affect: Huang Hsin-yao's Nimbus and Taivalu"

Leo Ching, Duke University, "(Not) Finding Sayun: Colonial Representation and Intergenerational Reconciliation in the Case of a 'Patriotic' Aborigine Girl / (More) Japan and Less China: Pro-Japaneseness in Postcolonial Taiwan"

Terry Russell, University of Manitoba, "Taiwan's Indigenous Peoples and the Modern State I: As seen Through Literature"

Bert Scruggs, UC Irvine, "Cultivating Taiwanese: Yen Lan-chuan and Juang Yi-tseng's 'Let It Be' (Wumile)"

Guo-Juin Hong, Duke University, "Dire Straits: Shifting Boundaries of 'Home' in the Cinematic Representation of 1949." Movie: Where the Wind Settles (2015)

Other CTS Activities

October 25, 2016: Professor C.K. Samuel Ku from Wenzao University presented a talk titled "The Political Economy of Taiwan's Relations with Southeast Asia: Beyond Diplomacy."

October 27, 2016: Professor Da-chi Liao from National Sun Yat-sen University presented a talk titled "Taiwanese Nationalism in the Age of Cross-Strait Integration under Ma's Administration."

July 1, 2017: "A Conference on English Translation and Publication of Taiwan Literature in Celebration of the 20th Anniversary of the biannual journal, Taiwan Literature: English Translation Series," organized and co-sponsored by the Graduate Institute of Taiwan Literature at National Taiwan University and the Center for Taiwan Studies at UCSB. Twelve scholars from Taiwan along with Professors Terry Russell and Kuo-ch'ing Tu, as editors of the journal, participated in the conference.



UCSB Language Faculty and language award winners

East Asia Center

<http://www.eac.ucsb.edu/>

By Sabine Frühstück, Director

The East Asia Center (EAC) at the University of California, Santa Barbara promotes interdisciplinary research and cultural events on East Asia. It brings together UCSB faculty, students, and the wider local public with leading scholars and creative individuals from other institutions in order to create a critical and nurturing community for the study of East Asia. The EAC strives to collaborate with a range of departments, individuals, and other units in the Humanities, Social Sciences, and beyond that are engaged in education and public understanding of East Asia. EAC invests in relationships between UCSB and the East Asia region, as well as the academy and the public. In order to serve these goals better, five faculty members have accepted invitations to serve on the EAC Advisory Board, including Jia-Ching Chen (Global Studies), Jin-Sook Lee (Education), Yunte Huang (English), Luke Roberts (History), and Katherine Saltzman-Li (EALCS).

In 2016/17, the EAC organized or co-sponsored a total of thirteen talks and conferences, most of which were engaging trans-nationality and trans-disciplinarity, two major currents in the Humanities and Social Sciences, including Asian Studies:

12 November, Co-sponsorship of Professor Timon Screech, School of Oriental and African Studies, University of London (primarily hosted by EALCS)
"The Shogun's Silver Telescope: God, Art & Money in the First English Voyages to Japan, 1611-23"

11 January, Co-sponsorship of Professor Rui Kohiyama, Tokyo Women's Christian University (primarily hosted by Feminist Studies)

7 June, Professor David Ambaras, Department of History, North Carolina State University

"Embodying the Borderland: Nakamura Sueko as Runaway Woman and Pirate Queen"

13 February, Co-sponsorship of Professor Michael Como, Columbia University (primarily hosted by the International Shinto Foundation Chair in Shinto Studies)
"Angry Spirits and Urban Soundscapes in Ancient Japan"

17 February, Collaboration with Professor David Novak, Director of the Center for the Interdisciplinary Study of Music at UCSB
TransAsian Experimental Music Symposium with Adel Jing Wang, James Fei, and Kato Hideki.

1 March, Panel featuring Yumiko Glover, MFA, Department of Art, UCSB
Love, Peace, Dreams, and Bombs Symposium

6 April, Professor Eleana Kim, Department of Anthropology, University of California at Irvine
"Pursuing Peace and Life in the Korean Demilitarized Zone"

3 May, Professor Seth Jacobowitz, Department of East Asian Languages and Literatures, Yale University
"A Bitter Brew: Coffee and Labor in Japanese-Brazilian Colonial Literature"

31 May, Professor Takashi Fujitani, Department of History, University of Toronto
"Two Unforgivens: Clint Eastwood, Lee Sang-Il, and Traveling Westerns"

1 June, Co-sponsorship of Professor Lisa Yoneyama, Department of Asian American Studies, University of Toronto (primarily hosted by EALCS)
"Remnants of American Justice: Race and Sexuality of Japan's Revisionism"

25-26 February, Co-sponsorship of

Professor Fabio Rambelli's conference
"Invisible Empire: Spirits and Animism in Contemporary Japan" <http://www.eastasian.ucsb.edu/shugendo/> (primarily hosted by the International Shinto Foundation Chair in Shinto Studies)

19-20 June, Co-sponsorship of Professor Fabio Rambelli's conference
"Repositioning Shugendō: New Research Directions on Japanese Mountain Religions" (primarily hosted by the International Shinto Foundation Chair in Shinto Studies)

9-10 June, Co-sponsorship of Professor Kate McDonald's conference
"Deep-Mapping the Spaces of Japanese History."

For 2017/2018, preparations are under way for EAC to host the following scholars:

4 October, Professor Heather Blair, Department of Religious Studies, University of Indiana
"The Good, the Sad, and the Funny: Morality and Affect in Japanese Picturebooks"

5 October, Professor Dafna Zur, Department of East Asian Languages and Cultures, Stanford University

12 October, Professor Jennifer Robertson, Department of Anthropology/Department of Art, University of Michigan
"Cyborg Able-ism: Critical Insights from the Not So 'Uncanny Valley' of Japan"

2 March, Conference on Transnationalizing Korean Studies. Details TBD

2 May, Professor Karen Nakamura, Department of Anthropology, Berkeley

9 May, Professor Tomomi Yamaguchi, Department of Sociology & Anthropology, Montana State University

Introducing Tom Mazanec

We are delighted to welcome Tom Mazanec to EALCS as the department's newest faculty member. Tom sat down for an interview with EALCS assistant professor Will Fleming shortly after his arrival in Santa Barbara.

Fleming: Welcome to UCSB! We are all delighted to have you joining the department. When did you get to town, and how are you settling in?

Mazanec: Thanks, I'm very glad to be here. I arrived with my wife Jenny in late July. We spent most of that month on a cross-country road trip from Princeton, where I just received my Ph.D. in June. It was a wonderful trip, and it gave us the opportunity to see family and friends in Cleveland, Ann Arbor, Chicago, Columbia (Missouri), Denver, Salt Lake City, Reno, Oakland, and San Jose. It was a nice reminder of how vast and diverse our country is, as well as how much good beer and barbecue there is in every state!

We've spent the past few weeks settling in and exploring the glories of central California. My wife is from San Jose, but I'm a midwesterner, so it's all very new and exciting to me here. So far, we've lounged at half a dozen beaches, hiked the Cold Spring trail at the top of the mountains, ridden bikes to the downtown Farmers' Market, toured the Los Olivos wineries, had brunch in the Funk Zone, and tried every kind of salsa at Los Agaves.

My office walls are still rather bare, but I'm hoping to fill them up soon with works by my wife, who's an artist and runs an international arts nonprofit called StudioYu.org.

Fleming: Tell us a bit about your dissertation project and where you see yourself taking it from here.

Mazanec: My dissertation project—which I'm now revising into a book manuscript—is called "The Invention of Chinese Buddhist Poetry," and it looks at the way Buddhist monks wrote poetry in the formative late medieval period in China, roughly the years 760 to 960. Basically, what I show is that the idea of "Chinese Buddhist poetry" is not something that just existed from early on, but that it had to be invented. And this could only happen at a very specific time of dynastic transition and religious development, during which a specific group of poet-monks came to the center of the literary scene. They did something that had never really been done before: they tried to equate the writing of poetry with the practice of Buddhism. They did this in two ways: 1) they drew lines of continuity between reciting poetry and reciting spells—both poems and spells used this kind of strange, musical language that had mysterious power in the real world; and 2) they equated the process



of writing poetry with the act of meditating—both poetry and meditation required the same sort of all-consuming concentration that would lead to deeper insights about the world. These poet-monks fell out of favor in the early eleventh century, and so they've been written out of the history of Chinese literature. Buddhist monks saw them as too literary, and literary types saw them as too Buddhist. Eventually, even their poetry-meditation equation turned into a dead cliché. But still, they had a unique vision of poetry that is worth remembering, one that indirectly shaped many later developments.

A lot of the texts I work on had been ignored by earlier scholars because they fall in the gap between "literary studies" and "religious studies." But in the medieval Chinese world, these areas were considered much closer than they are now, and the poet-monks I write about tried to make them one and the same. So one of my goals in this project was to bring these two fields together.

Another one of my goals was to use the methods of digital humanities side-by-side with classic, close readings of texts. So, for example, I've created a database of exchange poems in late medieval China—poems that people would send to each other to demonstrate a kind of connection—and used this to create a network map of all the links between different writers at that time. I made a website from these materials (tommazanec.com/mcexp), with interactive network graphs, so that anyone can trace the webs of connections for themselves. I also used network-analysis algorithms to examine, quantitatively, the importance of different poets in shaping the literary world. What I found was that Buddhist monks were not these hermits who lived away in the mountains, only writing to each other; they were actually some of the most important hubs that connected different groups from all across the Chinese-literate world. I then used these digital analyses to find places

where I could dig deeper in the original sources, places I might have overlooked if I were just doing traditional-style research. It's all kind of discombobulating to keep jumping back and forth between the world of digital analytics and the world of ninth-century poetry, but it's led me to some intriguing new insights.

Fleming: What other research interests would you like to pursue as you look ahead to the next few years?

Mazanec: I'm currently fascinated by the formation of the concept of "poetry" in premodern China. What was considered poetry and what wasn't? When did the idea of poetry as a specific kind of elite verbal art come into being? What made something a bad poem, and how far did something have to go to not even be considered poetry any more? (As one friend put it: who was the Nickelback of the Tang dynasty?) On the other side, what made something good prose, and how far did it have to go to be considered poetry?

I've been exploring these ideas from several different angles in a series of essays I'm working on right now, tentatively called "Classical Chinese Poetry and Its Others." It's led me into a lot of delightful materials, such as poetry composition manuals, books on whistling, tomb inscriptions, rhymed proverbs, sequels to Confucian classics, and medieval Buddhist pop songs. There's so much potential here—it's only a matter of knowing where to stop.

I also love translation, since it calls for a balance between creativity and scholarship. I hope at some point to offer a scholarly translation of all 700+ poems by one of the poet-monks I've researched, Guanxiu (832–913). At the same time, I have some more experimental translations of other things in the works, but those are still early in their development.

Fleming: What courses would you like to teach at UCSB?

Mazanec: I'm looking forward to teaching first-semester classical Chinese (CHIN 101A) this winter. Language study is the foundation of everything I do, and I love nothing more than getting into the nitty-gritty of classical Chinese grammar. I'm also looking into ways that I can use this class to highlight the diversity of voices that can be found in the classical Chinese tradition—not just Confucian worthies and imperial magistrates, but mystics, feminists, radicals, dissidents, children, and even many modernists. What has been written in classical Chinese represents something like one fifth of all humans who have ever walked the earth, and knowledge of it will open you up to completely new worlds.

For the spring, I'm developing two upper-division courses related to my research interests: 1) "East Asian Buddhist

Poetry," on the problems and possibilities that arise when Buddhism meets poetry, and 2) "Translating China," on the art, theory, and history of translating from Chinese into other languages and from other languages into Chinese. Beyond these, I have many other ideas, from introductory courses on Chinese literature to comparative classes on religious poetry to graduate seminars on digital humanities and Tang poetry.

Fleming: In what other ways do you hope to contribute to the department? Do you have any thoughts on enhancing the strengths of the department?

Mazanec: I'm really excited to be joining a department that is so strong in the two fields I love most: literary studies and religious studies. I can walk down the hall to discuss Buddhist metaphysics with Dominic Steavu-Balint and Fabio Rambelli, or Qing-dynasty women's poetry with Xiaorong Li, or Sanskrit-Chinese translation with Hsiao-jung Yu, or Taiwanese novels with Kuo-Ch'ing Tu, or Guanyin iconography with Mayfair Yang. The depth of expertise in the department is truly staggering.

My most immediate contribution to the department will be an international conference that I'm convening in February, called "Patterns and Networks in Classical Chinese Literature: Notes from the Digital Frontier." It will bring ten scholars from all around the world to Santa Barbara for a few days to discuss the use of digital tools in the study of classical Chinese literature. I'm hoping it will not only shape ongoing scholarly debates but also inspire students at all levels to try their hand at incorporating newly developed digital methods in their work.

I'm a big fan of interdisciplinary collaboration—I have a joint Ph.D. in East Asian Studies and Interdisciplinary Humanities—so I'm also hoping to organize events where people with many different interests can come together to exchange ideas. In particular, I'd like to reach out to Comparative Literature, English, and other language and literature departments on campus. Too often, literary studies lets the modern West set the terms of debate, and literature from the rest of the world is an afterthought. I want to flip that. I want to show students from other departments that it's worthwhile to dig into the rich literary traditions of the premodern, non-western world.

Shinto Studies at UCSB



The Shinto Studies Chair continues to be active in promoting the study of Japanese religions. In addition to sponsoring various events on campus, we organized two international conferences: “Invisible Empire: Spirits and Animism in Contemporary Japan” (UCSB, February 2017) and “Re-Positioning Shugendō” (with Carina Roth, Andrea Castiglioni, and Kawasaki Tsuyoshi; UCSB, June 2017.) (See the following Conference Reports.) The Shinto Studies Chair has brought to campus two visiting researchers, Andrea Castiglioni (PhD, Columbia University) and Carina Roth (PhD, University of Geneva), who are affiliated with our department for two years (starting Fall 2016) to conduct research, participate in department programming, and offer courses on Japanese religions and culture.

Shinto Conference Reports

Invisible Empire: Spirits and Animism in Contemporary

February 25-26, 2017

Report by Fabio Rambelli, Conference Organizer

A striking aspect of contemporary Japanese culture is the pervasive nature of discussions and representations of “spirits” (*tama* or *tamashii*), generally rooted in vaguely articulated discourses on animism (*animizumu*) that often exist separately from explicit religious forms. Indeed, to many Japanese, their country has a split ontological outlook: on the one hand, there is Japan as the concrete place of their everyday lives; on the other, an invisible realm populated by all kinds of presences: ghosts, spirits, ancestors, gods.

In addition to the fact that ghosts, spirits, and more generally the invisible dimension of reality occupy an important place in literature, the arts, and popular culture (cinema, games, manga comics, etc.) and religiosity, ancestors’ cults (predicated upon the continuing presence, in ectoplasmic form, of deceased family members) have also played a central role in Japanese culture and religion for many centuries.

Many scholars, especially in the west, tend to explain away this interest in spirit beings as metaphors for something else—such as tradition, cultural identity, social and personal anxiety. This is certainly a viable interpretive key, but it ignores the crucial fact that many Japanese typically treat spirits as real (or at least potentially real). Whereas not many Japanese today would subscribe to hard beliefs on the objective existence of these spirit entities, many would be reluctant to discard the possibility of their existence. This set of ontological assumptions about reality, especially surprising in a country known for its high degree of secularization, its technological advancement, and social development, is so deeply ingrained in the cultural fabric that it is almost always taken for granted as a typically Japanese form of animism rooted in the most ancient past.

This conference offered a map of the field of Japa-

nese animism today by addressing various instances in which it occurs—in popular religion, mass culture (films, literature), visual arts and architecture, and even science and technology. On the first day (February 25), Jason Josephson-Strong (Williams College) presented a paper on “The Mystical ‘Occident’ or the Vibrations of ‘Modernity’ in the Mirror of Japanese Thought,” an innovative look at the interchange between modern western and traditional Japanese views of the occult that took place between the late nineteenth and the early twentieth centuries. Next, Carina Roth (UCSB) presented on “Essays in Vagueness: Aspects of Diffuse Religiosity in Japan,” with special focus on the recent Japanese trend on “power spots,” special places believed to be endowed with special spiritual and magical powers.

Mauro Arrighi (Art Academy of Verona, Southampton Solent University) presented on “Techno-Animism: Japanese Media Artists and their Buddhist and Shinto Legacy.” This presentation was rich in visual content and focused on contemporary Japanese artists who find inspiration in their own understanding of traditional religiosity.

The paper by Andrea Castiglioni (UCSB), entitled “‘Your name?’: Spiritual Criss-Crossing and Spatial Ambiguity in Contemporary Visual Culture,” was an in-depth analysis of the role of the invisible, spiritual world in recent popular films (the most recent Godzilla movie and the hugely popular anime “Your Name?”).

Ellen Van Goethem (Kyushu University) presented “Animated City: Life Force, Guardians, and Contemporary Architecture in Kyoto,” discussing the little-known steps, which took place in the last thirty years, that created the popular understanding of Kyoto as a city supposedly pervaded by a particular spiritual power due to its feng-shui characteristics.

On the second day, Rebecca Suter (University of Sydney) presented on “The Spirit(s) of Modern Japanese Fiction,” showing the important role played by ideas about spirits and

an animistic outlook in general in important works of modern Japanese literature, from Akutagawa Ryunosuke to Murakami Haruki.

In his “Spirits as Mediums in Animated Media,” Jolyon Thomas (University of Pennsylvania) offered an overview of the types of spirits populating contemporary Japanese anime, and concluded with an original typology of animistic attitudes. He was followed by Fabio Rambelli (UCSB) with a paper on “A Metaphysics of the Invisible Realm: Minakata Kumagusu on Spirits and the Cosmic Mandala,” in which he discussed the metaphysics of spirits proposed by the influential thinker and naturalist Minakata Kumagusu in the early twentieth century, a system of metaphysics that has attracted the attention of Japanese authors in the last thirty years.

In the final roundtable, presenters and participants discussed the main themes of the conference. In particular, Marcos Novak (UCSB) offered stimulating and controversial

ideas about the connections between animism and virtual reality, and then took all participants on a guided tour of the TransLab (UCSB Media Arts and Technology).

Revised versions of the conference papers, together with articles by other scholars who were unable to attend the conference, are being collected to produce a collective volume for publication next year.

The conference was organized by the ISF Endowed Chair in Shinto Studies, with the support of College of Letters and Science, Department of East Asian Languages and Cultural Studies, Interdisciplinary Humanities Center, East Asia Center, and co-sponsored by the departments of Religious Studies, History of Art and Architecture, English, Film and Media Studies, and the program in Comparative Literature.

Repositioning Shugendō: New Research Directions in Japanese Mountain Religions

UCSB, June 19-20th, 2017

Report by Carina Roth, Swiss National Science Foundation and UCSB Postdoctoral Scholar; Conference Co-organizer

Until recent years, the study of Shugendō (“the way of [ascetic] practices and miraculous results”) was strongly influenced by Japanese ethnography (*minzokugaku*), and was almost exclusively focused on famous mountains such as Mount Ōmine in central Japan, overlooking the numerous theoretical interactions between Shugendō and other religious traditions such as Esoteric Buddhism, Shintō, and Onmyōdō (The Way of Yin and Yang). Most historical analyses of Shugendō have misleadingly emphasized continuity over fragmentation, contributing to a presentation of Shugendō as a sort of ahistorical and immutable center of Japanese religiosity vis-à-vis the natural landscape of the archipelago. Recently, a group of Japanese scholars including Tokunaga Seiko, Kawasaki Tsuyoshi, Hasegawa Kenji, and Hayashi Makoto have inaugurated a complete rethinking of the interpretative modalities related to the history of Shugendō.

Outside Japan, very little collective work has been done on Shugendō. In 1989, the Japanese Journal of Religious Studies published a seminal special issue on the subject, with contributions that remain important to this day. Almost twenty years later, in 2008, Columbia University hosted the first international conference dedicated to Shugendō, the results of which were published in a special issue of *Les Cahiers d'Extrême-Asie* 18 (“Shugendō: The History and Culture of a Japanese Religion”, 2009). Thus, the UCSB conference held in June 2017, organized together with a research group from Japan led by Kawasaki Tsuyoshi, was the third global event in Shugendō stud-

ies. The conference brought together senior and emerging scholars from Japan, the United States, and Europe, as well as an audience of scholars and graduate students from UCSB and other universities throughout the country. Since the point of convergence was thematic rather than disciplinary, it allowed for a wide array of different approaches and viewpoints, which led to animated debates and discussions on the nature, evolution, and history of Shugendō.

Monday morning was devoted to keynote addresses by leading scholars in the field in Japan. Suzuki Masataka (Keio University, emeritus) started off with a rethinking of key issues in Japanese religions based on the “multidimensional relationship between kami and buddhas,” both in terms of junction and separation, and the role of Shugendō in that context. Hasegawa Kenji (Tokushima Prefectural Museum) clarified the beginnings of Shugendō as an independent religious movement, stemming from within Heian-period mountain temples and their changing social composition as they entered the early medieval period. Hayashi Makoto (Aichi Gakuin University) took a broader perspective, setting up a framework for distinguishing differentiated roles for Shugendō, Shintō, and Onmyōdō practitioners throughout history.

The afternoon session was devoted to the broad spectrum of “Aesthetics, Confraternities, and Identities” as apparent in branches of Shugendō throughout the country. Gaynor Sekimori (School of Oriental and African Studies) analyzed the connection between the capital and Haguro Shugendō through the evolution of the popular cult of Otake Dainichi Nyorai, an Edo servant woman who was venerated as a deity at the foot of Mount Haguro. Andrea Castiglioni (UCSB) gave another

example of the expansion of a regional shugen to the Kantō region through his analysis of devotional and ritual interactions surrounding votive stelae dedicated to Yudono Gongen. Caleb Carter (John Hopkins University) examined how the influence of Tendai priest Jōin shaped the Shugendō of Mount Togakushi by anchoring it in an idealized past. Janine Sawada (Brown University) ended the session by describing how shugen elements in the cult of Mount Fuji were integrated and diffused within the lay Fuji movement.

On Tuesday morning, Niki Natsumi (National Institute of Technology, Akashi College) turned to the Chinese poetical tropes used in the temple text *Mino'o dera engi* to describe the waterfall that is the landmark of this shugen site, in order to show the literary interplay between aristocracy, priesthood, and shugen practitioners in the early medieval period. This session dedicated to "Shugendō in Texts and Contexts" began with Kawasaki Tsuyoshi (Shūjitsu University), also on *Mino'o dera engi*, but with a focus on its role as one of the early matrixes for the hagiography of En no Gyōja as the founder of Shugendō. Carina Roth (UCSB) presented on the evolution of En no Gyōja statuary throughout time, before taking up one concrete contemporary example of an "eye-opening" ceremony for a restored Genroku period statue on the Ōmine range in spring 2017. William Fleming (UCSB) concluded the morning by inquiring into representations of Shugendō practitioners in popular fiction and drama of the Edo period and uncovering therein possible motives drawn from Chinese tales.

The last session of the conference centered on "Votive Objects and Talismans." Fujioka Yutaka (Ōsaka University) addressed the evolution of the cult of Zaō Gongen as the main deity of Mount Kinpu and Shugendō in central Japan through archeological evidence of bronze mirrors and panels as well as statues. Max Moerman (Barnard College) examined the role of printed shugen talismans produced at the Kumano shrines and used to warrant oaths in ritual, legal, political, or economic contexts from the medieval period onward. Finally, Fabio Rambelli questioned the role assigned to Shugendō within Japanese ethnography (and beyond) throughout most of the 20th century as representing a definable core of timeless Japanese values and religiosity. The conference ended with a roundtable and discussion summarizing the rich and varied results uncovered over the two intense and fruitful days. The diversity of the themes addressed was emblematic of the myriad ways in which Shugendō is embedded in Japanese religious culture from the beginning of its history to the present day.

The conference was organized through the UCSB Shinto Studies Endowment, together with the Grants-in-Aid for Scientific Research (Japan Society for the Promotion of Science), with support from the Association for Asian Studies Northeast Asia Council, the UCSB College of Letters and Science, the UCSB East Asia Center, the Department of East Asian Languages and Cultural Studies, and the Department of Religious Studies.



INTERNATIONAL CONFERENCE

Repositioning Shugendō: New Research Directions on Japanese Mountain Religions

This conference aims at reconsidering the study of Shugendō through a historic-religious perspective, in contrast with the currently dominant ethnological approach. The participants will discuss doctrinal and practical interactions between Shugendō and other religious traditions such as Onmyōdō ("Way of Yin and Yang"), Shintō, and Esoteric Buddhism, in order to situate Shugendō within the broader Japanese religious mindscape. In particular, the influence of Shugendō not only in relation to sacred mountains (as it is mostly done), but also to rural areas and urban centers will be addressed. Moreover, the nature of "mountain religion" in general shall be problematized as a complex set of diverse phenomena involving not only Shugendō specialists, but also members of other religious traditions and even nonaffiliated laypeople. The ultimate objective of the conference is to lead to a thorough reconfiguration of the sacred cultural geography of Shugendō.

Organized by Carina Roth, Andrea Castiglioni, Fabio Rambelli, and Kawasaki Tsuyoshi. Sponsored by Shinto Studies Chair, Department of East Asian Languages and Cultural Studies, Department of Religious Studies, College of Letters and Science, East Asia Center. With the Support of the Association for Asian Studies/ Northeast Asia Council and the Grants-in-Aid for Scientific Research C (Japan Society for the Promotion of Science).

UCSB Shinto Studies

SCHEDULE

MONDAY, JUNE 19TH

9:00-9:15 - Greetings by Fabio Rambelli (UCSB)

Repositioning Shugendō- Keynote Addresses

9:15-10:00 - Suzuki Masataka (Keio University)
10:00-10:45 - Hasegawa Kenji (Yokushima Prefectural Museum)
10:45-11:00 - Coffee break
11:00-11:45 - Hayashi Makoto (Aichi Gakuin University)
11:45-1:15 - Lunch break

Aesthetics, Confraternities and Identities

1:15-2:00 - Gaynor Sekimori (SOAS)
2:00-2:45 - Andrea Castiglioni (UCSB)
2:45-3:00 - Coffee break
3:00-3:45 - Caleb Carter (Johns Hopkins University)
3:45-4:30 - Janine Sawada (Brown University)

TUESDAY, JUNE 20TH

Shugendō in Texts and Context

9:00-9:45 - Niki Natsumi (National Institute of Technology, Akashi College)
9:45-10:30 - Kawasaki Tsuyoshi (Shūjitsu University)
10:30-10:45 - Coffee break
10:45-11:30 - Carina Roth (UCSB)
11:30-12:15 - William Fleming (UCSB)
12:15-2:00 - Lunch break

Votive Objects and Talismans

2:00-2:45 - Fujioka Yutaka (Ōsaka University)
2:45-3:30 - Max Moerman (Barnard College)
3:30-3:45 - Coffee break
3:45-4:30 - Roundtable and final discussion led by Fabio Rambelli

LOCATION

McCune Conference Room (HSSB 6020)

WEBSITE

www.eastasian.ucsb.edu/shugendo

On Shugendō and Ascetic Matters

An Interview with Andrea Castiglioni

Visiting Researcher and Lecturer Andrea Castiglioni has joined EALCS for two years (2016-2018) to conduct research and teach. His research in the field of Japanese religions focuses on the cult of Mt. Yudono in the early modern period. Religious Studies graduate student Or Porath sat down with Dr. Castiglioni to discuss his research, the field of Japanese religion, and his teaching and other experiences so far at UCSB.

Porath: Good evening, Andrea. I am very honored to have this opportunity to ask a few questions about your research and about Shugendō, a distinctive ascetic tradition that flourished as part of Japanese mountain worship and that cuts across the multiple teachings and practices of Buddhism and Shinto. Perhaps we should disclose here that we have known each other for many years since we went together to graduate school at Columbia University. But I have never had the opportunity to ask you before: what motivated you to focus on Shugendō as a scholarly object of inquiry?

Castiglioni: I have always been interested in the relationship between religion and the physical body. Since I was captivated by religious attitudes towards our own embodiment, when I discovered that Shugendō, or the “Way of Ascetic Practices,” places the practitioner’s physicality at the center of its ritual and soteriological discourses, I thought that this was the right topic for me. Also, the study of Shugendō allows the researcher to visit a variety of scenic natural spots on the Japanese archipelago that possess great religious and cultural significance. That was another important incentive for me. For example, in 2007 I took part in the “Mountain Entry Ritual” (aki no mine) on Mt. Haguro in Yamagata Prefecture in northeastern Japan. Over a period of seven days, I was able to fully immerse myself in the highly complex symbolic language of Shugendō, where the physical body of the practitioner overlaps with the geophysical body of the mountain and, eventually, with the cosmic body of the Buddha Dainichi. I expected the first three days, which consisted of ritual fasting and vigil, to be too demanding for me, but surprisingly I realized that the psychological ordeal of subduing bodily impulses was almost non-existent during the ritual itself. As such, I was able to completely cast out the nutritional needs and urges of my body.

Porath: It sounds like you had a very close engagement with your material, and that you were still able to maintain the necessary scholarly distance. From your own experience as a scholar, how do you explain the significance of



Andrea Castiglioni

Shugendō and its relevance to the broader field of Japanese religion?

Castiglioni: The essence of Japanese religious discourses from the very beginning consisted of amalgamations, assembling strategies, and combinatory paradigms, and Shugendō presents the most diverse and sophisticated agents of these tendencies. For example, local gods (kami)—which were deeply entrenched in elements of the natural landscape such as mountains, rivers, seas, trees, or rocks—gradually merged with foreign deities such as buddhas and bodhisattvas from India and other foreign gods from China and Korea. Shugendō stands in the middle of these divine crisscrossings, and Shugendō practitioners (shugenja) become “religious pollinators” who spread these multilayer devotional discourses among large strata of the population. What is particularly interesting is that Shugendō practitioners were active not only in the subaltern classes of society but also among the cultural and military elites. It is this transversality and pervasiveness of Shugendō that make this particular religious tradition worthy of study. In premodern Japan, the ritual technologies of Shugendō were exploited by peasants as well as feudal lords to create areas of authority where they could perform their power. I think that the study of Shugendō in relation to the socioeconomic transformation of social actors is relevant because it clearly shows the poly-directionality of power, which expresses itself not only from the top down but also from the bottom up. I was able to experience firsthand the tremendous power of initiatory practices while also learning more about practices and doctrines of amalgamation.

Porath: It seems that in recent years there is increasing

scholarly awareness of the pivotal role of Shugendō in the history of Japanese religion, but there are multiple areas that are still underexplored in this field. How does your current research tackle this problem?

Castiglioni: I am currently working to transform my Ph.D. dissertation into a book focusing on the Edo period (1600–1868) religious landscape of the three sacred mountains of Dewa (Dewa Sanzan) and specifically on Mt. Yudono in Yamagata. My research takes into account three aspects of the mountain: the organization of religious institutions, ritual practices, and devotional discourses. I am fascinated by the activities of a special group of Yudono ascetics known as “permanent ascetics” (issei gyōnin 一世行人) who performed long retreats on Mt. Yudono in order to realize the individual vows expressed by lay members of religious confraternities or single wealthy lay patrons. In the case of eminent ascetics, their bodies were mummified after death and the physical remains were venerated as full-body relics called “actual bodies of Buddhas” (sokushin-butsu 即身仏). Mt. Yudono was the most sacred place among the three mountains of Dewa (the other two being Mt. Haguro and Mt. Gassan), but it remained largely understudied, as opposed to Mt. Haguro, which is well researched. My project wants to highlight the centrality of Yudono among the three mountains of Dewa and to point out the necessity not to limit Shugendō studies to modern “centrist” Shugendō sites, such as the three mountains of Kumano in the Kii peninsula, but to expand our analysis also toward other “peripheral” zones of influence. At the end of the day, Shugendō itself was able to survive and adapt its message to its followers thanks to this creative tension between central and peripheral mountainous cultic centers.

Porath: How did you choose the specific materials you are working on?

Castiglioni: For the study of Mt. Yudono, I tried to use the widest variety of available primary sources in order to show a multiplicity of visions and understandings about the religious life of a single mountain. For example, I translated legal documents on litigations between Mt. Haguro and Mt. Yudono; provincial temple petitions about the religious rights and duties of Yudono ascetics; journals of pilgrims; ritual manuals used by lay confraternity members for their ceremonies; devotional paintings of the main deities associated with Mt. Yudono; and the inscriptions on the votive stelae dedicated to these mountains. I gave special attention to the analysis of foundation stories (engi) and oral legends, which worked as narrative boosters to transfigure the historical reality of Mt. Yudono and its religious professionals to a metahistorical level, in order to produce new authoritative and legitimizing discourses. I think that one fascinating aspect about working with primary sources is that one has to be aware of the constant partiality and internal secret agendas that accompany every type of written material. Therefore, it is necessary to show the dynamics through which the author blends together religious and self-empowering instances into an apparent neutral text.

Porath: Questions of authorship and style are indeed important for analyzing the intent and import of a historical document. Speaking of history, since most research on Shugendō centers on the medieval or modern periods, why did you narrow down your study to the early modern era?

Castiglioni: In the *Archeology of Knowledge* (1969) Michel Foucault describes the eternal historiographic obsession with a pristine original stratum from which everything departs and to which we gain access only by going back to the most remote historical periods. In other words, the value of historical analysis is directly proportional to the antiquity of the studied time. I remember that before starting my research on Mt. Yudono in the Edo period, I went to speak with a Japanese professor who urged me to abort the project because the early modern period was “cheap” when compared to the “complexity” of the medieval religious tradition. After this conversation, I was convinced I should focus on the early modern period, because I wanted to dispel the stigmas involved. In addition to this anecdote, what I consider to be particularly exciting about the Edo period is the extremely active roles played by lay actors in the organization of religious rituals and cultic practices, which in previous times were the exclusive prerogatives of religious professionals. For example, the lay religious confraternities for the chanting the Buddha’s name (nenbutsu kō) and other lay confraternities performed, innovated, and transmitted their rituals and doctrinal discourses independently from Buddhist temples and monks, and with very limited control by itinerant ascetics or Shugendō practitioners. These mechanisms of the appropriation of religious discourses by non-religious professionals have always attracted my attention, and they have helped me better understand the religious mind-scape of the early modern period.

Porath: Let us move on to your professional duties at UCSB. How do you combine research and teaching effectively?

Castiglioni: I usually select two, sometimes three days per week during which I prepare the materials for my lectures. I think that it is important to dedicate your time to exploring new possible research directions. When I find a sufficiently broad topic, which can be relevant not only for my study but also for the students in class, I try to weave it into the lecture’s narrative as a case study for a certain argument. For instance, in a class on Buddhist material culture, it is crucial to locate religious objects within specific ritual contexts and spatial syntaxes, which serve to empower and transmit the charisma of the object itself to the practitioner. To illustrate these dynamics, I draw examples from the votive stelae of Mt. Yudono, which were considered as living doubles of the main deity of the mountain, namely Yudono Gongen (“The Yudono Avatar”). This type of stela had to be charged with ascetic power, which was accumulated by lay devotees of religious confraternities who performed ritual fasting, usually for three years. Whenever this integration of individual research and teaching obliga-

tions is possible, I think that there is a double benefit. On the one hand, the lecture materials become more updated and stimulating for students because they depart from the standard textbook, while on the other hand the researcher has to rethink his topic in order to make it accessible and appealing to a wide audience in a broader context.

Porath: What resources do you use for instructing your students on complicated topics such as Buddhist and Shinto doctrine?

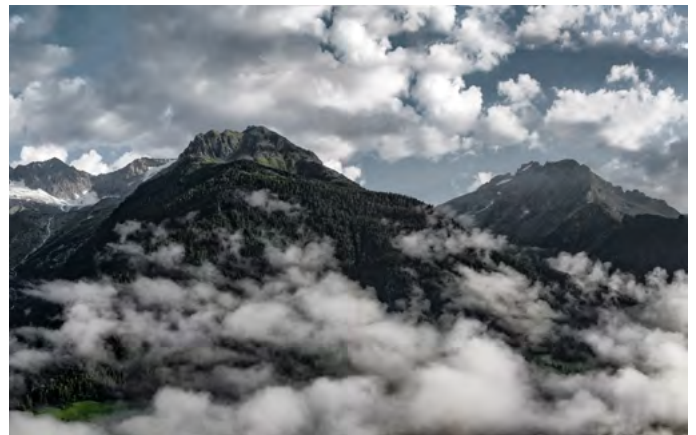
Castiglioni: Every sort of visual source is always welcome when dealing with fields of knowledge such as East Asian religious traditions, which may be far removed from the everyday reality of students. During lectures I rely very much on Powerpoint slides, which display visual examples of the theoretical topics I address in the first part of the lesson. Sometimes I select visual materials which openly contradict or expand doctrinal discourses in innovative hermeneutic directions. This visual displacement is useful to urge students to think about visual representations of religious discourses not as uncritical reformulations of doctrinal paradigms, but as performative and creative transformations and expansions of the same message. When possible, I also show excerpts from movies or documentaries, which may illustrate some aspects of the religious phenomena we are discussing in class. Very often, cinematographic or literary fiction provides the best interpretative lens to access real religious issues from unconventional angles. Last but not least, there is music. For instance, one of the most relevant elements in Buddhist rituals is the interweaving of chants and instrumental melodies, which serve as aural symbols to mark the procedural climaxes in various types of ceremonies. I believe that for students it is easier and much more enjoyable to study the religious meanings associated with complex ritual procedures through experiencing the aural dimension of performance, rather than its scriptural representation.

Porath: Certainly it is much more stimulating and engaging for students to be exposed to various media, be they visual or aural, when studying religious phenomena. Finally, I am sure you have had ample opportunity to spend time with the different faculty members and students in UCSB. What is your impression of UCSB and its scholarly community?

Castiglioni: When I visited UCSB for the first time in September 2016, I was captivated by the campus lagoon. It was as if it reflected a universe on its own, composed of shades of green, blue, and white. I was very happy to have the opportunity to spend two years of my life in such a wonderful natural and cultural environment, one that reminds me that we all dwell in a microcosm of a larger interconnected Buddhist cosmos. Then I came to know the faculty members, students, and staff members of the Department of East Asian Languages and Cultural Studies and the Department of Religious Studies, and I felt even more lucky to be here. I think that UCSB is an ideal place to work and conduct research because of the perfect integra-

tion between high-level facilities, such as the library, and the possibility for plunging into its pool of cutting-edge scholars and students. My adaptation to UCSB's academic rhythm was made even more enjoyable by the presence of Dr. Carina Roth, who is also researching Shugendō. Also, last year I had the chance to present some results of my research on Mt. Yudono at the Reinventing Japan Research Focus Group, sponsored by the Interdisciplinary Humanities Center, as well as at an international conference on Shugendō here at UCSB, which I co-organized together with Dr. Roth, Professor Fabio Rambelli, and Professor Kawasaki Tsuyoshi. Another interesting thing that particularly impressed me last year was the numerous engaging and supportive activities such as mock job-talks, one-hour lectures, and research presentations which the Department of East Asian Languages and Cultural Studies organized for its graduate students. I have never seen such deep care for the improvement of students' academic and professional skills as at UCSB, and given the harshness of the present-day job market, I think that UCSB provides fundamental assets to its students in order to produce a future generation of successful academics. Put simply, I feel absolutely inspired by the scholarly community of UCSB and am very much looking forward to enjoying the new academic year together with all of you.

Porath: Thank you very much for your time, Andrea. I hope that your experience over this next year at UCSB will prove to be even more rewarding than the previous year.



Interview with Kate McDonald

In her new book, *Placing Empire: Travel and the Social Imagination in Imperial Japan*, assistant professor Kate McDonald explores spatial politics in the Japanese empire by examining the importance of tourism in shaping and defining the relationship between the nation and the colonies. An official book launch and reception were held in the McCune Conference Room on October 9th, 2017. EALCS graduate student Elizabeth Kataoka sat down to interview Dr. McDonald about her new book and other upcoming projects.

Kataoka: First of all, congratulations on getting your first book published! I'm sure it's very exciting to have finished this project. To get started, tell us a little bit about the main themes you were grappling with in *Placing Empire*.

McDonald: I think about the book in terms of two different, but related, questions. The first, which is the point from which I actually started the project, is the question of what role tourism played in the Japanese Empire. Why was it such an important project that it called for the involvement of all these different parts of government, from the Ministry of Education to the army to all of these tourist organizations that were developed in the '20s? What were people seeing when they were going to Korea, Manchuria, and Taiwan? How were they making sense of these territories as part of the space of the Japanese nation? That was the overarching question that I started with.

The other, larger, question that was always there was the question of why tourism was important to basically all empires in the late nineteenth and twentieth centuries. It's not a coincidence that this was an industry that developed in the United States, all the European empires, and Japan. The presence of railroads and a desire to celebrate them can't be the whole story. Imperial tourism was too pervasive and the contents are too political. So I asked, "Why was tourism so important?" and that got me to the question of how empires deal with the problem of land. Because that's ultimately what tourism is doing—you're sending people out there to see things in the place that they are, which is really different than seeing them in a museum. How is tourism helping empires deal with the problem of sustaining claims to colonized land?

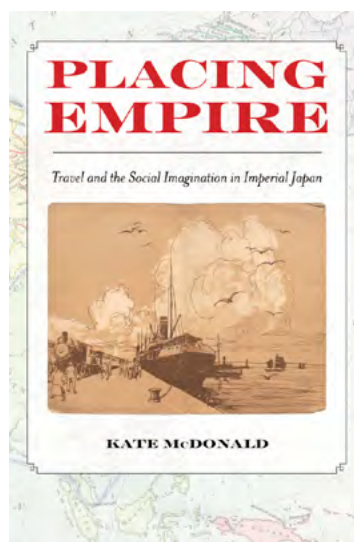
So, the themes of *Placing Empire* are both the history of this particular industry and the kind of political work that it did in the context of the Japanese empire. Much more broadly, it's about how empires dealt with the problem of colonized land in the nineteenth and twentieth centuries. This was a period in which states were moving out of an era in which empire was great and triumphant, to after World War I with "empire" becoming kind of a bad word. Everyone, even empires, wanted to be portrayed as self-determining nation-states. But they didn't want to give up colonized land, right? So throughout this project I have

been thinking about the relationship between tourism and this problem of land.

Kataoka: That's a really interesting topic! As a graduate student, the question of how to find a strong topic is always looming in the back of my mind (and the minds of many of my peers). How did you land on tourism as the subject of your book?

McDonald: This book started with my interest in trains. I decided to go to graduate school because I walked a pilgrimage called the Camino de Santiago, which goes all the way across Spain. It's been around since the 1200s, and it takes 31 days. In the first part you go through the Pyrenees. That's physically hard, but most of the rest of the pilgrimage is mentally rather than physically taxing. You're walking 25 kilometers per day, talking to new people, and trying not to go crazy when it's just you and the wheat fields for six hours. Anyway, there was one day when we were heading into León and the path we were supposed to take was alongside a lot of highways. It was terrifying and not pretty so we just decided to take a cab. And then we went farther in those 20 minutes than we would have gone all day long. That cab ride gave me this really visceral experience of what it would have been like to suddenly go from walking or even riding on a horse to riding on a train, and how even my own sense of what was possible in a given day completely changed. Suddenly we could go anywhere! These people were 100 kilometers away, and now I could think of myself as having some sort of relationship with them as opposed to when you have to walk and really can't go all that far. Transportation really changes how you conceptualize your world. So, I came to graduate school really wanting to think about the kind of work that trains did in terms of changing people's perceptions of themselves and the spaces that they were part of.

When I went to find a topic for my first research



paper in grad school, I knew I wanted to write something about trains. What I found were gobs and gobs of tourist guidebooks. These materials weren't really about the railways, but they involved them. More important, these guidebooks were great research materials for a graduate school research paper: a large archive of Japanese-language materials that were readily available in the United States. So I thought there had to be something interesting to say about them. There were also lots of less common ones that were in Japan, which I ultimately ended up working with for my dissertation. That's how I ended up writing about imperial tourism.

Kataoka: On a related note, are there any tips or insights you could share with our graduate students regarding how to go about finding a good research topic?

McDonald: It's 10% serendipity and 90% hard work, which is the story of creativity generally speaking. You have to have the idea, and that's hard, but bringing it to fruition is actually much harder, and that's where a lot of people fall off the wagon. The first step is having a topic that you're interested in, since you may be working on this for a long time. You don't want to be stuck with somebody else's interest. Also, in the field of history, you want to have a rich body of sources in your target language. Ideally, you want there to be enough local sources that you can get started, but with the possibility of doing so much more outside of that. The third thing is you just have to keep digging and coming back to the sources. What else are they saying? As you progress, keep asking new questions of your materials and engaging in new conversations to find new things. Don't think that you have to continue to categorize your topic the way it's already been categorized, or that you have to write about it the way other people have written about it. Put sources into conversation with other sources. That's where you start to find the interesting things that nobody has thought of yet.

There's no tried and true method. There's always a lot of stumbling around in the dark. But that's part of the process.

Kataoka: You mentioned the difficulty of bringing a project to fruition and how that is the most daunting part of any project. What are the biggest challenges, both in general when writing a book and with this book in particular? How did you deal with these issues?

McDonald: That's a good question. I think one of the primary challenges with this project was figuring out what the scope was going to be. Anyone who looks into tourism quickly finds out that this is a thread that, once you start pulling on it, you could keep pulling forever. People would frequently ask me if I had looked into postcards. There are entire bookstores in Tokyo that are just boxes of postcards. An enormous number of them are from the empire. So, there are all these different genres of materials that, once you get into them you could research forever. Then there's the problem of choosing the places—are you going to look

at them at a macro level as Korea, Manchuria, and Taiwan, or are you going to get really into one specific place, like Dalian? How do you balance all those scales?

A bigger challenge than deciding on the content of the book was adjusting to the decision-making process itself. You go from being a graduate student with these advisors who are all telling you what to do in some way or another, and then all of a sudden, you're on your own with no one to tell you what to do. There isn't actually a right answer to any of these questions about scope and content. There are a lot of ways to shape the scope of a project. Ultimately, you have to decide what you want to do with it. You have to really own the material. That was a big leap for me. Eventually as a professional you get used to deciding how everything should be (which can make us less than pleasant people sometimes!) But it's definitely a transition.

The actual act of researching and writing a book, especially one that you've already researched and written for your dissertation, is a more general challenge. The approach of thinking that you're just going to add a chapter or revise this chapter and that chapter and then put a new introduction on it and hand it to a publisher is, I think, ill-conceived. It's really important to tear that dissertation down. It's usually at the end of the dissertation-writing process that you really figure out what it is that you're writing about. Your book should be about that big picture issue. But because you usually figure it out at the end of the dissertation, you've got to throw a lot of it away and start again from that new, meatier question. Of course, everyone's timeline and course load and work-life balance is going to be different, but the more you can follow through on pursuing the big questions that you came to in the middle or at the end of your dissertation, I think the more successful you'll be, not only in terms of getting publisher interest, but also in terms of keeping yourself engaged in the project.

Kataoka: Shifting gears a little, this past spring you collaborated with David Ambaras from North Carolina State University to host "Bodies and Structures: Deep-Mapping the Spaces of Japanese History," a conference focused on different ways in which mapping and spatial theories can be effectively employed in the study of Japanese history. My understanding is that the conference at UCSB was one of a series of conferences on the same theme conducted by you and Dr. Ambaras. Please tell us a bit more about this project in terms of your goals and findings thus far.

McDonald: The "Bodies and Structures" conferences are the first stage of a bigger project that David and I are working on to create a digital platform where you can research, teach, and think about the spatial history or histories of early modern and modern Japan, Japanese empire, and, hopefully eventually, Asian empires more broadly. It will facilitate a way of teaching these subjects that isn't top-down and that, at its core, integrates different voices and experiences of the same spatial phenomenon. For example, going through customs at the port of Kobe in 1920 was an experience that was really dependent upon who you were—how can we represent the port as a place that

was, on the one hand, a discrete geographic locale, but at the same time a place that was experienced differently by different kinds of people? We want to create a platform where you can see some of these paradigmatic sites and spatial structures from multiple perspectives and where you can think about spatial structures shaping experiences in ways that we don't normally consider. At this most recent conference we had a presentation on drug stores and the thought that went into constructing the interior of the store as a space that blended what was thought of as indigenous Japanese medicine with Western medicine to make both of them consumable and appealing. Additionally, some of the knowledge that went into creating these organizational systems came from operators of pharmaceutical companies who had been trained in the American Midwest. So this gets us thinking about how places are made on multiple scales and through different kinds of interactions.

Kataoka: How do you think having a platform where all of these different voices are in conversation will change the way you approach research?

McDonald: We've done three conferences and are now actually moving to building the platform. Right now, we're using an existing web technology called Scalar, which is run out of USC. The challenge we face now is not only having to figure out how to turn these conference presentations into what is essentially a digital book, but also how to make them intersect with each other in provocative ways even though we're all talking about very different things. So it's been a really interesting process of learning how to write non-linearly and learning how to think about the concrete and theoretical intersections between the story you're telling and the stories other people are telling. It also requires proposing potential relationships or intersections with your own work that nobody has written yet but that would be interesting. For example, Dustin Wright is sharing the Gail Project, which is hosted by UC Santa Cruz. It's a collection of photographs taken by a U.S. Army dentist in Okinawa during the early years of occupation. There's one photograph of a man who had a tin can shop and made a remarkable number of useful objects out of tin cans. So, for example, one thing we've thought about is that one of those pages that branches off from Dustin's narrative should be a history of the social life of the tin can. This history would "place" Okinawa and the tin can shop quite differently than Gail's photograph does. In this sense, we're trying to keep the project open rather than trying to tie up all of the loose ends of a project. The loose ends are really valuable. We're going to debut an early version of the project at the Association for Asian Studies Annual Conference in March.

Kataoka: It sounds like "Bodies and Structures" will be sparking and expanding a lot of interesting conversations and new research. I look forward to seeing it! In addition to "Bodies and Structures," your faculty page lists another upcoming project: "The Rickshaw and the Railroad." What can we expect from this new project?

McDonald: Going back to the railroad, but again obliquely, "The Rickshaw and the Railroad: Human-powered Transport in the Age of the Machine" is a book that I want to write about human-powered transport. It's a story of the railroad. But instead of focusing on that iconic technology, it's the story of all of the human-powered modes of transport that came up around the railroad and in fact continue through to today—the human-powered transport that makes larger systems like the railroad useful. Railroads are a great way to move something a long distance quickly. But generally speaking, that something has to go somewhere else once it gets off the track. The "last-mile" process involves a whole host of human-powered transport. But historians have treated the railroad as the focal point for histories of the modern era, rather than the human-powered transport methods that made the railroad functional. I'd like to go back to the human power that powers our mechanized transport systems.

A good example of this is the rickshaw. We think of the rickshaw as the quintessential icon of "ye olde Japan." But it was actually a technology that, in its passenger form, was invented only two years before the first railway was completed in Japan. Rickshaws are modern machines. So, the project starts from the basic premise that these human-powered transport devices, which are coded as signs of the past, are actually an important part of our circulatory present. I want to explore both the social history of human-powered transport laborers, such as rickshaw pullers and human-powered railway pushers (human-powered railways were a thing!) But I also want this book to explore how human-powered labor and transport remains central to the functioning of modern societies. As much as we talk about automation and our mechanized present, we still need human labor to run the machines. The more we tell stories in which human power is a sign of the past, the easier it becomes to treat human laborers badly. I want to see what happens to the grand narrative of the modern era when we treat human-powered transport not as a sign of the "Orient" or the past, but as an integral component of modern life.

Kataoka: That sounds like a fascinating and very timely book! I hope we can look forward to some sneak peaks in the Reinventing Japan Research Focus Group. Thank you for taking the time to share your thoughts, and good luck with your upcoming endeavors!

Become a Friend of EALCS

Newsletter Subscriptions:

Please contact
Katherine Saltzman-Li
ksaltzli@ucsb.edu

Editor:
William Fleming

Layout & Design:
Tony Chabolla

Please add my name to the mailing list of the
Department of East Asian Languages
& Cultural Studies



I would like to be notified of EALCS events



I would like to receive the EALCS e-newsletter

Name

Address

Email Address



I would like to make a contribution to EALCS



in the amount of:

Please make check payable to UC Regents

Thank you!

**Department of East Asian Languages
& Cultural Studies**

Humanities and Social Sciences Building
University of California
Santa Barbara, CA 93106-7075
<http://www.eastasian.ucsb.edu>