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**EAST ASIAN
STUDIES**
ONE BOOK AT A TIME

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Looking to raise the visibility of scholarship in the Cornell East Asia Series (CEAS), the East Asia Program is excited to announce that effective July 1, 2019, the Series became an imprint of Cornell University Press. As a distinguished academic publisher, Cornell University Press will offer CEAS authors and readers a greater platform and bring CEAS's quality scholarship and unique research into conversation with a great variety of fields and disciplines.



The Running Boy and Other Stories

MEGUMU SAGISAWA

TRANSLATED WITH AN INTRODUCTION BY TYRAN GRILLO

With this newly translated version of *The Running Boy and Other Stories*, the fiction of Megumu Sagisawa makes its long-overdue first appearance in English. Lovingly rendered with a critical introduction by the translator, this collection of three stories, written in 1989, sits on the thinnest part of Japan's economic bubble and provides a cautionary glimpse into the malaise of its impending collapse.

From the aging regulars of a shabby snack bar in "Galactic City" to the mental breakdowns of "A Slender Back," and the family secrets lurking within the title story between them, Sagisawa offers a trilogy of laser-focused character studies. Exploring dichotomies of past versus present, young versus old, life versus death, and countless shades of meaning beyond, she elicits vibrant commonalities of the human condition from some of its most ennui-laden examples. A curious form of affirmation awaits her readers, who may just come out of her monochromatic word paintings with more colorful realizations about themselves and the world at large. Such insight is rare in a writer so young, and this book is a fitting testament to her premature death, the legacy of which is sure to inspire a new generation of readers in the post-truth era.

TYRAN GRILLO is Visiting Professor of Japanese Literature at Clark University. He has previously translated numerous other novels, including *Parasite Eve*, *Paradise*, and *Murder in the Red Chamber*. Follow him on Twitter @TyranGrillo.

"This collection of stories captures the essence of boyhood in all its sadness and solitude."—*Bungakukai*

"This book sheds light on a lesser known Japanese writer, Megumu Sagisawa, and works to inform English-speaking audiences about her intriguing works."—Reiko Tachibana, Pennsylvania State University, author of *Narrative as a Counter-Memory*

"Megumu Sagisawa's writings provide luminous insights into senses of urban displacement and malaise in late 80s and early 90s Japan. Tyran Grillo's translations do much to capture the desolation and hard-edged beauty of Sagisawa's prose."—Andrew Way Leong, University of California, Berkeley

NEW JAPANESE HORIZONS

\$19.95 paperback 978-1-5017-4988-9

132 pages, 5.5 x 8.5

Paradox and Representation

Silenced Voices in the Narratives of Nakagami Kenji

MACHIKO ISHIKAWA

How can the "voiceless" voice be represented? This primary question underpins Ishikawa's analysis of selected work by Buraku writer, Nakagami Kenji (1946–1992). In spite of his Buraku background, Nakagami's privilege as a writer made it difficult for him to "hear" and "represent" those voices silenced by mainstream social structures in Japan. This "paradox of representing the silenced voice" is the key theme of the book. Gayatri Spivak theorizes the (im)possibility of representing the voice of "subalterns," those oppressed by imperialism, patriarchy and heteronormativity. Arguing for Burakumin as Japan's "subalterns," Ishikawa draws on Spivak to analyze Nakagami's texts.

The first half of the book revisits the theme of the transgressive Burakumin man. This section includes analysis of a seldom discussed narrative of a violent man and his silenced wife. The second half of the book focuses on the rarely heard voices of Burakumin women from the Kiyuki trilogy. Satoko, the prostitute, unknowingly commits incest with her half-brother, Akiyuki. The aged Yuki sacrifices her youth in a brothel to feed her fatherless family. The mute Moyo remains traumatized by rape. Ishikawa's close reading of Nakagami's representation of the silenced voices of these sexually stigmatized women is this book's unique contribution to Nakagami scholarship.

MACHIKO ISHIKAWA is Assistant Professor at the Global Education Center, Surugadai University in Saitama, Japan.

"This is an ambitious book that offers insights into the work of Nakagami Kenji by theorizing him as a thoughtful writer of the subaltern in the Japanese context. It seeks to uncover a deep criticality and perceptiveness in his work mostly in relation to female subjects who have heretofore been neglected by many scholars."—Tim Amos, National University of Singapore

"The study has the potential to be a valuable and original contribution to the current English language studies on Nakagami Kenji. The argument is bold and convincing and the use of theory is generally appropriate and accurate. The study is on the whole well researched and in general appropriate sources are cited, with exceptions noted."—Nina Cornyetz, New York University

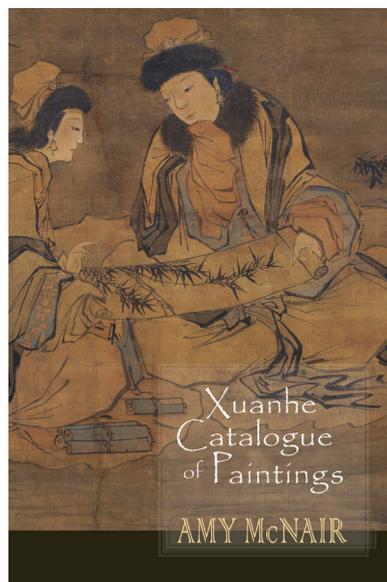
\$49.95 hardcover 978-1-5017-5194-3
330 pages, 6 x 9

Xuanhe Catalogue of Paintings

TRANSLATED BY AMY McNAIR

Xuanhe Catalogue of Paintings is the first complete translation of the well-known document produced at the court of Emperor Huizong (r. 1100–1125). Dated to 1120, the Catalogue is divided into ten categories of subject matter. Under Daoist and Buddhist Subjects, Figural Subjects, Architecture, Barbarian Tribes, Dragons and Fish, Landscape, Domestic and Wild Animals, Flowers and Birds, Ink Bamboo, and Vegetables and Fruit are biographies of 231 painters, ranging from famous early masters, such as Wu Daozi (ca. 685–758) and Li Cheng (919–967), to otherwise unknown artists of the Song-dynasty court, including fourteen eunuch officials and sixteen male and female members of the royal family. Titles of their pictures held in the palace collection are listed for each artist. These 6,396 paintings testify to the visual culture experienced by viewers of the twelfth century. The author's Introduction analyzes the Catalogue as a source of evidence about the formation of the Song-dynasty palace collection and argues that the majority of its pictures were already in the collection before Huizong's reign, as a result of conquest, confiscation, tribute, gift culture, collecting by earlier emperors, and the production of academy artists and regular officials at the Song court. Under Huizong's reign, around a thousand other pictures were added to the Catalogue through acquisition and reattribution.

AMY McNAIR is Professor of Chinese Art at the University of Kansas. Her previous publications include *Donors of Longmen*.



\$25.00 paperback 978-1-9391619-3-2
474 pages, 6 x 9

The Wasteland

A Novel

TAKAKO TAKAHASHI

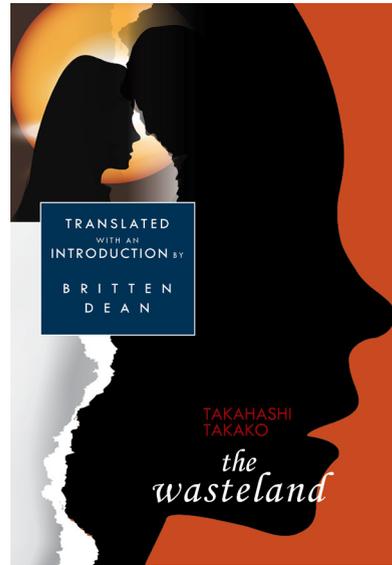
TRANSLATED WITH AN INTRODUCTION BY BRITTEN
DEAN

The Wasteland explores the psychology of the modern Japanese woman and her urge to realize an inner self of latent sexuality, long suppressed in Japan's male-dominated society. Nobe Michiko, the novel's narcissistic protagonist, leaves ruined lives in her wake as she pursues her lustful goals. The author, Takahashi Takako (1932–2013) earned bachelor's and master's degrees in French literature at prestigious Kyoto University, a remarkable achievement for a woman in the 1950s. There, she was influenced by the decadent poetry of Charles Baudelaire (1821–1867) and the writings of novelist and Catholic apologist François Mauriac (1885–1970). Christianity and depravity characterize both *The Wasteland* and many of Takahashi's other works. The novel was first published in 1980 at a time of explosive Japanese economic growth, which, in Takahashi's view, had created in Tokyo a wasteland of immorality and inhumanity. Yet it is a Christian novel, for the author was a devout Roman Catholic (indeed a one-time nun), and the title page epigraph from the Old Testament book of Hosea unmistakably mantles the narrative in a religious message: God is here to help if the wayward would but listen. But, do they listen?

BRITTEN DEAN earned his BA from Brown University in French and German literature and his MA and PhD from Columbia University in East Asian Languages and Cultures. During a thirty-year career at California State University Stanislaus, he published extensively and taught a wide variety of courses in the fields of modern Chinese and Japanese history and culture. He lived many years in East Asia, and now, professor emeritus, he resides in Charlottesville, Virginia.

NEW JAPANESE HORIZONS

\$45.00 hardcover 978-1-9391611-0-9
240 pages, 6 x 9



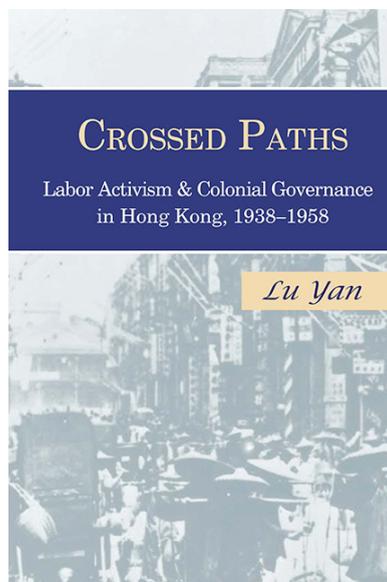
Crossed Paths

Labor Activism and Colonial Governance in
Hong Kong, 1938–1958

LU YAN

From the 1930s to the 1950s, Chinese labor activism crossed paths with British imperial reform amid the Empire's decline and Chinese national resurgence. Britain turned to reformist intervention in colonial affairs while reaffirmed its determination to restore colonial rule in Hong Kong in spite of worldwide demand for decolonization. Simultaneously, hundreds of thousands of working Chinese in Hong Kong revived their once-famous activism to join the Chinese National Salvation Movement, defended their homeland in a resistance war and, most significantly, sought a dignified life through collective actions. In this book, Lu Yan chronicles the entwined course of these two discrete movements. Drawn extensively on both British and Chinese sources, her analysis reveals the intricate relationship between British imperial initiative and colonial practice on the ground, and that between Chinese partisan leadership and grassroots mobilization. It sheds new light on colonialism and activism in modern Chinese history as Lu locates Chinese labor activism, as well as the question of Hong Kong, in the dynamics of imperial reform, revolution, and the global Cold War.

LU YAN is Association Professor of History at the University of New Hampshire. She has been awarded a prestigious ACLS fellowship of the SRRC. Her previous works include *Re-understanding Japan*.



\$32.95 paperback 978-1-939161-95-6
402 pages, 6 x 9, 22 b&w halftones, 3 maps

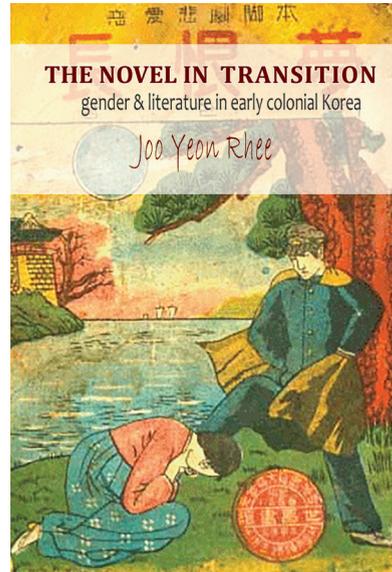
The Novel in Transition

Gender and Literature in Early Colonial Korea

JOOYEON RHEE

Having been marginalized from the literature-proper sphere of Confucian elite culture, the novel began to transform significantly at turn of the twentieth century in Korea. Selected novels in transformation that Jooyeon Rhee investigates in this book include both translated and creative historical novels, domestic novels, and crime novels, all of which were produced under the spell of civilization and enlightenment. Rhee places the transformation of the novel in the complex nexus of civilization discourses, transnational literary forces, and modern print media to show how they became a driving force behind the development of modern Korean literature. Gender is an analytical category central to this book since it became an important epistemological ground on which to define the Korean nation and modernity in literature at the time, and because the novel was one of the most effective technologies that mediated and populated knowledge about gender roles and relations. The masculine norms and principles articulated in novels, Rhee argues, are indicative of writers' and translators' negotiation with political and cultural forces of the time; their observations of the ambiguity of modernity manifest in the figure of mobile, motivated, and forward-looking woman and immobile, emotional, and suppressed men.

JOOYEON RHEE is Senior Lecturer and Head of Korean Studies Program at The Hebrew University of Jerusalem in Israel. Her current research focuses on crime and mystery fiction of late colonial Korea.



\$27.95 paperback 978-1-939161-96-3
240 pages, 6 x 9

China's Chaplin

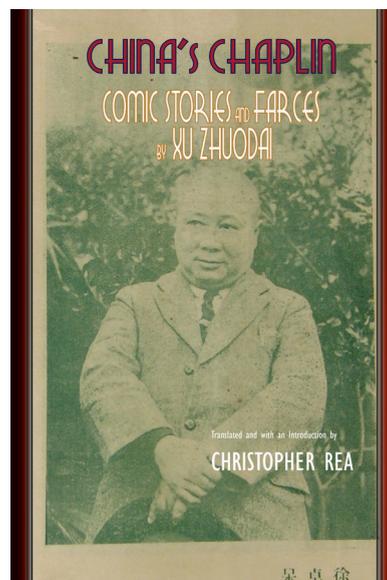
Comic Stories and Farces by Xu Zhuodai

XU ZHUODAI

TRANSLATED AND WITH AN INTRODUCTION BY
CHRISTOPHER REA

Hoaxes! Jokes! Farces and fun! *China's Chaplin* introduces the imagination of Xu Zhuodai (1880–1958), a comic dynamo who made Shanghai laugh through the tumultuous decades of the pre-Mao era. Xu was a popular and prolific literary humorist who styled himself variously as Master of the Broken Chamberpot Studio, Dr. Split-Crotch Pants, Dr. Hairy Li, and Old Man Soy Sauce. He was also an entrepreneur who founded gymnastics academies, theater troupes, film companies, magazines, and a home condiments business. While pursuing this varied career, Xu Zhuodai made a name for himself as a "Charlie Chaplin of the East." He wrote and acted in stage comedies and slapstick films, compiled joke books, penned humorous advice columns, dabbled in parodic verse, and wrote innumerable works of comic fiction. *China's Chaplin* contains a selection of Xu's best stories and stage plays (plus a smattering of jokes) that will answer the questions that keep you up at night. What is a father's duty when he and his son are courting the same prostitute? What ingenious method might save the world from economic crisis after a world war? Who is Shanghai's most outrageous grandmother? What is the best revenge against plagiarists, thieves, landlords, or spouses? And why should you never, never, never pull a hair from a horse's tail?

CHRISTOPHER REA is Professor of Asian Studies at the University of British Columbia and the author of *The Age of Irreverence*. He recently edited *Imperfect Understanding*, and, with Bruce Rusk, translated *The Book of Swindles*.



\$65.00 hardcover 978-1-9391610-4-8
270 pages, 6 x 9

Pioneers of Modern Japanese Poetry

Muro Saisei, Kaneko Mitsuharu, Miyoshi Tatsuji, Nagase Kiyoko

EDITED AND TRANSLATED WITH AN INTRODUCTION BY
TAKAKO LENTO

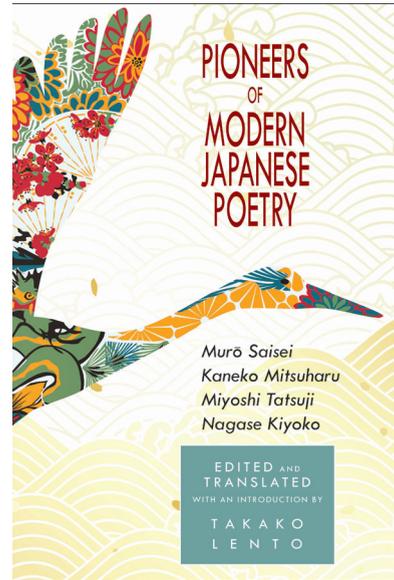
Pioneers of Modern Japanese Poetry breaks new ground in the study and appreciation of modern Japanese poetry. It assembles the work of four major poets of the twentieth century and places their achievement in the historical and literary context of their times.

The book presents a generous sampling of the poetry of Muro Saisei, Kaneko Mitsuharu, Miyoshi Tatsuji, and Nagase Kiyoko, selected from their lifetime of work. Each section opens with a discussion of the poet's life, career, and poetics. The original Japanese text is printed on facing pages with a clear, faithful, and sensitive English translation.

The general introduction to *Pioneers*, referencing scholarly and historical materials otherwise unavailable in English, traces the evolution of modern Japanese poetry from the 1880s through the 1980s. It provides readers with a fascinating survey of how the turbulent history of modern Japan intersects with the work of these important poets. It also establishes Muro, Miyoshi, Kaneko, and Nagase as exemplary modern Japanese poets who shunned traditional forms, conventions, and subject matter to address the concerns of modern life in free verse and vernacular language.

Pioneers of Modern Japanese Poetry was a co-recipient of the 2018 Japan-US Friendship Commission Prize for masterful treatment of Kaneko Mitsuharu's poetry.

Takako Lento and **W. S. MERWIN**'s collaborative translation of *Collected Haiku of Yosa Buson* won the 2013–2014 Japan-US Friendship Prize in Translation. Her recent publications include *The Art of Being Alone, poems of Tanikawa Shuntaro 1952–2009*, and *Tamura Ryuichi*.



NEW JAPANESE HORIZONS

\$25.00 paperback 978-1-9391619-9-4
200 pages, 5.5 x 8.5

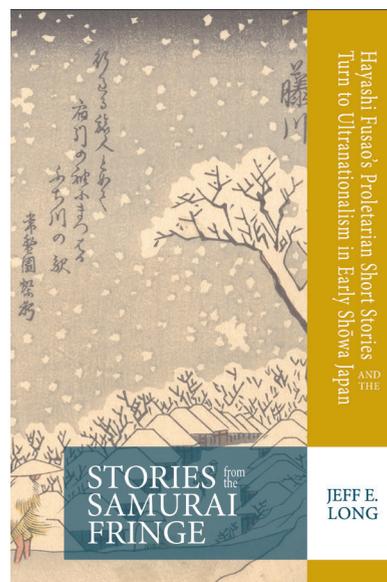
Stories from the Samurai Fringe

Hayashi Fusao's Proletarian Short Stories and the Turn to Ultranationalism in Early Showa Japan

JEFF E. LONG

A cultural history of writer and literary critic Hayashi Fusao's (1903–1975) *tenko* experience, *Stories from the Samurai Fringe* examines Hayashi's *tenko* (ideological conversion) through a close reading of his proletarian short stories. Tracing Hayashi's move from "romanticizing" to "defining" to "remembering" the proletarian literature movement and its participants in his proletarian fiction, this study argues for a far more personal and political rationale for Hayashi's subsequent turn to ultranationalism. *Stories from the Samurai Fringe* concludes with a consideration of Hayashi's *tenko* experience, first, within the historiographical context of the early Showa years (1926–1937), and then within the trans-war setting of Hayashi's reemergence as a proponent of wartime nationalism.

JEFF E. LONG is Associate Professor in the Department of History at Bloomsburg University of Pennsylvania.



\$25.00 paperback 978-1-9391619-0-1
316 pages, 6 x 9

Representing Lives in China

Forms of Biography in the Ming-Qing Period
1368–1911

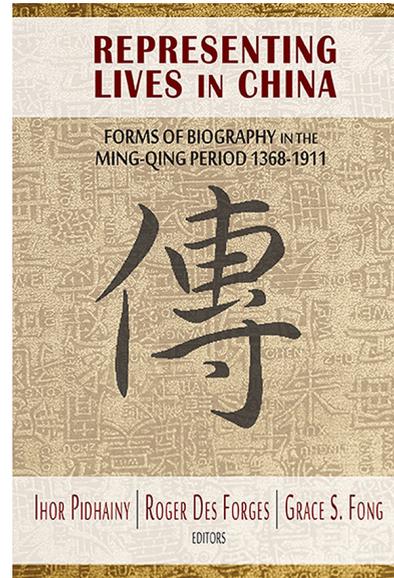
EDITED BY IHOR PIDHAINY, ROGER DES FORGES, AND
GRACE S. FONG

The chapters in this ground-breaking volume examine the complex practices of biographical writing in Ming and Qing China. The authors draw on a rich variety of sources to answer some basic questions: Who were the writers of these texts and the subjects of their biographical constructions? What motivated these textual productions and sustained the routes from (re)creations to (re)publications? The informed and fascinating readings illuminate the enduring appeal of representing and represented lives in Chinese history.

IHOR PIDHAINY is Assistant Professor of History at University of West Georgia, whose research focuses on political, social, and intellectual history of China in the late imperial period (1300–1900).

ROGER DES FORGES is Professor Emeritus of History at State University of New York at Buffalo, specializing in Chinese cultural, political, and social history.

GRACE S. FONG is Professor of Chinese Literature at McGill University, with expertise in classical Chinese poetry and poetics, literary theory and criticism, and gender and women's writing.



\$35.00 paperback 978-1-939161-91-8
478 pages, 6 x 9, 14 color plates

Silvery World and Other Stories

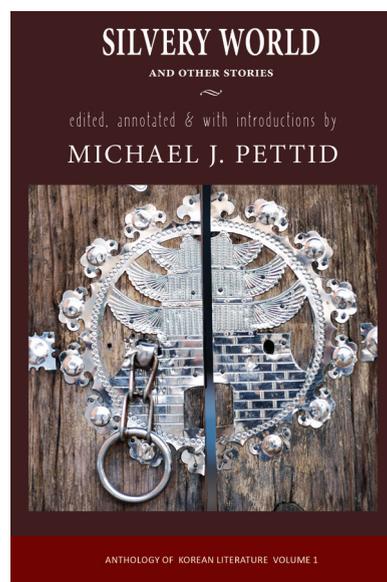
Anthology of Korean Literature

Volume I

EDITED BY MICHAEL J. PETTID

This anthology is an exciting new collection of Korean fiction in translation from the early years of the twentieth century that demonstrate the political and ideological divides that Koreans experienced during this time.

MICHAEL J. PETTID is Professor of premodern Korean studies in the department of Asian and Asian American studies at Binghamton University, where he also is director of the Translation Research and Instruction Program.



\$25.00 paperback 978-1-9391619-2-5
316 pages, 6 x 9

Red Ghost, White Ghost

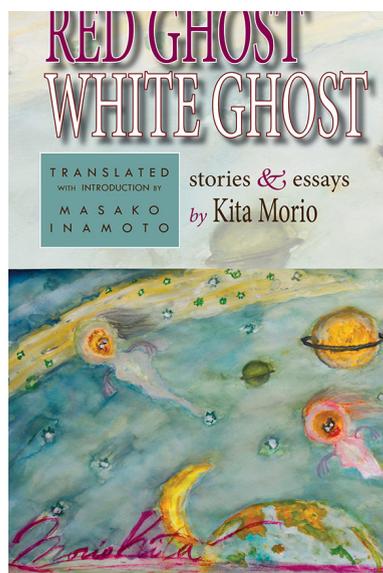
Stories and Essays

MORIO KITA

TRANSLATED WITH INTRODUCTION BY MASAKO
INAMOTO

This volume introduces short stories and essays by Kita Morio (1927–2011), one of the most significant, prolific, and beloved post-war writers in Japan. Also known by his literary persona, Doktoru Manbo (Doctor Manbo), Kita was a remarkably versatile writer who produced both serious and comical works in a wide variety of genres. The short stories and essays included in this collection have been carefully selected from Kita's large body of writings to exhibit the breadth of his work. The collection includes his autobiographical fiction, comical essays, science fiction, somber fictional stories, and stories for children. *Death*, a work of autobiographical fiction, depicts the death and the writer's memories of his father, Saito Mokichi, one of the most important poets in modern Japan. Being a psychiatrist and bipolar patient himself, Kita comically talks about his eccentric behavior during the manic state in the essay "I Am a Manic Patient." The title story, "The Red Ghost and the White Ghost," is a children's story about two ghosts who are incapable of scaring people. Although it is a story for children, Kita subtly includes his criticism of modern society where people value only scientific and tangible things.

MASAKO INAMOTO is Asian Studies Program Director and Associate Professor of Japanese at Skidmore College. Her teaching and research interests are in modern Japanese literature and language pedagogy.



NEW JAPANESE HORIZONS

\$45.00 hardcover 978-1-9391616-8-0

180 pages, 5.5 x 8.5

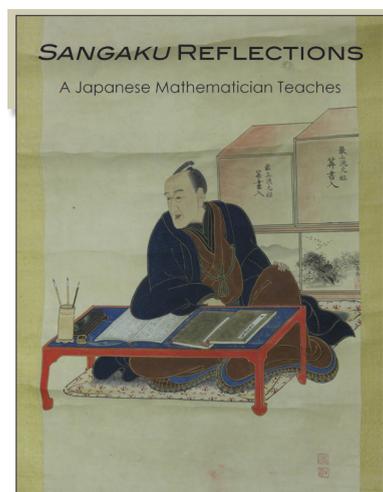
Sangaku Reflections

A Japanese Mathematician Teaches

J. MARSHALL UNGER

During the period of national isolation, a mathematical tradition called *wasan* flourished in Japan. Though virtually unknown to Europeans before the Meiji Restoration, its practitioners, the *wasanka*, produced some results comparable to (and sometimes in advance of) those of mathematicians of the European Enlightenment. This volume, a companion to Unger's earlier translation of solutions by Aida Yasuaki (1747–1817), focuses on problems that Aida most likely used as a teacher. Unger explains the reasons for believing this, and sheds further light on the intellectual milieu in which Aida worked by discussing other books by Aida, including one in which he describes Dutch techniques of navigation.

J. MARSHALL UNGER is Emeritus Professor of Japanese at Ohio State University. His research has focused on the history of Japanese, teaching Japanese as a second language, and writing systems of East Asia. Two of his books, *The Fifth Generation Fallacy* and *Literacy and Script Reform in Occupation Japan*, are available in Japanese.



J. MARSHALL UNGER

\$25.00 hardcover 978-1-9391616-9-7
112 pages, 5.5 x 8.5

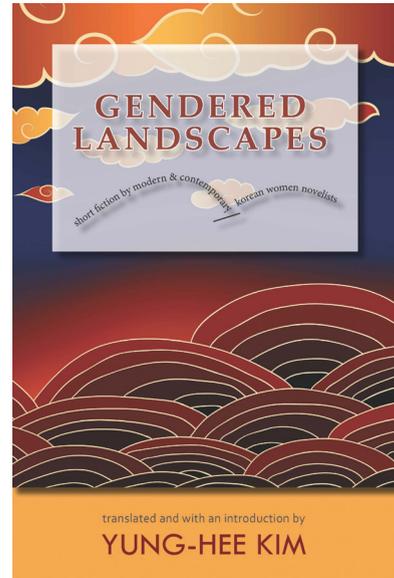
Gendered Landscapes

Short Fiction by Modern and Contemporary
Korean Women Novelists

TRANSLATED AND WITH AN INTRODUCTION BY YUNG-
HEE KIM

Gendered Landscapes presents ten short stories and novellas by representative modern Korean women writers dating from the 1930s to the end of the 1990s. Signature pieces selected from the acclaimed novelists' repertoire, these narratives address issues related to Korean women as gendered beings in a Confucian-governed patriarchal society. Thematically interlinked and compellingly articulated, they bring into full view the vivid and colorful mosaic of Korean women's lives over the past seven decades, engendered under the formidable sway of centuries-old Confucian gender ideologies and practices. Collectively, these literary gems represent bold and astute counter-narratives to Confucian master discourses that have determined gender norms, woman's identity, familial and conjugal morality, and other kin and interpersonal relationships in modern and contemporary Korean society. These texts testify to their authors' creative ingenuity and refined craftsmanship in utilizing the power of storytelling and stand as powerful beacons both for the personal voyages of fictional characters and for the transformation of reading communities at large. Readers who are interested in the interrelationships among Korean, and even East-Asian, literature, women, culture, and society, will find the stories in *Gendered Landscapes* especially informative, illuminating, and enriching. This new anthology is a welcome companion volume to the translator's earlier work, *Questioning Mind*.

YUNG-HEE KIM is Professor of Korean literature in the Department of East Asian Languages and Literatures, University of Hawai'i at Manoa. Her publications include *Questioning Minds* and *Readings in Modern Korean Literature*.



\$35.00 paperback 978-1-9391618-7-1
352 pages, 6 x 9

Good Dogs

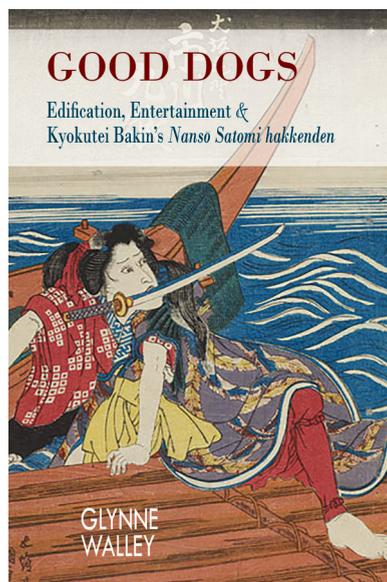
Edification, Entertainment, and Kyokutei Bakin's "Nanso Satomi hakkenden"

GLYNNE WALLEY

Good Dogs explores the intersection of didacticism, Chinese vernacular scholarship, social criticism, and commercial storytelling in late Tokugawa Japan through an examination of a masterpiece of 19th century popular fiction: the novel *Nanso Satomi Hakkenden* (*The Lives of the Eight Dogs of the Satomi of Southern Kazusa*; for short, *Hakkenden*), serialized from 1814 to 1842 by Kyokutei Bakin (1767-1848). The author argues that in Bakin's hands, popular fiction functioned to mobilize and hybridize high culture and low, official and heterodox ideologies, and the demands of both the moralist and the marketplace. *Good Dogs* begin with detailed examinations of *Hakkenden* as, in turn, a work of *gesaku* (popular fiction); an adaptation and critique of the Chinese vernacular novel *Shuihu zhuan* (J. Suikoden, *The Water Margin*); and an exercise in *kanzen choaku*, "encouraging virtue and chastising vice." Then it explores how the novel's blend of didacticism and playfulness destabilizes the putatively moral categories of gender, species, and social class, while foregrounding an image of moral agency that prefigures modern individualism. *Good Dogs* combines close readings of *Hakkenden* with a consideration of the novel's place in 19th-century Japan (including its Meiji reception), as well as its place in East Asian vernacular fiction.

GLYNNE WALLEY is Assistant Professor of Japanese Literature at the University of Oregon. His research interests involve popular literature and how it negotiates the requirements of industry and genre, the demands of mass audience, and the aspirational pull of "serious" literature.

\$65.00 hardcover 978-1-9391616-6-6
510 pages, 6 x 9, 5 color plates



"Walley's book makes an invaluable contribution to the study of Edo-period Japanese literature and culture, and, more specifically, to the understanding of what the *yomihon* genre is really about."—*Monumenta Nipponica*

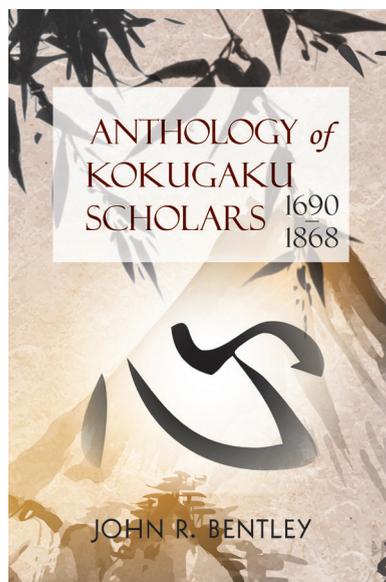
Anthology of Kokugaku Scholars

1690–1868

JOHN R. BENTLEY

Kokugaku, "national study," is an academic field of study that spans a number of disciplines, including philology, poetry, literature, linguistics, history, religion, and philosophy. It began as a movement to recapture a sense of Japanese uniqueness, by focusing on Japanese poetic and linguistic elements found in the earliest surviving texts. As the movement grew, there was an attempt to separate native religious elements from Buddhist elements, expanding into a vigorous attempt to weed out Confucian (and by extension anything "Chinese") elements from native elements. This began as an investigation into the earliest anthology, *Man'yōshū*, which some Kokugaku scholars argued preserved a pristine picture of the "true heart" of the ancients. Kokugaku matured under the tutelage of Kamo no Mabuchi and Motoori Norinaga, and expanded to include literary, linguistic, and historical analysis. With the death of Norinaga the philosophy of the movement fractured, and under Hirata native religious elements were amplified, with an advance toward nationalism. This anthology contains 26 essays by 13 influential Kokugaku scholars, covering roughly two centuries of thought, from 1690 down to the beginning of the Meiji Restoration in 1868. The volume is arranged according to four subjects: poetry, literature, scholarship, and religion/Japan (as a state).

JOHN R. BENTLEY is Professor of Japanese at Northern Illinois University.



\$45.00 paperback 978-1-9391618-4-0
612 pages, 6 x 9

What the Doctor Overheard

Dr. Leopold Müller's Account of Music in Early Meiji Japan

TRANSLATED, EDITED, WITH PREFACES AND A POSTFACE
BY ELIZABETH MARKHAM, NAOKO TERAUCHI, AND
REMBRANDT WOLPERT

Cowinner of 2018 Bruno Nettl Prize

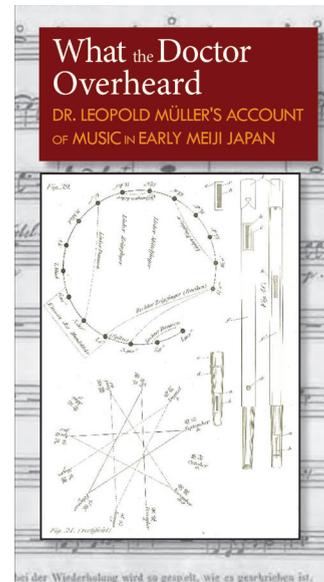
Despite their significance, the writings on Japanese music by Prussian medical scientist and physician Leopold Müller, published in Yokohama in a series from 1874 to 1876, have been nearly forgotten and marginalized even in historical research on the courtly *gagaku* traditions they focus upon. This study with full translation into both English and Japanese illuminates and reassesses Müller's pioneering contribution. It situates the essay series historically in the light of an important line of thought about the evolution of ancient *gagaku* that arose only in the mid-twentieth century, as well as more widely for nearer their actual publication in relation to the emerging scientifically based 19th-century European scholarly discourse of "other" musics. It reveals the author, founder of the Medical Academy in Tokyo and personal physician to the Meiji Emperor, as an important man of his day both in Japan and back at home. And it proposes that, with the recent rise of interest in the medical humanities and a musicological call for embracing the cognitive-scientific along with the historical and ethnographical, Müller's first hand observations of a foreign music made from the practical body-orientated approach and ethnographic pen of a medical scientist ought also find new resonance nowadays.

ELIZABETH MARKHAM is Professor of History at University of Arkansas, researching music and culture in East Asia with a focus on court and temple arts in medieval Japan.

NAOKO TERAUCHI is Professor of Japanese Performing Arts at Kobe University, studying Japanese traditional music and performing arts.

REMBRANDT WOLPERT is Professor of History at University of Arkansas, with research interests in performing arts and computational analysis in East Asia.

\$35.00 paperback 978-1-9391618-5-7
362 pages, 5.5 x 8.5, 9 illustrations, 36 color plates



Still Hear the Wound

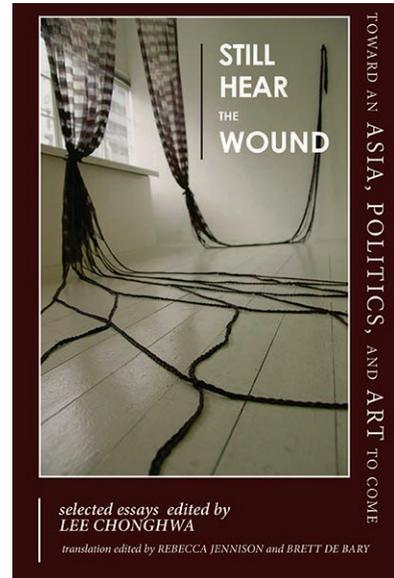
Toward an Asia, Politics, and Art to Come—
Selected Essays

EDITED BY LEE CHONGHWA

TRANSLATION EDITED BY REBECCA JENNISON AND
BRETT DE BARY

Still Hear the Wound introduces English language readers for the first time to work by an emerging group of critics and artists addressing the legacies of colonial violence in present-day Japan. The volume contains translated essays, and an accompanying DVD with artist interviews selected from *Zansho no oto*, published by Iwanami Shoten in 2009. Editor Lee Chonghwa is known for her poetic and philosophical writings dealing with gender and colonial violence, and with the issue of testimony related to the 1948 Jeju Massacre and former "comfort women." The essays collected here grow out of her innovative project, "Asia, Politics, Art" (2006–2008), which attempted to reinfect increasingly fraught discussions over Japan's responsibility for crimes of colonialism so as to include artistic and aesthetic responses to the problem. What new politics, and new modes of political community, might arise from reflecting on the intertwined colonial histories of Korea and Okinawa are questions distinctively posed in this volume. At workshops held at Okinawa's Sakima Art Museum, situated close to Marine Corps Air Station Futenma (part of the U.S. military infrastructure on Okinawa), Lee highlighted the work of younger artists representing ethnic and sexual minorities in Japan. A performance on DVD by artist Ito Tari deals with "comfort women" abandoned on the battlefield by the retreating Japanese army, while an essay by *zainichi* playwright Choi Jinseok follows the traces of the unmarked graves of Korean forced laborers who perished in Okinawa, Taiwan, and Japan. Work by critics Ikeuchi Yasuko, Sato Izumi, Shinjo Ikuo, Yano Kumiko, and artists Kinjo Mitsuru, Oh Haji, Takahashi Yuji, Soni Kum, and Yamashiro Chikako are included. The DVD, which also contains an "art documentary" of The Battle of Okinawa by Iri and Toshi Maruki, is ideal for classroom use.

\$25.00 paperback 978-1-9391618-1-9
200 pages, 6 x 9, 22 color plates, 1 b&w halftone



REBECCA JENNISON is a professor at Kyoto Seika University in the Department of Humanities, Division of Culture and Arts.

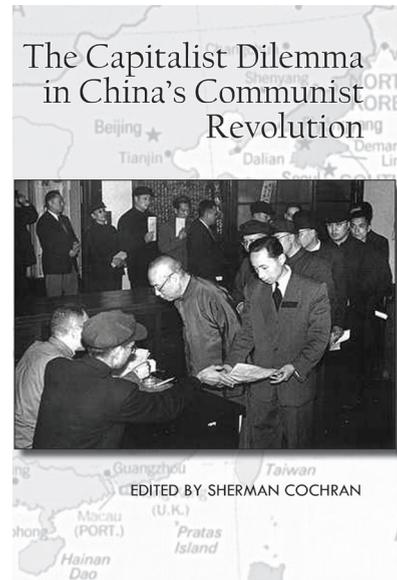
BRETT DE BARY is Professor of modern Japanese literature and film with a joint appointment in the Department of Asian Studies and the Department of Comparative Literature at Cornell University.

The Capitalist Dilemma in China's Cultural Revolution

EDITED BY SHERMAN COCHRAN

How can capitalists' motivations during a Communist revolution be reliably documented and fully understood? Up to now, the answer to this question has generally eluded scholars who, for lack of nonofficial sources, have fallen back on Communist governments' official explanations. But the essays in this volume confirm that, at least in the case of the Communist revolution in China, it is finally possible to make new and fresh interpretations. By focusing closely on individuals and probing deeply into their thinking and experience, the authors of these essays have discovered a wide range of reasons for why Chinese capitalists did or did not choose to live and work under communism. The contributors to this volume have all concentrated on the dilemma for capitalists in China's Communist revolution. But their approach to their subject through archival research and rigorous analysis may also serve as a guide for future thinking about a variety of other historical figures. This approach is well worth adopting to explain how any members of society (not only capitalists) have resolved comparable dilemmas in all revolutions—the ones in China, Russia, Vietnam, Cuba, or anywhere else.

SHERMAN COCHRAN is Hu Shin Professor Emeritus of History at Cornell University.



\$25.00 paperback 978-1-9391617-2-7
342 pages, 5.5 x 8.5

Barbed Wire and Rice

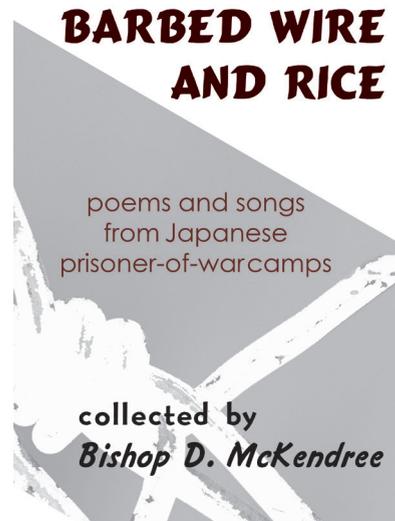
Poems and Songs from Japanese Prisoner-of-War Camps

COMPILED BY BISHOP D. MCKENDREE

FOREWORD BY DAVID MCCANN

From the Foreword by David McCann: "Bishop McKendree's gathering of songs and poems from the Japanese prisoner of war camps of World War II is a remarkable outcome to a brutal experience. . . . The materials were elusive in their circulation among the prisoners, dangerous to those who composed or performed them, and certainly would have been fatal to McKendree, had he been caught with them. . . . These songs and poems will also tell the reader something of what their authors, composers, singers—and scribe—lived through. We can sense, but dimly, certain of the details of the physical environment, the personalities of the prisoners and of the guards, and the events which brought them together. These songs and poems will summon forth, for those who were there, a sense of common purpose and experience, of shared hope and despair, defeat and accomplishment; for other readers—and my earnest wish is to have this book find its way to Japanese readers, too—a sense of honor, compassion and respect."

BISHOP DAVIS MCKENDREE (1919–2004) enlisted in the Army in February 1941 and served in the Pacific theater of World War II, where he earned the Silver Star, Purple Heart, and several other decorations. He was captured on Corregidor and interned in Japanese prison camps for three and a half years, being liberated at the wars end. While in prison camp, he collected poems from his fellow POW's. This work is reissued with permission from the McKendree estate.



\$17.00 paperback 978-1-9391618-3-3
224 pages, 5.5 x 8.5, 4 illustrations

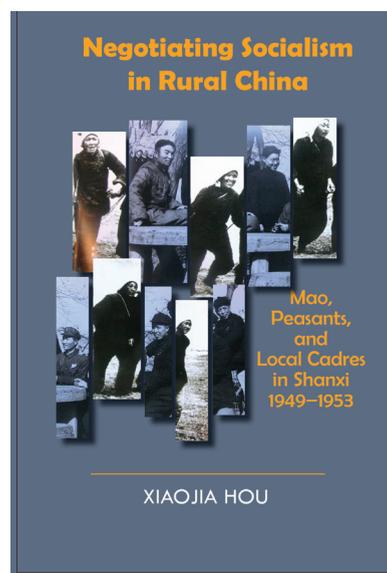
Negotiating Socialism in Rural China

Mao, Peasants, and Local Cadres in Shanxi, 1949–1953

XIAOJIA HOU

This is the first monograph in English on how China's agricultural collectivization began. In 1953, the Chinese Communist Party launched a system of agricultural collectivization to lean the countryside toward socialism. It led to the Utopian Commune Movement in 1958 and was followed by the worst famine in human history. Surprisingly, however, its beginnings are poorly understood and often regarded as Mao Zedong's imposition from above. This book challenges the conventional wisdom and explores how the national policy emerged from complex bureaucratic interactions among central, regional, local governments, and peasants.

XIAOJIA HOU is Assistant Professor in the Department of History, San Jose State University.



\$25.00 paperback 978-1-9391617-9-6
288 pages, 5.5 x 8.5

1943

China at the Crossroads

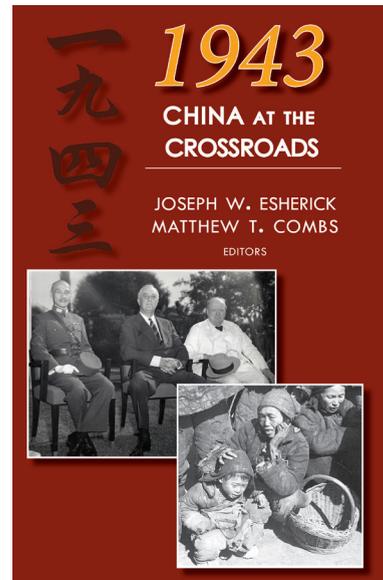
EDITED BY JOSEPH W. ESHERICK AND MATTHEW T. COMBS

In the grand narrative of modern Chinese history, 1943 is usually passed over with little notice. Great attention has been paid to critical watersheds in Chinese history—the end of the empire in 1911, the outbreak of full-scale war with Japan in 1937, or the triumph of the Chinese Communist revolution in 1949. What can we learn if we focus attention on a less dramatic year? In 1943, in the middle of World War II, the Allies renounced the unequal treaties, Chiang Kai-shek wrote *China's Destiny* and met with Roosevelt and Churchill at Cairo, and Mme Chiang made her memorable trip to the United States. From the northwestern province of Xinjiang to the southern smuggling entrepot of Guangzhouwan, the stories of calculating politicians, suspected spies, starving peasants, downtrodden intellectuals, recalcitrant preachers, and star-crossed actors come together to illuminate the significance of this year for China as a whole. In thirteen topical chapters, both the achievements and the disappointments of 1943 are explored in an effort to capture a moment in time when China stood at a crossroads but the road ahead lay shrouded in the impenetrable fog of war.

JOSEPH W. ESHERICK is Professor Emeritus of the University of California, San Diego.

MATTHEW T. COMBS is a doctoral candidate in the Department of History at the University of California, Irvine, where he also serves as the Book Review Coordinator and Digital Editor of the *Journal of Asian Studies*.

\$25.00 paperback 978-1-9391618-0-2
502 pages, 5.5 x 8.5, 26 illustrations, 1 table, 6 maps



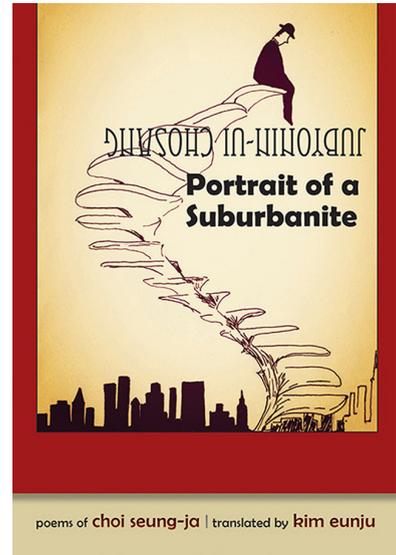
Portrait of a Suburbanite

Poems of Choi Seung-ja

CHOI SEUNG-JA

TRANSLATED BY KIM EUNJU

This volume is a translation of Choi Seung-ja's 1991 anthology titled *Portrait of a Suburbanite*. Published in the series of "100 Prominent Korean Poets" by Mirae Press, the poems in this volume were selected from four of Choi's previous works titled, *Love of This Age* (1981), *Merry Diary* (1984), *House of Memory* (1989), and the subsequently published *My Tomb, Green* (1993). Speaking with a fierce sense of equality and independence, Choi Seung-ja's poetry battled ossified forms of language not only on the political but also the personal front. Like her male colleagues, Choi parodied and critiqued the idol of the father, but even further, she insightfully explored irreverent content to reveal the gendered constraints of the lyric form. In particular, Choi exposed the idolatrous power of the lover, the basis of exploitation and injustice at the most intimate level. On top of their political disempowerment as citizens, the private and domestic alienation of women as daughters, lovers, and wives formed a deep stratum of repression. When Choi's women personae broke this long silence of compliance nurtured by the traditional lyric and voiced themselves as exploited and traumatized, yet fearless and tenacious human beings, the shock of this transgression shook the nation. In turn it demonstrated how long and how powerfully the gender constrictions had been imposed on Korean women.



\$15.00 paperback 978-1-9391617-3-4
224 pages, 5.5 x 8.5

Voices of Taiwanese Women

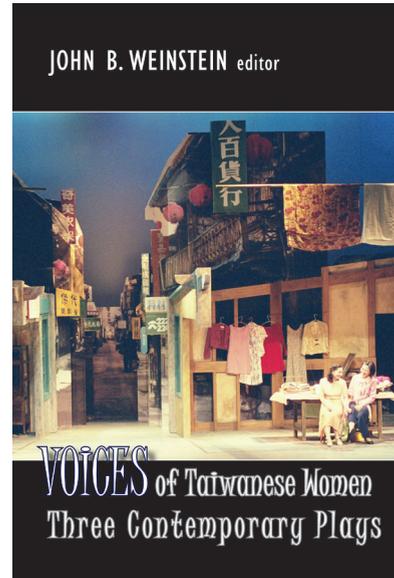
Three Contemporary Plays

EDITED BY JOHN B. WEINSTEIN

This anthology presents three new translations representing an aspect of modern Asian drama as yet unavailable to readers in English: the community-based theaters of Taiwan, working in Chinese languages beyond Mandarin. Community theater (*shequ juchang*) contrasts with the more mainstream theater that has emerged in Taiwan from the 1980s onward—a theater dominated by male playwrights, centered in the capital city of Taipei, and, despite its roots as an experimental "Little Theater Movement," increasingly commercial and professionalized. Community theater, conversely, maintains the more fluid line between professional and amateur that initially characterized contemporary Taiwan theater; it exists primarily outside of the capital, in regional cities like Tainan; and the driving forces, artistically and administratively, are women. These plays go beyond the walls of the theater spaces, to educate the local, national, and—through translation—international communities about those significant, but often hidden, stories. Well-researched by the playwrights through texts and interviews, these plays can serve as primary documents for courses in Taiwan history and culture, and comparative women's and gender studies, in addition to literature and drama courses.

JOHN B. WEINSTEIN is Assistant Professor at Bard College at Simon's Rock. He teaches courses in Chinese language, Asian studies, Asian and Western theater, women's studies, and queer studies. His primary area of research is modern Chinese theater and performance, with publications focusing on Republican period comic drama and contemporary Taiwan theater.

\$20.00 paperback 978-1-9391617-7-2
180 pages, 5.5 x 8.5, 18 color plates



"Weinstein provides fresh insight into the development of what he calls 'community theater' in Taiwan, the important roles played by women playwrights and directors in this history, and the challenges of translating the original multilingual texts into English. The translations are accurate and polished. The language is fluid, colloquial, and lively. The lines and scenes have a good rhythm and pace. Overall, the translators have accomplished their professed goal of rendering these plays engaging and performable in English."—Tze-lan Sang, Michigan State University

"*Voices of Taiwanese Women* both stands on its own as a collection of compelling texts and offers a timely contribution to the growing field of translated drama from Taiwan, Hong Kong, and China. The volume challenges readers and audiences to engage deeply with what may be an unfamiliar context. With these superbly translated texts and on-point explanatory material, any director or dramaturg will be well equipped to begin bridging the divide."—CHINOPERL: *Journal of Chinese Oral and Performing Literature*

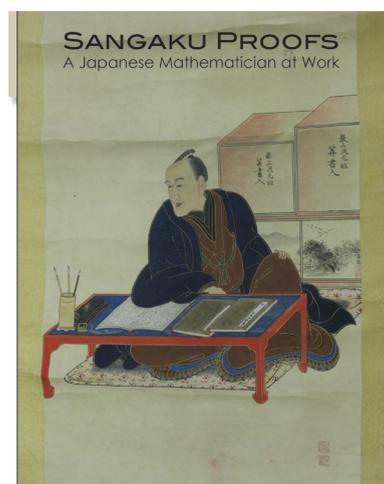
Sangaku Proofs

A Japanese Mathematician at Work

J. MARSHALL UNGER

The geometry problems colorfully inscribed on *sangaku* plaques that survive in shrines and temples throughout Japan have long fascinated those who appreciate the beauty of geometric figures and enjoy challenging puzzles. Aida Yasuaki (1847–1817) was one of the most prolific originators of the *wasan* tradition that produced them. Instead of presenting and solving problems using modern techniques, Unger presents Aida's own solutions, transcribing his calculations into familiar mathematical notation, highlighting connections between Aida's work and both the mathematics of today and aspects of Japanese cultural history.

J. MARSHALL UNGER is Emeritus Professor of Japanese at Ohio State University. His research has focused on the history of Japanese, teaching Japanese as a second language, and writing systems of East Asia. Two of his books, *The Fifth Generation Fallacy and Literacy* and *Script Reform in Occupation Japan*, are available in Japanese.



J. MARSHALL UNGER

\$19.00 paperback 978-1-9391617-5-8
132 pages, 5.5 x 8.5

Tosaka Jun

A Critical Reader

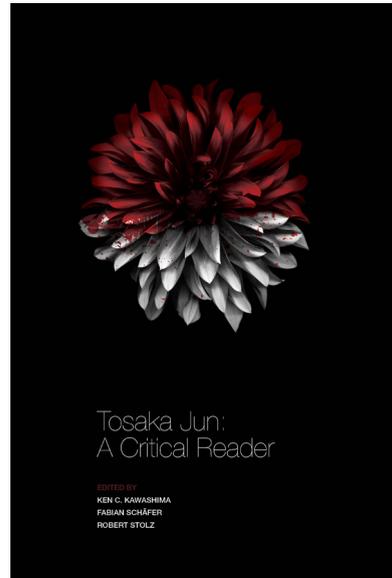
EDITED BY KEN C. KAWASHIMA, FABIAN SCHAFER, AND
ROBERT STOLZ

Tosaka Jun (1900–1945) was one of modern Japan’s most unique, urgent, and important critics of capitalism, Japanese imperialism, the emperor system, “Japanism,” and everyday life in imperial Japan. A philosopher trained at Kyoto University, Tosaka made major contributions to the advancement of Marxism and historical materialism in Japan, most notably as the central figure at the *Yuibutsuron kenkyukai*. His writings reveal a true renaissance thinker, moving from the history and philosophy of science to profound and brilliant studies of everyday life, media, fascism, militarism, and what Tosaka called “The Japanese ideology.” His Marxist philosophy especially sought to move beyond a mechanistic Marxism, and to criticize the diverse ways in which cultural productions of the nation, the empire, and “Japan,” were deeply implicated in capitalist exploitation, imperialist domination in Asia, and fascist war.

This volume brings together for the first time in English translation some of Tosaka’s most important texts on everyday life, film, media, the police, technology, science, and more. What these essays reveal is a unique and urgent voice of protest and prescient critique amidst modern Japan’s darkest political years in the 1930s. Using Tosaka’s thought his critique is further expanded in essays by contemporary scholars of modern Japanese history, philosophy, culture, and economy.

KEN C. KAWASHIMA is Associate Professor, Department of East Asian Studies, University of Toronto. He is the author of *The Proletarian Gamble*, and the English translator of Uno Kozo’s *Theory of Crisis*. Currently, he is researching the history of recorded sound and music. **FABIAN SCHÄFER** is Professor of Japanese Studies at the University of Erlangen-Nuremberg. He is the author of *Public Opinion, Propaganda, Ideology*, and editor of *Tosaka Jun*. **ROBERT STOLZ** is Associate Professor of Modern Japanese History, University of Virginia. He is the author of *Bad Water*. His current research is on the relationship between ecology, capitalism, and politics. He has published in *Japan Forum* and *The Asia-Pacific Journal*.

\$39.00 paperback 978-1-9339476-8-6
360 pages, 5.5 x 8.5



Like Clouds or Mists

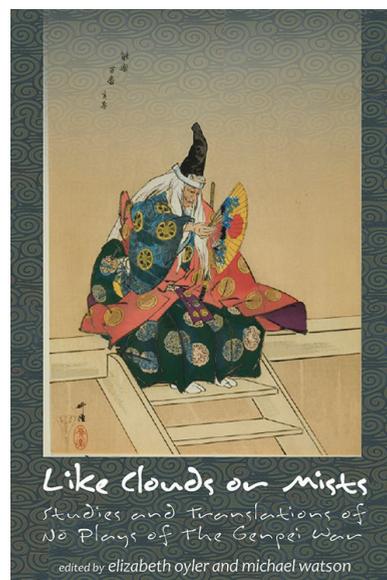
Studies and Translations of No Plays of the
Genpei War

EDITED BY ELIZABETH A. OYLER AND MICHAEL
WATSON

This volume is organized to roughly follow the order of events presented in the Kakuichi-bon variant of the Heike. Essays and translations focus on a series of major events from the Heike: Kiyomori's rise (the Gio cycle of plays); Yoshinaka's push to the capital; the flight of the Heike and the battle of Ichi-no-tani; and the aftermath of the war. Each event features a series of one to three plays preceded by essays.

ELIZABETH OYLER is Associate Professor of Japanese at University of Illinois, Urbana-Champaign.

MICHAEL WATSON is Professor of Japanese Culture and Literature at Meiji Gakuin University.



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564 pages, 5.5 x 8.5

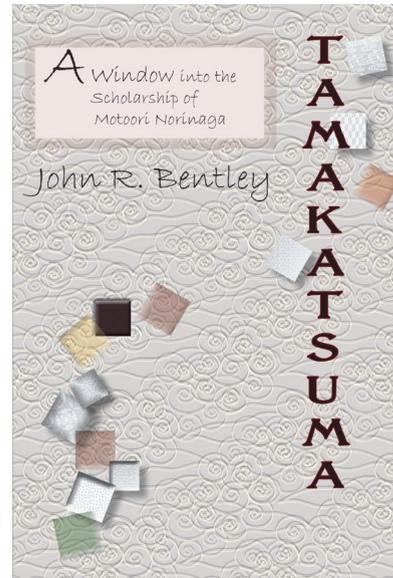
Tamakatsuma

A Window into the Scholarship of Motoori Norinaga

JOHN R. BENTLEY

This is a partial translation of one of the most important texts produced by Motoori Norinaga. It covers a wide range of Norinaga's thought and provides a lens onto his philological methodology, as well as how he viewed literature, poetry, history, linguistics, and Shinto.

JOHN R. BENTLEY is Professor of Japanese at Northern Illinois University.



\$29.00 paperback 978-1-9339476-9-3
420 pages, 5.5 x 8.5

Rat Fire

Korean Stories from the Japanese Empire

EDITED BY THEODORE HUGHES, JAE-YONG KIM, JIN-KYUNG LEE, AND SANG-KYUNG LEE

This volume brings together twelve short stories by colonial Korean proletarian writers, as well as two works written in 1946 under U.S. military occupation. The volume provides a diverse, ever-changing portrait of the complex movements of people and ideas that constituted both colonial Korea and the Japanese empire, adding the tumultuous experiences of those from the Korean peninsula to the existing international canon of socialist and feminist literature.

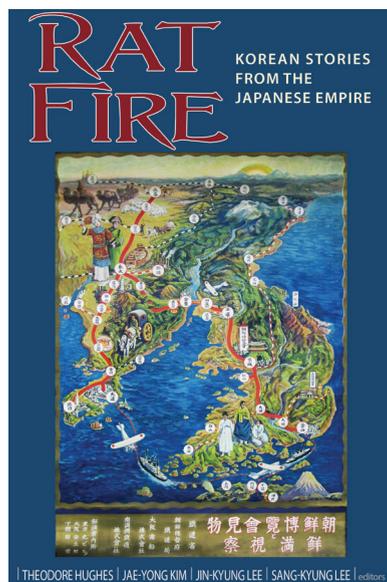
THEODORE HUGHES is Associate Professor of Modern Korean literature at Columbia University. He is the author of *Literature and Film in Cold War South Korea* and the translator of *Panmunjom and Other Stories* by Lee Ho-Chul.

JAE-YONG KIM is Professor of Modern Korean literature at Wonkwang University. He is the author and editor of numerous books on modern Korean literature and one of the foremost scholars of colonial-period proletarian literature and North Korean literature in South Korea.

JIN-KYUNG LEE is Associate Professor of Korean and Comparative Literature at University of California, San Diego.

SANG-KYUNG LEE is Professor of modern Korean literature at KAIST, the Korea Advanced Institute of Science and Technology. She has published widely on colonial and post-colonial women's literature in South Korea.

\$25.00 paperback 978-1-9339476-7-9
350 pages, 6 x 9



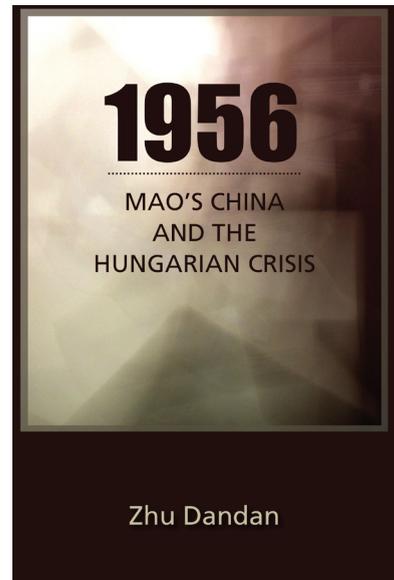
1956

Mao's China and the Hungarian Crisis

DANDAN ZHU

In Mao Zedong's words, 1956 was a year of "big events," both at home and abroad. The "secret speech" delivered by Soviet leader Nikita Khrushchev to the Communist Party of the Soviet Union's Twentieth Congress had, according to Mao, "opened the lid" on the repressiveness of the postwar Soviet-style regimes, thereby "making a mess" by inspiring a wave of de-Stalinization that culminated in the massive demonstrations in Poland and Hungary. The Hungarian events, in particular, were more complicated than either a populist anti-socialist protest or a form of anti-Soviet agitation, and the Chinese leaders exerted great effort in trying to apply the lessons of Hungary to both international affairs and their own domestic situation. In the first systematic study of its kind, this volume makes sense of the inner connection between China's political and diplomatic involvement in the Hungarian crisis and the influence this crisis had on a series of mysterious policy shifts from late 1956 to 1957. Identifying the formative role that the 1956 Crisis in Hungary played in the evolution of Chinese policy, Zhu Dandan examines Chairman Mao's changing perception of the 1956 events, which eventually set China on the course of the Great Leap Forward and the break with the Soviet Union and the European Communist bloc.

ZHU DANDAN is Assistant Professor in the Department of Diplomacy and Foreign Affairs Management at the Chinese Foreign Affairs University. Her main fields of interests are international history, contemporary China's foreign relations, and foreign policy analysis.



"With the support of extensive and prodigious multiarchival and multisource research, Zhu Dandan has written a comprehensive, insightful, and truly original book on one of the most critical turning points in the history of Mao's China, the international communist movement, and the global Cold War. Highly recommended."—Chen Jian, Michael J. Zak Professor of History for US-China Relations, Cornell University

\$39.00 paperback 978-1-9339477-0-9
324 pages, 5.5 x 8.5

The Wind from Vulture Peak

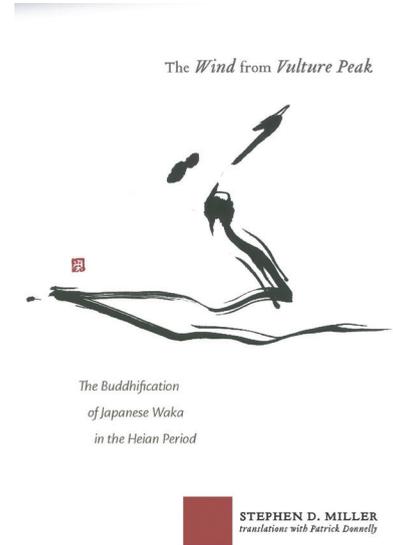
The Buddhification of Japanese Waka in the Heian Period

STEPHEN D. MILLER

Co-recipient of 2015–2016 Japan-US Friendship Commission Prize

The Wind from Vulture Peak addresses the history of the gradual incorporation of Buddhist concepts into Heian waka poetry and the development among court poets of a belief in the production of that poetry as a Buddhist practice in itself.

STEPHEN D. MILLER and PATRICK DONNELLY are co-translators of the 141 Japanese poems in *The Wind from Vulture Peak*. Their translations have appeared in *Bateau, Cha, Circumference, The Cortland Review, The Drunken Boat, eXchanges, Inquiring Mind, Kyoto Journal, Mead, Metamorphoses*, and many more.



\$29.00 paperback 978-1-9339476-6-2
480 pages, 5.5 x 8.5

The Bamboo Texts of Guodian

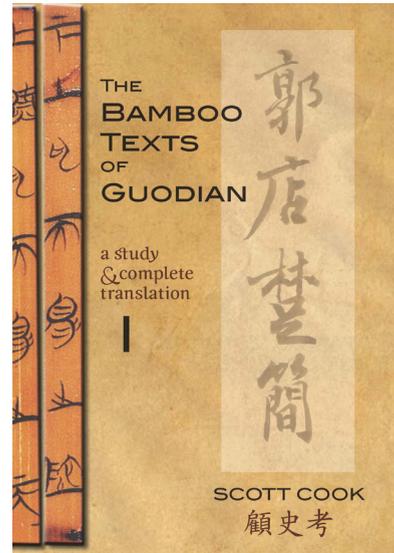
A Study and Complete Translation

Volume I

EDITED AND TRANSLATED BY SCOTT COOK

VOLUME I contains a general introduction to the Guodian tomb, the manuscript contents, and a discussion of the various problems of reading and interpretation that the manuscripts involve, along with their place within the larger context of early Chinese intellectual history. It also contains introductions to and annotated translations of the “Laozi” and “Taiyi sheng shui” manuscripts, along with those of “Ziyi,” “Lu Mu Gong wen Zisi,” “Qiongda yi shi,” “Wu xing,” “Tang Yu zhi dao,” and “Zhongxin zhi dao.”

SCOTT COOK is on the faculty of Yale-NUS College in Singapore. He specializes in pre-Qin textual studies and early Chinese intellectual history. He is the author of *Guodian Chujian xian-Qin rushu hongweiguan* (*The Pre-Imperial Confucian Texts of Guodian*) and editor of *Hiding the World in the World*.



“The long-awaited publication of this magnum opus by Scott Cook, one of the leading scholars in the fields of early Chinese philosophy and the study of excavated manuscripts, is a major event in the study of early China and a cause for celebration. Cook, in Asia better known under his Chinese name Gu Shikao, which also appears on the book cover, presents us with a comprehensive study and translation of the entire corpus of the Guodian manuscripts. The great significance of this work is owing not only to its scholarly quality but also to the special importance of its subject matter.”—Matthias L. Richter, *Journal of Chinese Religions*

\$69.00 paperback 978-1-9339476-4-8
618 pages, 8.5 x 11, 10 color plates

The Bamboo Texts of Guodian

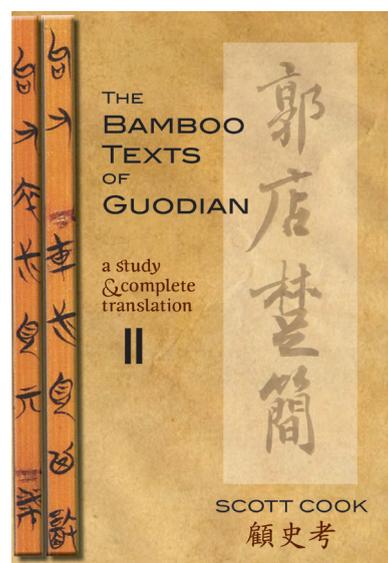
A Study and Complete Translation

Volume II

EDITED AND TRANSLATED BY SCOTT COOK

Volume II contains introductions to and annotated translations of the manuscripts “Cheng zhi,” “Zun deyi,” “Xing zi ming chu,” “Liu de,” and “Yucong” 1-4, along with various appendices, including Collation Tables of Witnesses to the Guodian “Laozi” Passages and a Running Translation of all the Guodian texts.

SCOTT COOK is on the faculty of Yale-NUS College in Singapore. He specializes in pre-Qin textual studies and early Chinese intellectual history. He is the author of *Guodian Chujiàn xian-Qin rushu hongweiguan* (*The Pre-Imperial Confucian Texts of Guodian*) and editor of *Hiding the World in the World*.



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\$69.00 paperback 978-1-9339476-5-5
618 pages, 8.5 x 11

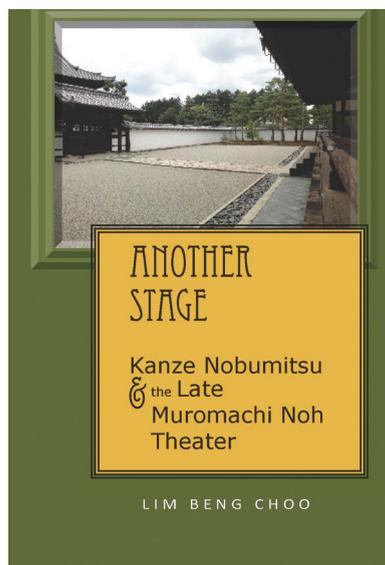
Another Stage

Kanze Nobumitsu and the Late Muromachi
Noh Theater

LIM BENG CHOO

By examining the life and career of the most prominent noh practitioner of the furyu noh composer, Kanze Kojiro Nobumitsu (1435-1516), the author showcases the critical presence of the late Muromachi period in the history of noh.

LIM BENG CHOO is Associate Professor in the Department of Japanese Studies at the University of Singapore.



"Another Stage provides students of nō with tools to appreciate Nobumitsu, his plays, and his time. ... [The] chapters portray the nō when it was clearly a living and vibrant art, motivated by the creativity of its writers and actors, as well as the appetites of the broad-based audience that supported them. *Another Stage* paints a picture very different from what moderns usually think of as constituting the nō and will be useful for students and scholars interested in this often overlooked period of theater history."—*Journal of Japanese Studies*

\$29.00 paperback 978-1-9339476-3-1
276 pages, 5.5 x 8.5

Supernatural Beings from Japanese Noh Plays of the Fifth Group

EDITED AND TRANSLATED BY CHIFUMI SHIMAZAKI AND
STEPHEN COMEE

This long-awaited volume presents the fifth and final category of Noh plays, often called *kiri-no*, or "ending Noh," because they are staged last in a formal performance. This group comprises fifty of the most active and exciting of all plays in the Noh repertoire. They include deities, ghosts, or living humans, as well as a plethora of supernatural beings such as *tengu* (strange long-nosed creatures), monstrous creatures, demons, and fiends. The fifth-group Noh with such *shite* are all supernatural or visional. None of them is totally realistic. These ghosts, deities, and monsters sometimes appear to attack men, sometimes to help them, and sometimes just to tell their stories. Dividing the plays into seven subgroups according to structure, the authors fully analyze their dramatic characteristics. The book includes line-by-line translations of eight Noh representing all of the subgroups, together with the Romanized original Japanese texts, detailed introductions, and running commentaries.

CHIFUMI SHIMAZAKI worked as a translator, lecturer, script writer and marketing researcher, and studied Noh as a performing art under leading Noh actors and musicians for more than fifty years.

STEPHEN COMEE, served as official translator for H.I.H. Prince Takamado, works as special consultant to the Japan Foundation, and has also studied Noh, both as a performing art under leading Noh actors and musicians and as an academic discipline, for almost forty years. He is now a semi-professional Noh actor living near Tokyo and lecturing and performing worldwide, as well as a fully ordained Vajra Master (*ajari*) in the Shingon sect.

\$29.00 paperback 978-1-9339476-1-7
414 pages, 5.5 x 8.5

Supernatural Beings from Japanese Noh Plays of the Fifth Group

Parallel Translations with Running Commentary



Chifumi Shimazaki & Stephen Comee

"The great advantage of Shimazaki's translations is that an English reader now has the wherewithal to begin to decode these beautiful works A labor of love and careful scholarship."—*Journal of Asian Studies*

Indian Summer

A Novel

MIEKO KANAI

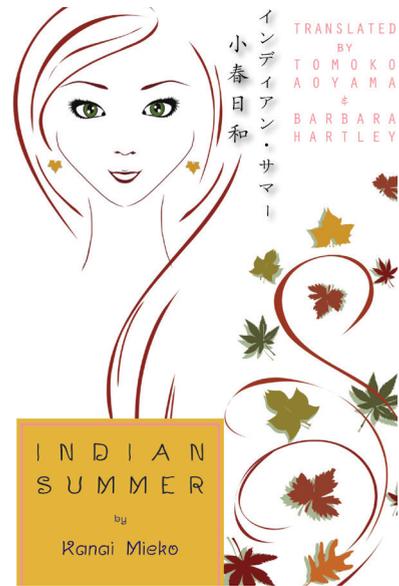
TRANSLATED BY TOMOKO AOYAMA AND BARBARA HARTLEY

Indian Summer (*Koharu biyori*) is the title of a relatively short novel by Kanai Mieko (b. 1947), recognized by critics both inside and outside Japan as one of the most important Japanese writers of recent decades. The work brilliantly demonstrates Kanai's light-hearted wit in addition to her penchant for biting commentary on conservative elements in Japanese society. Kanai is also an acclaimed essayist, film critic, literary critic, and poet, and has produced a steady output of high-quality material since making her literary debut in her teens.

KANAI MIEKO is one of the most important Japanese writers of recent decades. Besides being a novelist, Kanai is an acclaimed essayist, film, literary critic, and poet.

TOMOKO AOYAMA is Senior Lecturer at the School of Languages and Comparative Cultural Studies, University of Queensland, Brisbane, Australia.

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HUGH DE FERRANTI is the author of many articles on the *biwa* traditions and has co-produced a collection of archive recordings of performances by Yamashika Yoshiyuki, with English and Japanese documentation.

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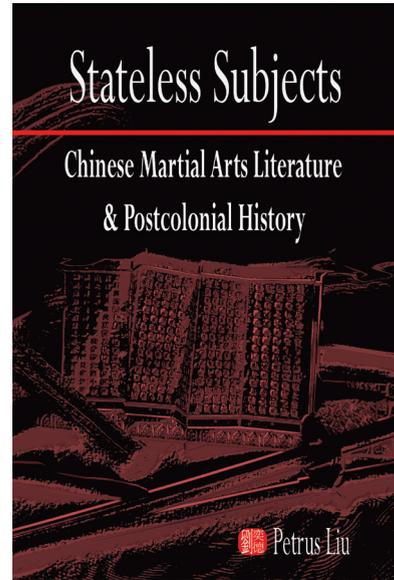
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PETRUS LIU is Associate Professor of Chinese & Comparative Literature and Women's, Gender, and Sexuality Studies. He received his PhD in Comparative Literature (Chinese, German, and Latin) from UC Berkeley and taught at Cornell University and Yale-NUS College.



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MINAKO OBA (1930-2007), one of the finest writers of modern Japanese literature, published over thirty novels, numerous short stories, literary biographies, essays, and a collection of poetry.

MICHIKO NIHKUNI WILSON is Emeritus Professor of Japanese language and literature at the University of Virginia.

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TAKAKO U. LENTO has taught at universities in Japan and the United States. She holds an MFA in poetry and translation from the Iowa Writers' Workshop. Her publications include book-length Japanese translations of American writers as well as English translations of, and essays on, Japanese poets. She is a regular contributor to Poetry International Web. Most recently she coedited and contributed to the work, *Tamura Ryuichi*.

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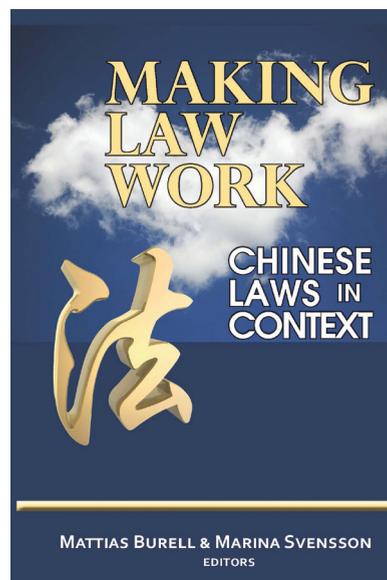
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MATTIAS BURELL is Assistant Professor in the Department of Political Science, Uppsala University.

MARINA SVENSSON is Associate Professor at the Centre for East and South-East Asian Studies, Lund University.



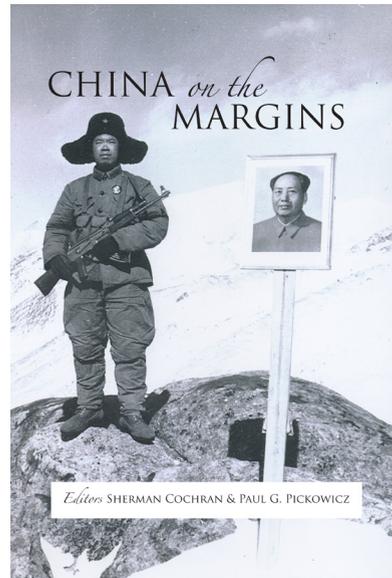
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SHERMAN COCHRAN is Hu Shin Professor Emeritus of History at Cornell University.



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MASUDA MIZUKO

TRANSLATED BY LYNNE KUTSUKAKE

Single Sickness and Other Stories by Masuda Mizuko opens a window onto the intriguing fictional world of award-winning author Masuda Mizuko. Masuda explores themes of female subjectivity and biology, selfhood and autonomy, loneliness and desire, and the deep tensions inherent in female-male relations. The seven stories in this volume tap into a powerful undercurrent of disquiet pervading contemporary urban life. Masuda subtly evokes an air of menace underlying the mundane and a whiff of danger in the domestic.

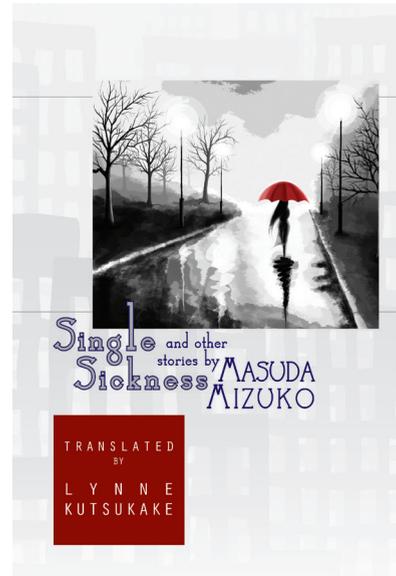
In “Smoke,” a woman’s violent encounter with a stranger in a stairwell triggers unwanted memories of her former husband and a marriage gone wrong. In “Water,” a leak in the apartment below brings a young woman into conflict with her belligerent male neighbor. In “Horn,” a middle-aged spinster inexplicably sprouts a horn in the center of her forehead. In the title story, “Single Sickness,” a female cancer researcher in a male-dominated medical laboratory has been made cynical by her constant battle against sexism. Her hard protective shell is broken by the sudden discovery of a lump in her breast, and she is forced to confront issues of independence, isolation, maternity and sexuality.

MASUDA MIZUKO was born in 1948 in Tokyo. She is a prolific writer who has received some of Japan’s most prestigious literary awards, including the Noma New Writers Award, the Izumi Kyoka Prize, the Ministry of Education Fine Arts Award, and the Ito Sei Literary Prize.

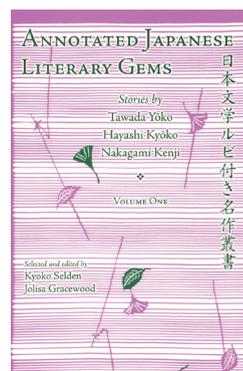
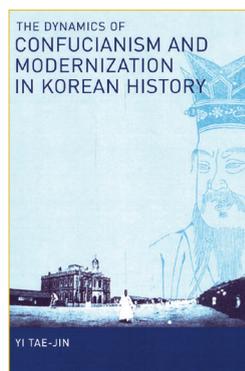
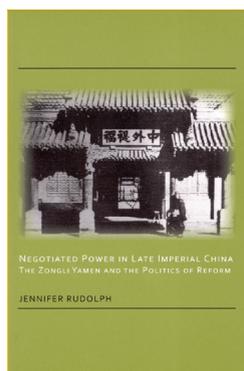
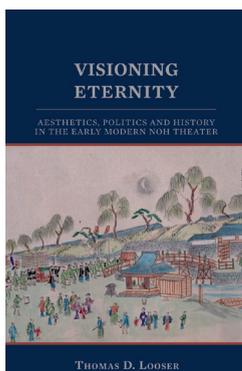
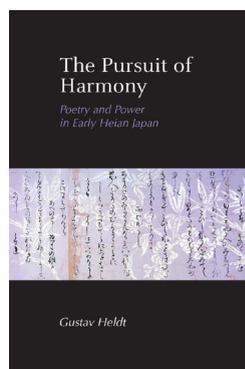
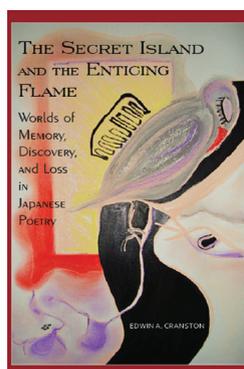
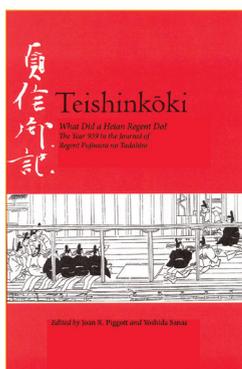
LYNNE KUTSUKAKE is a writer, translator, and former Japanese studies librarian at the University of Toronto. She was a finalist for the Writer’s Trust of Canada/McClelland & Stewart Literary Prize.

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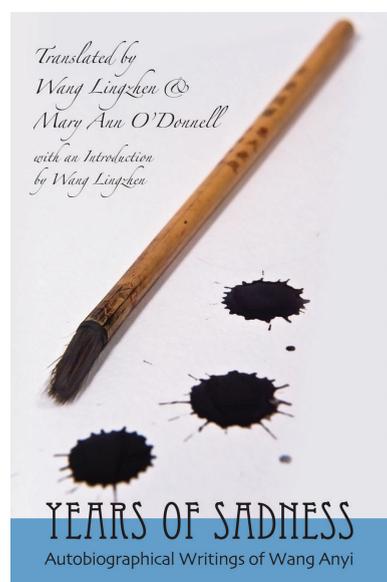
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INTRODUCTION BY LINGZHEN WANG

This anthology focuses on autobiographical works by Wang Anyi, the most prolific and critically acclaimed woman writer in contemporary China, highlighting a personal and emotional dimension of her writing that is essential to a deeper understanding of her creativity and productivity. The three pieces selected for this volume—"A Woman Writer's Sense of Self," "Utopian Verses," and "Years of Sadness"—explore some of the most fundamental and complex issues concerning Wang's identity as a woman and as a writer in early post-socialist China, the creative and emotional challenges she faced during her sojourn in the United States in the early 1980s, and her memories of adolescent years, a period of obsession, uncertainty, and loneliness during the Cultural Revolution.

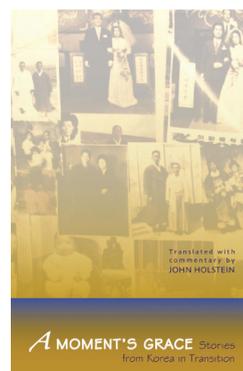
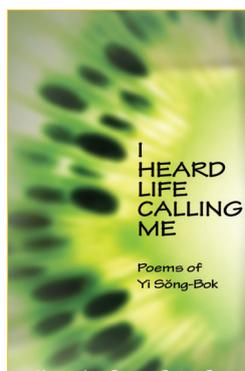
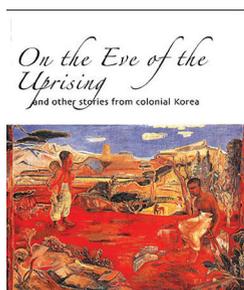
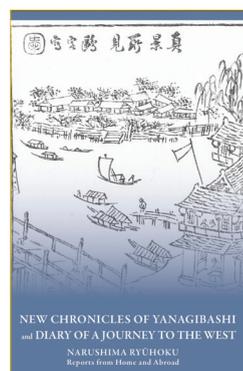
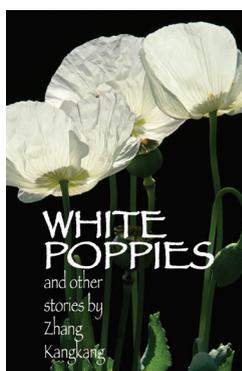
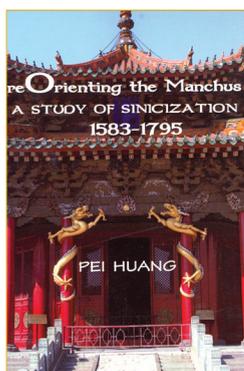
WANG LINGZHEN is Associate Professor of Chinese literature, film and media, gender studies, and feminist theory at Brown University.

MARY ANN O'DONNELL is a Research Fellow at the Centre for Humanities Research, Lingnan University, Hong Kong.



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