The editors welcome preliminary inquiries about manuscripts for publication in Early Modern Japan. Please send queries to Philip Brown, Early Modern Japan, Department of History, 230 West seventeenth Avenue, Columbus, OH 43210 USA or, via e-mail to brown.113@osu.edu. All scholarly articles are sent to referees for review.

Books for review and inquiries regarding book reviews should be sent to Glynne Walley, Review Editor, Early Modern Japan, 2661 Portland St. #6, Eugene, OR 97405. E-mail correspondence may be sent to tgwalley at gmail.com. Readers wishing to review books are encouraged to specify their interests in an e-mail to the Book Review Editor, Glynne Walley.
From the Editor:
編纂者のメッセージ

In Spring, 2000, *EMJ*, with support from the East Asian Studies Center and the Center for Japanese Studies at The Ohio State University, sponsored a conference on the state of the field of Early Modern Japanese Studies. Participants assembled in Columbus, Ohio, to explore developments in the field, primarily since it began to occupy considerable interest in the 1970s and 1980s. Essays and bibliographies from that conference were published in *EMJ* over three issues in the Spring and Fall 2002 and Spring 2003 issues. At the time, *EMJ* was a strictly print journal, but each of these issues sold very well – about 700 copies each. (Digital copies of the essays and bibliographies are available on-line along with all *EMJ* back issues at https://kb.osu.edu/dspace/handle/1811/583

Ten years have elapsed since that time, and a number of colleagues have expressed interest in seeing updates to those essays.

*EMJ* would be pleased to receive proposals for essays to review the State of the Field from interested authors. While broadly conceived essays on the order of the original collection would be ideal (religion and thought, art history, literature and the performing arts, socio-economic history, political history, and foreign affairs), proposals for somewhat more narrowly focused essays are also welcome. Interested authors, please contact *EMJ* editor Philip Brown at brown.113 at osu.edu.

2) Some reminders for other potential submissions:

a) *EMJ* has a long-standing interest in proposals for thematically linked essays and welcomes thematically linked submissions of multiple manuscripts. Note, however, that each manuscript will be individually evaluated by referees.

b) As always, we welcome submission of individual scholarly articles, but in addition, we are also interested in translations, discussions of teaching, and other professionally oriented materials that do not normally appear in scholarly journals. Authors should feel free to contact the editor at brown.113@osu.edu with inquiries.

3) EMJNet at the AAS. The Early Modern Japan Network was first formed to support the presence of panels and papers on early modern Japan at the Association for Asian Studies. To that end, we act as sponsors for panel proposals submitted to the AAS Annual Meeting Program Committee as well as sponsoring our own meeting in conjunction with the AAS Annual Meeting. People interested in having EMJNet support for proposals submitted to the AAS or proposing panels at the EMJnet meeting held in conjunction with the AAS should contact Philip Brown (brown.113@osu.edu) early in the process of developing the panel proposal. For our own meeting we have typically sponsored one or two panels, but we have had as many as four or five in the past.

This year’s program focuses on “time” in the early modern context. The panel will be held on Wednesday afternoon (March 30), from 2:00 to 5:30 p.m. in the Hilton Hotel (not in the Convention Center), Honolulu Suite 1, PLEASE MAKE A NOTE OF THE DATE, TIME AND PLACE. Like all "meetings in conjunction" this panel will not be listed in the formal AAS Program (announcements listing the panel will be available at registration).

Given that AAS panels begin bright and early on Thursday morning, we hope that those who fly in to make those sessions will join us for this intriguing panel!

Time in Early Modern Japan
Organizer: Yulia Frumer (Princeton University)

Time is, and always has been one of the basic elements of human existence. Its omnipresent character and its unavoidable influence on every aspect of life has troubled the human mind since the dawn of history. There is no doubt that time-related practices and the very perception of time constitute an important facet of the cultural identity of any given society. In this sense, Edo society was no exception.

This panel explores the ways time and time-related practices were treated, manipulated and conceptualized in the Edo period. Each speaker focuses on a different element of Edo period cul-
ture. Regan Murphy examines Buddhist discourse and explore the ways writing came to be seen as means to thwart time; Matthias Hayek analyzes time calculations and predictions, focusing specifically on hemerological elements found in various genres of Edo-period literature; Yulia Frumer discusses underlying temporal assumptions embedded in various shapes of mechanical clock-dials; and Dylan McGee looks at the role of clocks in Edo period literature through analysis of Santō Kyōden’s use of clocks as a literary device.

Exiting, Transcending, Recording: Thoughts on Time in Early Modern Japan

Presenter: Regan Murphy (University of California, Berkeley)

I explore early modern Buddhist discussions of writing as a means of thwarting time. In particular, one piece written by a nineteenth century nun envisions the act of recording historical events as a way of both transmitting ideas over time and as pointing toward an exit from temporal cycles. A close examination of this text sheds light not only on early modern Buddhist conceptions of time and historical writing, but also suggests multiple valances of Buddhist historical and temporal thinking. These conceptions have also been seen in the recent anthropological study of Nepalese Buddhists by Robert Desjarais (Sensory Biographies 2003). The vision of writing as providing a trace of a teaching can further be seen in the works of Jiun Sonja (1718-1804), a contemporary Buddhist monk, who imagined various forms of recording, whether in calligraphy, sculpture or poetry, as playing a critical role in the continuance of the Buddhist teaching. The issue of whether writing functioned as vehicle for ideas despite vast spans of time between the writer and the reader was central to contemporary Buddhist and non-Buddhist philological studies of ancient texts. This presentation explores Buddhist ideas of temporal passing and the recording of human acts and provides a fresh look at one answer to this question in the late nineteenth century.

Calendar Time and Daily Life: the Diffusion of Hemerological Lore through Books in Edo Japan

Presenter: Matthias Hayek (Université Paris Diderot)

I look into how several calendar-related beliefs played an important role in commoner culture during the Edo Period. The importance of calendars at that time is a well established fact. Following the establishment of Tokugawa rule, calendar calculation and production was soon unified under the Bakufu’s control. As a time-measuring device, calendars enable their users to schedule their lives: when a tax should be paid/collected, when some merchandise should arrive and be paid for, when should one accomplish religious rituals etc. However, this is by no means the only purpose of a calendar in Tokugawa Japan. As one can see in the various ukiyo-e depicting ladies peering gleefully into a folded calendar, there was something more in there than just days and dates. Edo calendars were indeed not mere day lists, but provided their reader with various annotations regarding the auspicious character of the day. Far from being anecdotic, these hemerological elements were not only to be found in calendars, but were also at the core of another genre of printed material e.g. almanacs, commonly known as Ōzassho. Although these are quite well known facts, one may find it puzzling to come across this same kind of knowledge in books of largely unrelated genres, like dictionaries and historical chronicles. I will examine what kind of hemerological elements can be found in both these non-calendar, non-almanacs books, and try to determine why they were included in such materials. By doing so, I shed light on the way Japanese people of the Edo period perceived time and history.

The Face of Time: Temporal Assumptions in Edo-period Clock Dials

Presenter: Yulia Frumer (Princeton University)

What does time look like? Its unavoidable influence is seen everywhere, and yet, in itself, it is
abstract and evasive. There is no way to recognize time but through its imprint on the world around us; and there is no other way to perceive this abstract notion but through its manifestation in the material realm.

The history of Edo-period horology suggests that one of the material aspects that often shape human perception of the flow of time are the very devices people use to measure it. A line stretching from the etymology of the word “tokei” to the peculiar shapes of Edo-period timepieces, such as clepsydras, sundials and incense boards, demonstrates how close this association was between the perception of passage of time and the materiality of its manifestation.

Especially revealing are the faces of mechanical clocks of Edo period. Although usually discussed only in the context of their function, the appearance of Japanese clocks illuminates characteristics of contemporaneous images of time. Mechanical clocks were initially imported from Europe in the sixteenth century, but in Japan they went through a metamorphosis and consequently turned into devices that only vaguely resembled Western timepieces. The materiality of these clocks and the unique shape of their dials can be regarded as a crystallized form of collective expectation of Edo period consumers. Therefore, a material “reading” of these devices can provide us with a glimpse into series of assumptions about time that guided their creators.

Luxury, Leisure and Technological Voyeurism: Mechanical Clocks in the Kibyōshi and Sharebon of Santō Kyōden

Presenter: Dylan McGee (SUNY New Paltz/ Nagoya University)

During the seventeenth century, custom-made mechanical clocks became fixtures in the homes of political and commercial elite throughout the city of Edo. For the vast majority of the populace, however, the prohibitive costs of clocks made them an inaccessible luxury. Within this context, popular literature responded by offering vicarious—indeed, it might even be said voyeuristic—access to the high technology of time-keeping, especially in its depictions of the stately yagura-dokei and its elegant, free hanging counterpart, the kake-dokei.

As part of a larger project documenting the cultural inscription of mechanical clocks during the late seventeenth and early eighteenth centuries, I focus on the depictions of clocks in the fiction of Santō Kyōden (1761-1816), noting how their narrative functions and representational values change from early kibyōshi like Yone manjū no hajimari (The Origins of Yone Dumplings, 1780) and Edo no haru ichiya senryō (A Thousand Ryō on a Spring Night in Edo, 1786) to later works in the genre, like Kyōden-shu no jūroku rikan (Master Kyōden’s Sixteen Money Grubbers, 1799) written after Kyōden’s arrest in 1791. I also document Kyōden’s attempts to experiment with the clock as a narrative device — culminating, I would argue, in the Sharebon seiro hiru no sekai: nishiki no ura (The World of the Cerulean Towers: Behind the Brocade, 1791), in which the temporal settings of scenes are indicated by clocks inserted between lines of text.

4) This Issue

This issue opens with four articles which comprised a symposium on the theme of “Death and Dying in Early Modern Japan,” at the National University of Singapore September 2009. The workshop was generously funded by the Japan Foundation and the Department of Japanese Studies. We hope to publish further work from this meeting in the next issue of EMJ. (Similar thematic collections of essays are welcome!) The pieces span the experiences of commoners, including outcastes and samurai as the confronted illness and the experience, indeed, expectation of death. The sequence begins with Timothy Amos’s discussion and analysis of the role of outcastes in Tokugawa medical practice, a role for outcastes only hinted at elsewhere. While medicine aimed to prolong life, Takeshi Moriyama takes up a case study of one man’s efforts to assure his legacy for his son and future generations, confronting the inevitable loss of control over his household that comes with age and retirement. Scot Hislop looks at the household transition and death from the perspective of those left behind. How did they make sense of the death of a parent? Finally, Olivier Ansart explores the meaning of death in the lives of samu-
rai by exploring one of the most enigmatic of
samurai texts, *Hagakure*. Although not part of
the University of Singapore symposium, *Marien
A. Ehlers*’ essay also deals with the issue of
death and outcastes’ relationship to it through her
examination of outcastes as executioners.

The last three articles all focus on literature
and the performing arts. *W. Puck Brecher* takes
readers into lighter territory, exploring and trans-
slating a work of light-hearted commoner litera-
ture from the late eighteenth century. *Scott Alex-
ander Lineberger*’s article analyzes the influence
of class on literary style during the early
seventeenth century. Even at this time there were
both samurai and commoner participants in po-
etry salons, and, says Lineberger, class did make
a difference, even among practitioners who often
associated with each other. Finally, but continu-
ing a focus on aesthetics, *Dylan McGee* explores
*chaban*, a dynamic and popular form of theatrical
performance in Early Modern Japan. Taken to-
gether, these three articles provide multi-faceted
perspectives on popular culture in Tokugawa Ja-
pan.