RECENT EARLY MODERN JAPANESE STUDIES IN RUSSIA

© Karine Marandjian
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The aim of this brief review is to outline the main trends of the Russian Early modern Japanese studies in the 1980s and the 1990s. Due to the limited space of the survey I will mention only monographs and omit most separate articles. A review of current early modern Japanese studies must begin with the paradoxical statement that Russian Japonology does not recognize “early modern Japan.” The periodization of Japanese history prevalent in most books on Japanese history is based on the “social-economic formation” theory and treats the historical process as a schematic succession of primitive, feudal and capitalist ways of production. The latest example is the textbook History of Japan (1988) prepared in the Institute of the Countries of Asia and Africa in Moscow University by Yu. D. Kuznetsov, G. B. Navlitskaya, I. M. Syritsin. The textbook divides Japanese history into ancient, feudal (7th C. to mid. 19th C), capitalist (mid. 19th C.- early 20th C.) and contemporary periods.

Alongside with this scheme, some scholars adhere to the periodization of world history and use the term “modern” history. Such approach was chosen in the Outlines of Modern History of Japan (1640 - 1917) (A. L. Galperin, ed., 1958). This book deserves special attention since it remains the only comprehensive history of the period in Russian. In the introduction the authors specify the initial date of the Japanese modern period as 1640. This date was chosen to emphasize parallels between Eastern and Western historical development. The central event of modern history of Japan was its incomplete bourgeois revolution. This had as its prerequisite the genesis of the capitalist relations (late 1500s - early 1600s), which was linked with the process of unification of the country. The end of the unification process was marked by the imposition of the policy of seclusion in 1639. Fixing 1640 as the starting point of the modern history was thus explained by “the desire to emphasize” the typological similarity of the Eastern and Western ways of historical development. It seems reasonable to argue that the flaws in this argument were evident even to the authors: the study begins with an introductory chapter covering the period 1560-1630.

Most monographs on early modern Japanese history were issued in the 1960s. G. I. Podpalova Peasant’s Petitionary Movement in Japan: late 1600s to early 1700s (1960) supplied numerous translations of different bakufu documents, peasant petitions, etc. O. S. Nikolaeva presented translations of goningumi records in Documents on the History of Japanese Village: late 1600s to early 1700s (1966). A. L. Galperin’s Outlines of the Socio-political History of Japan in late Feudalism (1963) was a serious and profound analysis of the political and economic history of the seventeenth and early eighteenth centuries. Unfortunately, it was the first part of a posthumously published and incomplete monograph on late feudal Japan. Since then, for nearly a decade, not a single book on the subject appeared. The pause was broken off in 1980 with the book Pariahs in Japanese Society: Outlines of Social History, seventeenth to nineteenth centuries by Z. Ya. Hanin (Leningrad Institute of Oriental studies), dedicated to the problem of burakumin. Toyotomi Hideyoshi (1984) by A. A. Iskenderov (Moscow Institute of Oriental studies) presented the political biography of an great .ruler in the form of captivating historical fiction. The Formation of the Japanese nation from the sixteenth to the twentieth centuries was studied in The Formation of Japanese national culture (1986) by L. D. Grishelyova (Moscow Institute of Oriental studies). Samurai: Warrior Class of Japan (1981) by A. B. Spevakovsky (Leningrad Institute of Ethnography) focused on concrete data concerning the martial arts and the training of warriors. Recently articles include a study of Tokugawa law (Tokugawa seiken hyakka-jo 德川政権百科条) and Osadamegaki hyakka-jo 御定書百科条) by the young

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A. V. Filippov (St. Petersburg University), a study of peasants movements in the thirteenth to sixteenth by V. Yu. Klimov (St. Petersburg Institute of Oriental studies), and an examination of the impact of Christianity on Japanese culture by E. L. Skvortsova (Moscow).

A important recent essay collection by the Moscow Institute of Oriental Studies, *Problems of Japanese History* was published in 1991. The preface, written by A. E. Zhukov, reflects the bias of current Japonology towards the contemporary problems at the expense of pre-modern history. It certifies the weakness of the theoretical basis of the research. Only one of the papers dealt with the early modern period, "Internal factors in the Development of Capitalism in Japan" by N. F. Leshchenko. The author raised the question of dating the emergence of capitalist relations to the sixteenth century and concluded that any answer would be of premature without studies of agrarian history (not yet written in Russian) and of pre-capitalist Japan culture. On the whole the article was descriptive and did not elaborate a new approach to the problem.

For many years the Soviet Japonology, especially the historical studies, evolved within the confines imposed by Soviet Marxism. Most any deviation from these strictures was labeled a heresy. This inevitably led the most talented scholars abandon history in favor of the less "regulated" fields of literature and linguistics. The achievements of historians such as A. L. Galperin, a scholar of vast erudition with a profound knowledge of original sources, are thus all the more laudable, but they were the exception rather than the rule.

Among the urgent tasks of contemporary Russian Japonology are the elaboration of new methodological approaches to historical studies and the revision of the periodization of Japanese history. The political and economic history of early modern Japan must be written taking into account new materials and data. The consequences of the "programmed" character of historical studies are most acutely revealed in intellectual history where for years studies were limited to "dialectical materialism" (see, for example, Ya. B. Radul-Zatulovsky, *Confucianism and its Diffusion in Japan*, 1947) or the discovery of "spontaneously materialistic ideas" (see Ya. B. Rudul-Zatulovsky, *Ando Shōeki: Materialist Philosopher of the Eighteenth Century*, 1961 and *From the History of Materialistic Ideas in Japan*, 1972). Until recently these three studies comprised the entire Russian language bibliography on early modern Japanese intellectual history. Fortunately, the appearance of new generation of scholars is innoouced to me Russian audience through numerous translations are the jaruri plays of Chikamatsu Monzaemon (V. Markova, tr., *Chikamatsu Monzaemon: Dramatic poems*, 1986); and selected stories of Ihara Saikaku (T. I. Tama kushige 玉くしば).


Also worthy of note are essays on kokugaku and shingaku 心学 by L. B. Karelova's (Moscow Institute of philosophy), on the Tokugawa outer world view by K. G. Marandjian, and on Tokugawa Taoist thought by A. M. Kabanov (St. Petersburg Institute of Oriental studies). One of the new trends in Russian Japonology is the revival of Buddhist studies, a tradition neglected since before the Russian revolution. The chief work is *Buddhism in Japan*, a collection due to be released this year. The section on Tokugawa Buddhism is by A. Kabanov, a scholar known for a series of publications on various topics of Buddhist culture from *gosan 五山 literature to the Tea ceremony*. Kabanov is also the author of skillful translations of a variety of texts, from the first book of *Nambo-roku*, (a medieval treatise on the Tea ceremony) to the writings of Hiraga Gennai 平賀源内. The artistic life of early modern Japan has been discussed in the works of N. S. Nikolaeva (Moscow Museum of the Eastern nations), *The Japanese Artistic Culture of the Sixteenth Century* (1986) is a cultural survey with special emphasis on everyday life in traditional Japan. *Decorative Japanese Paintings of the 16-18th centuries. From Kanō Eitoku to Ogata Kōrin* (1989) focuses on the evolution of the genre of decorative painting and its stylistic peculiarities. Two monographs on the art of netsuke 根付 and *ukiyo-e 萬世絵* were issued by M. V. Uspensky, researcher working with the Japanese art collections in the Hermitage museum: *Netsuke* (1986) and *Andō Hiroshige: Hundred Famous Views of Edo* (1990).

The studies of literature is the most profound and fruitful trend in Russian Japonology. It enjoys a long tradition both in the realm of translation of literary works and in the sphere of scholarly research. Early modern Japanese literature is widely introduced to the Russian audience through numerous translations of classical works. The latest is a collection of Basho haiiku prepared by the well-known authority on the art of translation V. N. Markova (*Bashō Poems*, 1985). Other important recent translations are the *jōruri* plays of Chikamatsu Monzaemon (V. N. Markova, tr., *Chikamatsu Monzaemon. Dramatic poems*, 1986); a collection of Tokugawa tanka poetry (A. Dolin, tr., *The Autumn Cicadas. Late Medieval Japanese Lyric Poetry*, 1981); and selected stories of Ihara Saikaku (T. I.

Special mention should be made of the two recently completed and yet unpublished translations: the seventeen stories of oto gi-zoshi genre by M. V. Toropigina (St. Petersburg Institute of Oriental Studies) and Furyu shidoken-den 風流世説本傳 by Hiraga Gennai (1729 -1780) by A. Kabanov. These studies in literature embrace various trends, genres and the writings of separate authors. The full-length article “Man and nature in the poetry of Gozan bungaku” by A. Kabanov (in Man and World in Japanese Culture, ed. T. P. Grigorieva, 1985) investigates the distinguishing features and the role of gozan poetry in the Muromachi culture. The life and work of Matsuo Bashō 松尾芭蕉 have been discussed by T. I. Breslavs (Far Eastern University, Vladivostok) in the monograph The Poetry of Matsuo Bashō (1981). Ihara Saikaku's Writings by T. I. Redko-Dobrovolskaya (Moscow Institute of Oriental Studies) investigates the innovative character of Saikaku’s prose. Several papers by I. Melnikova are focus on the formation of the yomihon genre and its stylistic peculiarities. The Tokugawa burlesque genre is dealt with in A. Kabanov’s article on Hiraga Gennai.

At present the situation in the Russian Japanese studies is extremely difficult if not critical. After a short period of ideological liberation, Japonology has faces the new problems of rapidly deteriorating of economic and financial conditions. Dependant upon the state, Oriental institutions suffer a lack of financial means. The artificial isolation of Soviet scholars from their colleagues abroad for political reasons now has ended, but the policy effectively continues for financial reasons. Free access to foreign publications, previously restrained by the censorship and lack of foreign currency, is now denied for financial reasons. Russian publishing houses, even those specializing in Oriental studies, prefer popular books that can quickly justify expenses to the scholarly research. Issues of major periodicals such as Orient (formerly Nations of Asia and Africa) are delayed several months. Under such circumstances the danger of Russian Japanese studies resuming its isolation and backwardness is disturbingly real.

Historic Preservation in Japan
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U.C. Santa Barbara

I was in Niigata when I received a letter from Phil Brown asking if I would write an essay on historic preservation in Japan. Although I had been involved in an historic preservation movement in Tosa, Phil’s request made me realize how poorly I knew national policy on preservation. To redress this, I contacted the office of historic preservation in Niigata prefecture. Mr. Hanyū Hiroki, vice-head of this section, kindly offered to meet with me, and when I arrived at his office he carried an armload of charts, graphs and photographs to assist in his explanation of how the government is involved in historical preservation in Japan. His efforts helped me to put in context my own preservation activities in Kōchi prefecture, far to the south.

The Japanese government has set up a system of officially designated cultural properties in order to support the preservation of portions of regional or national culture. These designated properties come in five types: 1) structures and buildings, 2) art, craft objects and documents, 3) sites of historical or archaeological
significance and natural wonder, 4) immaterial culture, such as festivals, regional drama, music and craft skills (whence comes the designation of people with these skills as “living national treasures”), and 5) groups of historic buildings forming a historic district (analogous to colonial Williamsburg). Designated cultural properties receive legal and financial protection from a threetiered hierarchy of governments; the national government, prefectural government, and local (city, town or village) government. Things designated Important Cultural Properties by the Ministry of Culture receive funding for maintenance costs in roughly the following proportions: National government 50%, prefectural government 25%, and local government and owner 25%. As of the year 1988 the Ministry recognized 10,280 such properties (of which 1,780 were buildings). This is only the top of the mountain, however. Many objects receive designation merely as prefectural, or even just local, cultural properties. In 1992 in Niigata, for example, in addition to 161 national properties, there were 288 prefectural properties. The prefecture bore the primary financial burden of maintenance for these properties.

The process by which an object becomes recognized is from the bottom up: a civic group appeals to the local government, which if it approves, appeals to the prefectural government for support, which then can appeal to the central government in a process of evaluation by specialists and political negotiation. Needless to say, all governments want the ministry to bear as much of the burden as possible, but many objects stop on the ladder, the majority receiving only local or prefectural support. All of this requires the full cooperation of the owners, who must be interested in taking primary responsibility for the actual maintenance of the property with government financial and administrative support. The government very rarely purchases a property in order to preserve it, and usually does so only when an owner of an already-designated property finds him/herself unable to continue ownership.

The issue of purchasing was a problem which I have run up against in Kochi, a castle town in southern Shikoku. I lived there to carry out doctoral dissertation research on the history of Tosa domain. The castle survives nicely above the fray, but down on the city streets very few buildings from the early modern period give contrast to now relentless visual stretches of hotels, drinking establishments and glittering pachinko parlors. Early in my stay, older historian friends told me that this was due to the complete devastation of the city by the bombings of WWII, with the added sigh of resignation, “shōganai!” I expected to find nothing in the city.

What joy I had one day, when riding my bike on a back road downtown I saw what was obviously a gate house (nagayamon 長門門) and behind it what looked to be an authentic Edo period samurai residence! Despite their very run down condition, they were very beautiful to me. The iron fixtures on the keyaki 桧 gate door were rusted, but had a simple and confident design. Passing through the gate I found a sōtsu 素鉄 tree, whose trunk had a girth of 15 feet, and on whose branches samurai children must have once played. Then I noticed long flat stones tumbled in the garden on the right; once a bridge which had crossed a stream (now a sidewalk) which had run like a moat in front of the gatehouse. On the left over an earthen wall lay piled handmade tiles taken from the roof of the gate house, now bearing a cheap modern roof. These tiles had tiny imprints on them of various names, later I learned them to be the names of villagers who had produced them in the winter months. The more I looked, the more was revealed of the past in these objects. I saw no people there, but I became so excited that I wrote a letter to the prefectural governor urging that the prefecture should assist the obviously overtaxed owners in the upkeep of this residence. I was sure that the prefecture would be elated to help maintain this miraculous survivor of the war. This was in June of 1989. Little did I know that I would be involved in this day in a civic movement formed to preserve this residence. After my letter, the prefecture sent a person in charge of cultural properties to see the house. They indeed had not known about it, and thought it impressive, but learned that it was up for sale. An elderly lady had lived alone in the house for a long time and died recently, and the inheritors wished to sell the home. I talked with an architect friend who contacted the owners and found that they were amenable to having the land sold to the government, and that they were willing to wait to see if it could be arranged. The prefecture officials were unresponsive, but we decided to take the matter to the city government and create some public debate before allowing the demise of the house.

I wrote an article in the newspaper in early December, expounding cultural and economic reasons why the house was valuable to the city. The argument—from such an unexpected source—struck a chord with many Kochi residents. Almost overnight a preservation movement organized, and the house was in the news and television almost daily. We concentrated on raising awareness as much as possible, pleading that the city should buy and preserve the house. A memorable set of participants were the second graders (eighty of them!) of Mikazuki school, who came to learn about the house. They then wrote essays and drew pictures which they presented to the mayor with a preservation appeal. We were also fortunate in that Ohara Tomie, a well known contemporary novelist, had lived as a boarder in this house while a student sixty years earlier. She lent her support from Tokyo, writing a series of historical essays concerning this house for the local newspaper. I, meanwhile, was digging up all of the history related to this house that I could, and sent her a packet of documents and explanations. We were fortunate that in the Edo period the samurai owners of the house had been key members in a number of historically famous incidents. I had to return to the U.S. in June, 1990, but our movement’s use of the media had been an essential and effective
way to raise debate and gain the attention of city hall.

The city government hired a couple of private experts to come judge the value of the house in December. We were astounded that they pronounced the house of little scholarly value because of the state of disrepair, and because no plaque (munafuda 標札) could be found with a date of construction. We pointed out that the survey was made from a hasty tour of the house and contained a number of errors of fact, but the city rejected our appeal, noting that without a date of construction it would be very hard to get national designation as a cultural property.

The movement lagged under the weight of this judgement, but received a fortunate boost when a member of the preservation committee carefully dismantled a sliding door of the house to reveal within a significant number of Edo period documents. Later two more doors were dismantled, all of them containing documents from the 1840s or earlier (Most doors still remain untouched, for we have made our point.). They were mostly letters between a mother and her son, serving the lord in Edo, most having to do with tea ceremony. These documents garnered us the active support of local tea societies. Meanwhile, economically powerful local organizations, such as the hotel association, began to lobby in our support. With their help, we have built a broad consensus among politically important groups, and thus achieved in December of 1992 a vote by city council that the building should indeed be preserved. Currently we are gathering contributions, and the city is looking for funds to purchase the land. We have passed the first and greatest hurdle, but the work is not yet done.

During this movement I learned some sad facts concerning historic preservation in Kochi. Many fine Edo period buildings, including two splendid residences of the daimyo himself, survived the war. The bombings, certainly horrid, were still only half as devastating as remembered, but because of development these homes were torn down and became hotels and stores, one even becoming the proverbial parking lot. I was astounded at how frequently people expressed to me that “old” carries connotations of dirty, useless and ugly. New is good. The highly publicized nature of our activity has hopefully allowed more people to rethink these definitions, striking Japan at a time when it is reconsidering the meaning of affluence.

Anyone who would like to assist in some fashion, by making a small contribution or by visiting the house when in Shikoku, please contact me at Dept. of History, UCSB, Santa Barbara CA 93106, or by E-mail.

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Privileging the Visual, or Slide Showing Without Tears: A Practicum for Integrating Art History into Japanese Cultural Studies – Part I

© Melinda Takeuchi
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As the boundaries between disciplines blur, visual imagery in classroom lectures becomes an increasingly effective tool for teaching. Whether it be the massive ruins of Azuchi 安土 Castle as an icon of fragile authority won and lost, a picture map displaying codes of territoriality, or the boundaries of sumptuary laws flouted in the clothing of a Yoshiwara 吉原 prostitute, images speak with an immediacy that catalyzes the synergy between cognition and recognition. The variety, quality, and quantity of Japanese art of the pre-modern period make it a vivid resource for teaching. Part I of this article addresses the problems of procuring and using slides, while Part II (appearing next issue) offers one art historian’s approach to the presentation of the various media that comprise the visual culture of the Kinsei era.

Procuring Slides

Many art department slide libraries allow faculty from other departments to use their collections but often impose annoying restrictions (every item must be signed out, slides can’t leave the building, etc.). Rather than submitting to such hassles, it is far easier to take your own slides to keep and use as you wish. Money can often be found at one’s institution for such an enterprise, and some organizations like AAS provide modest start-up grants.

Taking Slides

This is much simpler and cheaper than most people think. To get high-quality images from books, you need only a single-lens reflex camera with a built-in light meter, a macro-lens, a few clothespins, clamps, or paperweights to keep the book pages from flopping, and a grey card bought from a camera store. Copy stands are more trouble than they are worth. If you use slide film of ASA 100 or more, and shoot outdoors, you can easily hand-hold the camera.* Use film designed for daylight or blue flash, and don’t work near any overhead lights, which

* The lower the ASA the higher the quality of the image, but lower ASA film requires a slower shutter speed, thus making it more difficult to keep still while you’re shooting. ASA 64 or 100 are good compromises.
will skew the color; Kodachrome, Ektachrome and Fuji yield roughly equal quality.

You may shoot under sunny or overcast conditions, so long as you do it either in early to mid-morning or middle to late-afternoon. If the sun is directly overhead, the shadow of your head will appear in the image, and the sun often produces a glare reflecting off the page. A coffee table dragged outside works well for your base of operations.

First, you need to get an accurate light reading. Set the camera's light reading apparatus on automatic. Lay the grey card flat, and, holding the camera about nine inches above it (making sure you do not cast a shadow), look through the lens and adjust the f-stop until it coordinates with the shutter speed of 125 (a speed fast enough to protect the sharpness of the image if you move slightly, but not so fast that the f-stop becomes so low to compromise your depth-of-field).** Set the f-stop to whatever reading is indicated, and then change the shutter speed from automatic to 125 (i.e. use the camera in the manual mode).*** Use this combination of f-stop with the 125 shutter speed even if the automatic light meter later gives you another reading. The only time you need to re-check the grey-card reading is if the light conditions suddenly change, for example, moving from overcast to sunny.

Align the book so that the centerfold does not have a reflection along the gutter, and make sure that the shadow of your head, a stray hair, or the camera-strap are not in the picture. Get the page as flat as possible. If your image is near the beginning or the end of the book, place another book of comparable thickness underneath so that the entire surface of the page is equidistant from the camera lens (otherwise parts will be out of focus, and you may end up with a trapezoid-shaped image). If you get up close enough to keep all four sides of the image within the boundaries of what you see through the lens, you will be saved the trouble of masking the finished slide (such cropping of an image is not recommended, however, if you're shooting the entire composition of a painting, for this destroys the integrity of the artist's design).

Masking, Labelling, Storing, and Loading Slides

Slides with parts of the book margin showing around the edges can be masked with electrician's tape, a cheaper alternative to the expensive professional silver slide-masking tape available at photo shops. Mask from the back of the slide, thus saving the front of the mount for written information. Always label your slides as soon as they are ready. As someone whose desk is piled with mountains of unlabelled (and unidentifiable, hence unfile-able and unusable) slides because of failure to heed this elementary rule, I cannot emphasize too strongly what an irritant it is to forget the subject of a given slide. Noting the source of the slide on the slide will enable you to return to the book to get more information about the object, which is not always possible while you are shooting. Do your labelling on the front side of the slide mount, that is, the part facing you when the image is oriented exactly as it was when you took it from the book. Draw a circle in the bottom left corner of the slide mount.

Buy a portable metal slide storage box and devise a coherent system of categorizing. The only thing worse than not having a slide of some object critical to your lecture is knowing you have the slide but not being able to put your hands on it. These tiny objects are eminently prone to getting mislaid. Slides are ruined by exposure to dust, heat, fingerprints, and prolonged light—don't leave a slide on the screen for 20 minutes unless you wish to watch it burn up, and don't leave it lying around for long periods unprotected.

To load your slides for a carousel projector, arrange them with the label side towards you and turn them upside down so the dot is in the upper right-hand corner. Put them in the carousel trays in this position.

Sources for Slides

The best sources for good quality reproductions are the Japanese-language multi-volume sets, which can often be borrowed on inter-library loan. Sets focusing on material relevant to Kinsei include:

Genshoku Nihon no bijutsu 原色日本の美術 (Japanese art in true color), 32 vol., Shogakkan, ca. late 1960s. Different editions are numbered differently, but after vol. 11 the material largely treats Kinsei.

Genshoku ukiyo e daihyakka jiten 原色浮世絵大百科辞典, (Dictionary in true color of a panoply of ukiyo-e), 11 vol.,
March 1993

Taishōkan, 1980-82.


*Nihon byōbue shūsei* 日本屏風絵集 (Collection of Japanese screen painting), 17 vol., Kōdansha, ca. late 1970s-early '80s. See especially vol. 12-14 on genre painting—good for battle scenes and the like.

*Nihon meisho fūzoku zue* 日本名所風俗図絵 (Illustrated pictures of places and customs), 18 vol., Kadokawa, ca. 1979. Excellent source of illustrated woodblock guidebooks and the like.

*Nihon no minka* 日本の民家 (Japanese commoners' residences), 8 vol., Gakken, ca. 1982.

*Nihon no tōji* 日本の陶磁 (Ceramics of Japan), 17? vol., Chūōkōronsha, ca. early 1970s. All Kinsei.

*Nippon tōji zenshū* 日本陶磁全集 (Complete collection of Japanese ceramics), 30 vol., Chūōkōronsha, ca. late 1970s. From vol. 10 treats Kinsei.


*Ukiyoe taikei* 浮世絵大系 (Overview of ukiyoe), 17 vol., Shueisha, 1973-76.

Two English-language books worth acquiring for their outstanding reproductions and wealth of information:


Showing Slides in the Classroom

Classrooms not set up for showing slides can present all manner of diabolical problems. Often it is impossible to get the room dark enough. Or, conversely, since most classrooms don't have dimmers, once the lights are extinguished, the room is plunged into total darkness so that one cannot see one's notes. I always bring a flashlight when I have to lecture in a room not set up for art history classes. Unless you have a way of raising the projector above the heads of the audience, you must clear an aisle so that your students will not cast their shadows on the screen like Javanese puppets. Also, if you lack an extension cord for the projector's advance mechanism, you either must stand in the back of the room with the projector or designate someone to change your slides for you. A blank white wall makes a perfect screen for showing slides, but make sure there is an outlet on the opposite wall next to your projector or else come equipped with an extension cord that will accommodate the projector's three-pronged plug.

Art historians use two projectors so they can show pairs of images. This is advantageous when you want to show a whole object on one side and details of it on the other, or if you want to draw contrasts between two forms of imagery. It is very easy, however, for the novice to become confused. Start out using one projector. If you've never showed slides before, it's probably easiest to give your regular lecture first, then show the slides at the end. Otherwise you'll find yourself either making a few remarks about a particular slide and giving most of the rest of your lecture in the dark with the slide burning up on the screen, or else you'll be repeatedly running around turning lights and projector on and off. When you've finished showing slides, leave the projector's fan running until the machine is cool before turning it off.
Guidelines for Contributors

Oboegaki welcomes contributions on any topic relating to early modern Japan. Please contact either Phillip Brown or Mark Ravina with any queries or questions of suitability.

Electronic contributions (diskettes or electronic mail) are a welcome addition to hard copy, but not a substitute. Please send both. Mention the word processor used when submitting files on disk. If possible, include a copy of the file as ASCII text. (If you do not know what ASCII is, do not bother.) Both Mac and DOS formats are acceptable, but 3.5" inch diskettes are preferable to 5.25" disks. For electronic submissions, please keep formatting to a minimum. Do not use columns or elaborate headers or footers. Use footnotes when necessary. For macrons, use any consistent symbol, such as the circumflex (ö), the umlaut (ö), or the tilde (ö). If you are also using a European language, please note if these symbols are used with their original meaning. To show macrons via electronic mail, follow with a circumflex (ö^). Kanji are desirable for all proper nouns and any unusual Japanese words. Kanji need not be included with initial queries or submissions.

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