Welcome to the fourth May edition of the CJS e-newsletter. Good news from Japan as it begins to emerge from its state of emergency and a ‘new normal’ begins to take shape in post-peak society. Nadine Willems writes her final article for us this week on the changing atmosphere as the concrete leviathan of Tokyo begins to wake from its hibernation. As this Thursday marks the 115th anniversary of the end of the Russo-Japanese War, we present to you a selection of cultural offerings on the theme of war & conflict in our Piece of Japan segment. The newsletter (and its editor) will be taking a brief break next week with the next issue coming out on 11 June. In the meantime we will be taking stock and considering a new direction of future publications, so please do get in touch and share any feedback you care to give on the past two month’s editions. You can find a message from CJS Director Professor Simon Kaner on the Sainsbury Institute for the Study of Japanese Arts and Cultures website and hear more from our SISJAC colleagues on their monthly e-bulletin.

Written by Oliver Moxham, CJS Project Coordinator and editor

Editor’s note: Japanese names are given in the Japanese form of family name first i.e. Matsumoto Mariko
Despite the worrying outlook, Japan has lifted its nationwide state of emergency having weathered the virus far better than expected, with restaurants and department stores reopening in an attempt to restart the economy. As a thank you to frontline medical workers, the government is considering giving ¥200,000 to each member of staff given the considerable risk they have faced in the line of duty. Support is also being rolled out for those who have lost their homes through the crisis. Inevitably there are losers in the generous handouts being distributed by the government, including foreign students who will need to earn their financial support through their grades and elderly workers who are left in the lurch as businesses close. Furthermore, Japan’s dependency on paperwork has left many exasperated in their efforts to claim their ¥100,000 handout.

As people begin to repopulate the streets, the ‘new normal’ imposed by Covid-19 is rapidly becoming apparent. A new design of of breathable, fast-drying facemask is coming out to help people stay safe in the sweltering Japanese summer heat, while ‘telecubes’ are popping up to provide workers a place to concentrate while working remotely. The seasonal shūshokukatsudō, or ‘job hunting’, has seen an online revolution as interviews for fresh graduates are conducted online [JP] – perhaps a welcome relief from crowded convention halls at job hunting fairs. Shopping habits are also undergoing change as people seek to buy directly from food producers, possibly revitalising small scale food producers.

Caution is the watchword, however, as a raft of tests are underway to track and protect against coronavirus, including antibody tests to be carried out next month and a possible saliva alternative to the invasive nasal tests that have been the standard for detecting virus. This same caution is tempering government efforts to invest in travel demand from late July, with governors urging people to hold back on interprefectural travel and a sobering statement from the International Olympic Committee saying the Tokyo Olympics may not be going ahead next year with or without a vaccine. The virus and its impacts may be here to stay for the foreseeable future, but humanity continues to adapt as it always has done in overcoming times of trouble.

Written by Oliver Moxham, CIS Project Coordinator and editor.

Sources can be found in the ‘News from Japan’ section.

Tokyo Days – Report by Nadine Willems

TOKYO TIME TRAVEL

Tokyo is waking up from its slumber. After a month and a half of a loose lockdown, the government lifted the state of emergency on Tuesday, clearing the way for the city to roar again, although in cautiously managed phases. In the end, Japan contained the damage remarkably well. The Covid-19 death toll remains very low by international standards, the Japanese health system coped against the odds, and people avoided sliding into panic mode.

It is the close of a strange experience, but part of me paradoxically resists letting it go. Despite the constraints of confinement, I reconnected over these past weeks with a long-forgotten Tokyo, one where the texture of time and the patterns of daily life tell a singular story. So, before plunging again into the
reliantly fast pace of the roaring city, I am writing up this last blog post as a tribute to the slow time of confinement, Tokyo style.

Since we were allowed out but discouraged from using public transport, walking and cycling became the standard means of locomotion. It sometimes took me hours to get to a spot of interest that I could have reached by train in twenty-five minutes. But only then did I measure the true extent of the urban sprawl – endless but never the same, each street and each alley meandering through what seems like an organically evolving living environment. So asymmetric, so varied, yet so organized.

And because my movements were unhurried, I tuned more intensely than ever into the rhythms of the outside world. A couple of days ago, along one of the little streams that crosses Setagaya ward, hordes of small children were out with their parents, equipped with makeshift fishing rods and squatting on the ground with eager expectation. They were trying to catch zarigani, the small black crayfish that proliferate in muddy rivers at this time of the year.

Sometimes a cry of joy emerged from the crowd, and the trophy was dropped into a plastic bucket. Unfit for consumption, the creatures would probably be returned to their habitat a few hours later. But I reflected on how even in the depths of the city, the ritual of catching and releasing playfully marked the spring season and nature’s power of renewal. Not even the coronavirus could stop it.

A little while later, another gathering on a bridge above the railway line caught my attention. This time everyone held a smartphone high in the air, ready to snap a picture. I could sense among the children the same kind of excitement as amongst the zarigani enthusiasts. And there it appeared, nicknamed Dr Yellow, a flashy shinkansen train whizzing past to everyone’s delight. In its own way, a new model of technological prowess marks the passing of time in a city that constantly regenerates itself.
Over the weeks, ignoring clock time has not been that difficult. Instead I have listened to the sounds around me, some new, some old, all intricately woven into Japan’s urban reality. In the morning, it is the all too familiar beep beep of the garbage truck making its way into the narrow streets, collecting carefully sorted household rubbish. In the evening, it is the five o’clock chime emitted by the ward’s loudspeakers. They test the communication system’s functionality as preparedness for possible earthquakes, and occasionally warn children they must go home for supper and homework. In between, I hear the scrape of brush against tarmac as my neighbour clear the leaves off the street. The ritual of tidiness punctuates the day too.

I ponder about all of this while standing in front of the small Buddhist temple dedicated to Benzaiten at Inokashira Park in western Tokyo. Benzaiten is originally the goddess of everything that flows – water, time, music, words, eloquence, and by extension, knowledge. In Japan, she also has a place in the Shinto pantheon. She is a protector-deity, and one of the seven gods of fortune. It is seemingly a lot of responsibility for one deity, but she takes it all in her stride. People keep coming to pay their respects. They write prayers on the wooden ema plaques sold at the temple. One of them asks for the virus to go away. For the time being, it seems that Benzaiten has granted that particular request.
Each week, we will bring to you some fresh recommendations from CJS members to help bring a piece of Japan to you at home through film, books, anime, manga and more. As today marks the 115th anniversary of the end of the Russo-Japanese War, this week sees recommendations on the theme of war and conflict. If you have any suggestions for themes or other recommendations, send us an email at cjs@uea.ac.uk.

Editor’s note: English e-books and Japanese e-books on Amazon can largely only be purchased on amazon.co.uk and amazon.co.jp respectively, meaning that English and Japanese e-books cannot be purchased on one account. You can read in both languages on your computer, but it is necessary to have two accounts. Furthermore, if you wish to read on a Kindle you must log in with either an English or Japanese account. Switching accounts on a Kindle will delete any content already stored on the device, so choose wisely!

Archaeology and warfare in Japan
Foreword by CJS Director Professor Simon Kaner

Battlefield archaeology has emerged in recent years as a major area of interest in the discipline, not without generating some controversy. Not a specifically Japanese example but one of the most poignant examples has to be Waterloo Uncovered, with contemporary veterans discovering the therapeutic and well-being benefits of archaeological excavation at one of the most famous battlefields of all. The University of Glasgow has been undertaking archaeological research associated with the fall of Singapore, which has particular resonance in East Anglia. And one of our research partners in our Silk Roads project, Nara to Norwich: art at the ends of the Silk Roads, Professor Neil Price of the University of Uppsala is undertaking research into the battle of Palau as part of his broader interest in the archaeology of violence, which relates to his major engagement with Viking archaeology. The underwater archaeology of the battle for Saipan has also resulted in an interesting read.

Investigations of the battle Enoshima which saw the end of the Kamakura bakufu in 1333 resulted in the discovery of many skeletons which featured in a 2011 Channel 4 documentary, human remains which now rest at the repository that forms part of the museum facility at Doigahama, a famous Yayoi-period cemetery in Yamaguchi prefecture. Little has been done to date to my knowledge on the archaeology of the Russo-Japanese war – but the invitation to look into battlefield archaeology to mark the end of that conflict did remind me of a visit to the small town of Fukaura on the north Honshu Japan Sea coast while preparing for our Power of Dogu exhibition at the British Museum in 2009. I had just visited the local museum with Mr Doi Takashi from the Agency for Cultural Affairs when he suggested we made a brief visit to the temple on the other side of the road. There we were shown an extraordinary collection of funa-ema 舟絵馬, maritime votive tablets left by sailors who had survive storms at sea – each one bearing not only the image of a ship but also the
chonmage 丁髷, donated by the lucky sailors. I recall being startled and somewhat disturbed by all the ancient human hair on display – but the real surprise was around another corner in the state of the art storage facility, a huge tapestry showing Kannon, the Buddhist Goddess of Mercy over the depiction of the Battle of Tsushima, woven from human hair donated by the Japanese public in sympathy for the souls of the Russian sailors who lost their lives in the depths of the Sea of Japan. Other funa-ema are known from along the coast, for example in Noshiro city, Akita prefecture [JP].

Manga & Anime

Recommendations by Rayna Denison, Senior Lecturer in Japanese Film at UEA

Onwards towards our Noble Deaths (1973) Mizuki Shigeru
総員玉砕せよ！ 作者：水木しげる

Mizuki Shigeru is perhaps better known for his yōkai (monster) manga, but he also produced significant historical and autobiographical works, including Onwards, which follows a unit of Japanese soldiers in New Guinea at the very end of WWII.

Available in Japanese ebook and English paperback.

Barefoot Gen (1973-87, 1983) Nakazawa Keiji
はだしのゲン 作者：中沢啓治

Following the story of a little boy named Gen, this manga and its anime and live action film adaptations recount the story of the Hiroshima bombing through reenacting horrifying first-hand accounts from survivors.

Available in Japanese ebook and English paperback. The film is available to stream in Japanese and on subtitled Japanese DVD.

In this Corner of the World (2016) Katabuchi Sunao
この世界の片隅に 作者：片渕須直

Much the same as Barefoot Gen and other "hibakusha" (atomic bomb survivor) cinema, Katabuchi Sunao’s beautiful, highly detailed and pastel-coloured anime slowly unfolds the deprivations and impact of war on the Japanese people, and focuses on the emotional and physical impact of the atomic bombing on the Japanese people. Unusually, this anime film got its start from an online public funding campaign, before finding its way to global distribution and accolades.

**Girls und Panzer** (2012-2014) Actas
ガールズ＆パンツァー 制作：株式会社アクタス

For something a little lighter, why not try this anime series about a group of schoolgirls who do tank battles as an after-school sport? Combining meticulously presented tanks and armoury alongside a story of female friendship at the Oarai Girls High School, this series became a hit in Japan.

Available in [Japanese ebook](#) and [English paperback](#). Available to [stream in Japanese](#) and on [English DVD](#).

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**Film**

**Recommendations by Rayna Denison, Senior Lecturer in Japanese Film at UEA**

**Throne of Blood** (1957) Kurosawa Akira
蜘蛛巣城 作者：黒澤明

In Kurosawa Akira’s famed adaptation of Shakespeare's Macbeth, we see a definitive performance by Kurosawa's favourite leading man, Mifune Toshiro, in the role of General Taketoki Washizu. Made at lavish expense (with castle walls and other sets built into the landscape around Mt Fuji), the film balances delicately between theatricality (smoke effects) and period war drama.

Available to stream in [subtitled Japanese](#).

**The Burmese Harp** (1956) Ichikawa Kon
ビルマの竪琴 作者：市川崑

This film began life as a children's book by Tateyama Michio, and became the source of inspiration for two films by renowned director Ichikawa Kon. The film questions what of our humanity is lost in war, and juxtaposes the worst and best of human nature in lyrical, heart-rending fashion.

Available to [stream in Japanese](#) and [subtitled Japanese on Bluray](#).

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**Recommendations by the National Institute of Japanese Literature**

Director-general Robert Campbell of the NIJL (国文研) has announced that they will be releasing many of their premodern texts on infectious diseases in response to the pandemic. These will be available for free on their homepage at [www.nijl.ac.jp](http://www.nijl.ac.jp) with regular updates on the latest texts to be released. You can watch Robert explain the move in both [English](#) and [Japanese](#) on YouTube.
Manga Faces and Expressions: Draw-Along with Kutsuwada Chie

Japan House
Friday 29 May
2pm-3pm
Free to attend, booking essential

Due to the popularity of Japan House London’s manga workshops during the exhibition This is Manga – The Art of Urasawa Naoki in July 2019, acclaimed manga-ka Kutsuwada Chie and Elena Vitagliano return to host a series of free online demonstrations.

In this event, part of the Japan House London’s series focussing on how to draw manga, they invite manga enthusiasts and aspiring comic artists to follow the guide of UK-based manga-ka Kutsuwada Chie on the best way to draw facial features and expressions of manga characters and to improve their personal style with her advice.

Participants are encouraged to take the opportunity to ask questions directly to a professional manga artist and listen to her suggestions while following her detailed instructions.

More from How to Draw Manga: Online Event Series
Friday 29 May: Manga Faces and Expressions: Draw-Along with Kutsuwada Chie
Tuesday 2 Jun: Inking a Character: Draw-Along with Elena Vitagliano
Friday 12 Jun: Kutsuwada Chie
Tuesday 16 Jun: Elena Vitagliano

The drawing sessions are open to all levels and make use of digital drawing, although participants are welcome to use any drawing equipment that they have available at home.

JSPS London Pre/Postdoctoral Fellowship for Foreign Researchers (Short Term)

Application Deadline: Monday 8th June, 2020
Fellowships must start between: 1st November 2020 to 31st March 2021.

Japan Society for the Promotion of Science (JSPS) is the leading research funding agency in Japan, established by the Japanese Government for the purpose of contributing to the advancement of science. Their Pre/Postdoctoral Fellowship for Foreign Researchers (Short Term) provides the
opportunity for researchers based outside of Japan to conduct collaborative research activities with leading research groups at Japanese Universities and Research Institutions for visits of between 1 to 12 months. Eligible applicants need to be either within 2 years of finishing their PhD at the time of applying to start their fellowship in Japan or have obtained their PhD at a university outside of Japan within the last 6 years (on or after 2nd April 2014). Eligible research fields are not limited.

Please visit the JSPS London website here for further information.

Fellow's experiences from former JSPS Fellows who have taken part in this programme can be found here.

News from Japan

For a running number of reported COVID19 infections, victims andrecoveries in Japan, see the Asahi Shimbun homepage [JP].

For non-Japanese speakers, the numbers indicate:

**Nationwide infections:** Yesterday (total)  Deaths: Yesterday (total)  Recoveries: Yesterday (total)

国内の感染者： +前日（総数）  死者： +前日（総数）  退院者： +前日（総数）

BBC:

- Japan's economy falls into recession as virus takes its toll
- Japan’s low testing rate raises questions
- Tokyo hospitals trying to stay ahead [video]

Japan Times [EN]:

- Japan considers giving ¥200,000 per staff at hospitals treating COVID-19 patients
- Over 40% of COVID-19 deaths in Osaka linked to in-hospital infections in prefecture
- Japan to bolster support for people who lost homes after coronavirus fallout
- Only foreign students at top of the class to get handouts in Japan
- Elderly workers, once key to Abenomics, suffer as businesses close
- Paperwork-heavy Japan trailing tech-savvy South Korea on cash handouts
- Fast Retailing to start selling breathable, fast-drying masks in summer
- 'Telecubes' pop up as Japan’s workers seek spaces to concentrate
- Services connecting consumers with food producers in hot demand in Japan
- Coronavirus antibody tests to start in Miyagi, Osaka and Tokyo in June
- Japan to OK coronavirus PCR tests using saliva as early as this month
- Japan will aim to shore up travel demand from late July
- IOC exec John Coates says Tokyo Games may not go ahead, even with vaccine
- Aichi and Mie governors urge continued restraint on cross-prefectural travel

Asahi Shimbun [JP]:

- Toyota conducts interviews with new graduates online
  - トヨタ、新卒採用でオンライン面接 直接会わず内定も
Mainichi Shimbun [EN]:

- Department stores, restaurants reopening in Japan as state of emergency ends

Visit the Pandaid website for comprehensive material for educating on coronavirus. Nosigner has contributed many such manner posters including advising others to stay one tuna apart.

For a Japanese government public service video on coronavirus (Japanese only):

3つの密を避けよう！

For Japanese speakers, here are two articles in English from the Japan Times laying out vocabulary coming out of the crisis:

- The Japanese words used to encourage self-restraint
- Cancellations, postponements, suspensions — words that define the times

Click here for a comprehensive online document on Japanese universities adopting distance learning.

For more information on Japanese universities see this twitter thread by Rochelle Kopp, professor at Kitakyushu University, for resources.

General Links

Orientations Magazine
Embassy of Japan
Japan Foundation
JSPS
British Association for Japanese Studies
Daiwa Anglo-Japanese Foundation
Great Britain Sasakawa Foundation
Japan Society
EU-Japan Centre
Canon Foundation
Applications for JET Programme
Japanese Language Proficiency Exam
UEA Japan Society: ueajapansociety@gmail.com
Taiko Centre East
Career Forums

Contact Us

If you have any contributions for the next week’s e-newsletter, please send them to us by 12:00 Wednesday to make the next issue.

The CJS office is located in the Sainsbury Centre for the Visual Arts (the mezzanine floor), although the office is temporarily closed as per university guidelines. You can always email us at cjs@uea.ac.uk.

To keep up with goings-on at CJS, follow us on social media:
Or visit our website: uea.ac.uk/cjs

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Left: CJS Director Professor Simon Kaner
Right: Editor and CJS Project Coordinator Oliver Moxham