

Contributors

Andrew GERSTLE is a professor of Japanese Studies at the School of Oriental and African Studies (SOAS), University of London, and the author of books and articles on Japanese drama, literature, and *ukiyo-e* art. His current project is on Japanese erotic books (*shunga*). Recent publications include *Edo onna no shungabon* (Tokyo: Heibonsha, 2011), *Chikamatsu: Five Late Plays* (New York: Columbia University Press, 2001), *Kabuki Heroes on the Osaka Stage, 1780-1830*, with Timothy Clark and Akiko Yano (London: The British Museum Press, 2005), *Ryūkōsai zuroku: Kamigata yakusha nigao-e no reimei*, with Akiko Yano (Nishinomiya: Mukogawa Joshi Daigaku, 2009), and translations of two eighteenth-century erotic parodies, *Onna shimegawa oeshi-bumi* (2007) and *Bidō nichiya johōki* (2010), published by the International Research Center for Japanese Studies. Dr. Gerstle is planning (with Timothy Clark and Akiko Yano) an exhibition on *shunga* erotic art at the British Museum, to open in February 2013.

Robert GOREE specializes in early modern Japanese cultural history and literature. His research explores the social significance, economic circumstances, and historiographical dimensions of illustrated gazetteers produced during the eighteenth and nineteenth centuries. Dr. Goree completed his graduate work in Yale University's Department of East Asian Languages and Literatures, where he earned a Ph.D. in the spring of 2010. He is currently a postdoctoral fellow at Harvard University's Reischauer Institute of Japanese Studies (2010-2011 academic year).

HIOKI Atsuko is a research fellow at the Graduate School of Humanities and Social Sciences at Nagoya City University, and an adjunct

instructor at Kinjō Gakuin University and other institutions. She is the author of *Mōhatsu de nutta mandara: hyōbakusō Kūnen no monogatari* (The Mandala Embroidered from Human Hair: The Story of a Monk named Kūnen) (Tokyo: Shintensha, 2010), and *Taima mandara to Chūjōhime* (The Taima Mandala and Chūjōhime) (Tokyo: Bensei Shuppan, forthcoming 2011). She specializes in the Muromachi and early Edo-period literary arts, with a particular interest in *setsuwa*, *otogizōshi*, and temple and shrine histories (*jisha engi*). In recent years, she has been chiefly involved in the study of Chūjōhime *setsuwa* and the Taima Mandala.

Janice Shizue KANEMITSU is an assistant professor of Asian Studies at Cornell University. She is the author of *Extraordinary Exemplars in the Period Pieces of Chikamatsu Monzaemon*, Ph.D. diss., University of California at Berkeley (2008). Her research interests encompass literature and theater in Japan's early modern period, centering on the generic boundaries of historical narratives and period plays, representations of exemplarity and counter-exemplarity on page and stage, and the intersection of print and performance as a site of literary and cultural transmission, parody and social satire, and representations of gender, exaggerated and reversed.

Adam L. KERN is an associate professor of Japanese literature in the Department of East Asian Languages and Literature at the University of Wisconsin-Madison, where he also directs the Center for Visual Cultures. In Japan he has been a visiting professor at the National Institute of Japanese Literature, a visiting scholar at the University of Tokyo, a staff reporter for *Kyoto Shimbun*, and an editorial intern at the *manga* weekly *Young Magazine*. He is the author of *Manga from the Floating World: Comicbook Culture and the Kibyōshi of Edo Japan* (Harvard University Asia Center, 2006) and the forthcoming *Penguin Book of Haiku* (London: Penguin Classics).

Keller KIMBROUGH is an associate professor of Japanese literature in the Department of Asian Languages and Civilizations at the University of Colorado, Boulder. He is the author of *Preachers, Poets,*

Women, and the Way: Izumi Shikibu and the Buddhist Literature of Medieval Japan (Ann Arbor: University of Michigan Center for Japanese Studies, 2008), the soon-to-be-released *Wondrous Brutal Fictions: Buddhist Sermon Ballads and Miracle Plays of Seventeenth Century Japan* (New York: Columbia University Press), and articles in various English- and Japanese-language journals. His research interests include Japanese poetry and poetic commentaries, medieval Buddhist fiction, narrative painting, and the seventeenth-century *sekkyō* and *ko-jōruri* puppet theaters.

MATSUBA Ryōko is a JSPS Fellow at Nanzan University. In 2010 she assisted the British Museum in preparation for an upcoming *shunga* exhibition, scheduled to open in February 2013. Her recent publications include “Reception of *Tales of Ise* in Theater: A Case Study of Katsuragawa Michiyuki,” *Ukiyo-e geijutsu* 156 (2008); “Edo no gekijō-zu: Hishikawa-ha o chūshin ni,” *Fūzoku kaiga no bunkagaku* (Kyoto: Shibunkaku Shuppan, 2009); “Image Databases and Early Modern Kabuki Performance Research,” *Image-Database and Studies for Japanese Arts and Cultures* (Kyoto: Nakanishiya Shuppan, 2010). She is currently working on the digital preservation of the Gerhard Pulverer collection of Japanese illustrated books in the Freer and Sackler Galleries in Washington, D.C.

Katherine SALTZMAN-LI is an associate professor of Japanese literature and theater in the Department of East Asian Languages and Cultural Studies, and in Comparative Literature, at the University of California at Santa Barbara. Her research interests are in Japanese theater, comparative theater, Japanese literature, and Japanese folklore. She is the author of *Creating Kabuki Plays: Context for Kezairoku*, “Valuable Notes on Playwriting” (Leiden: E.J. Brill, 2010), articles on kabuki, and kabuki play translations into English.

Satoko SHIMAZAKI is an assistant professor of Japanese literature in the Department of Asian Languages and Civilizations at the University of Colorado, Boulder. Her research interests include kabuki theater, early modern prose fiction, *ukiyo-e* prints, print culture and

theatrical ephemera, and the Meiji- and Taishō-period reception of traditional theater. The author of “The Ghost of Oiwa in Actor Prints: Confronting Disfigurement” in *Impressions: The Journal of the Japanese Art Society of America* 29 (2007-2008), she is currently at work on a book manuscript focusing on female ghosts in Tsuruya Nanboku IV’s kabuki theater and the gray areas of overlap between theatrical and literary culture in early nineteenth-century Edo.

YAMASHITA Noriko is a professor at the National Institute of Japanese Literature (NIJL) in Tokyo. (She also goes by the name TAKAHASHI Noriko in print.) She is the author of *Kusazōshi to engeki: yakusha nigao-e sōshiki o chūshin ni* (Kusazōshi and Theater: The Early Use of Illustrated Likenesses of Kabuki Actors) (Tokyo: Kyūko Shoin, 2004), and a co-author of *Zusetsu ‘mitate’ to ‘yatsushi’: Nihon bunka no hyōgen gihō* (Commentary with Illustrations: Mitate and Yatsushi) (Tokyo: Yagi Shoten, 2008). Presently, she is responsible for an NIJL research project titled “Early Modern Japanese Expression and Intellect Across Borders: Comprehensive Research Through Literature, Performing Arts, and Images” (research period, 2010-2012), the results of which are scheduled for publication in 2013.

YAMASHITA Takumi is an associate professor in the Division of Linguistic and Cultural Communications at Tokyo Seitoku College. He is a co-editor of *Shoki kusazōshi shūsei*, vols. 1-4 (Tokyo: Kokusho Kankōkai, 1987-1989), and *Kusazōshi jiten* (Tokyo: Tōkyōdō Shuppan, 2006). His research interests include the intersections of Buddhism and literature in the medieval and early-modern periods. As his current research project, he is studying the trope of the “Ten Months in the Womb,” concerning embryos in the ten-month period from conception to birth and the ten buddhas who are said to nurture and protect them.

Akiko Yano is a Leverhulme Research Fellow at the School of Oriental and African Studies (SOAS), University of London. Her research interests range from sixteenth-century Japanese screen painting

(*shōheiga*) and its stylistic development to late eighteenth-century Osaka kabuki culture. Her recent publications include “Kanō-ha kinpeki shōheiga no yōshikiteki tenkai ni kansuru shiron: shiki kachō-zu byōbu wo chūshin ni,” *Kokka* 1340 (2007), *Ryūkōsai zuroku: Kamigata yakusha nigao-e no reimei*, with Andrew Gerstle (Nishinomiya: Mukogawa Joshi Daigaku, 2009), and a translation of Rosina Buckland, *Daiei Hakubutsukan shozō shunga* (Tokyo: Heibonsha, 2010).

Jonathan ZWICKER is an associate professor of Japanese literature in the Department of Asian Languages and Cultures at the University of Michigan. He is the author of *Practices of the Sentimental Imagination: Melodrama, the Novel, and the Social Imaginary in Nineteenth-Century Japan* (Cambridge, MA: Harvard Asia Center, 2006) and has published essays on the Japanese novel in *The Novel: History, Geography, and Culture* (Princeton: Princeton University Press, 2006), *The Blackwell Encyclopedia of the Novel and Novel Criticism* (Malden, MA: Blackwell, 2011), and *Versants: revue suisse des littératures romanes* (2011). He is currently completing a book on the intersection of theater and print culture in nineteenth-century Edo.