

Issue 6
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The Israeli Association for Japanese Studies Newsletter is a biannual publication that aims to provide information about the latest developments in the field of Japanese Studies in Israel.

We welcome submissions from IAJS members regarding institutional news, publications and new research in the field of Japanese Studies. Please send your proposals to the editor at: iajs.newsletter@gmail.com.

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EDITOR'S NOTE

Dear Friends of the IAJS,

We are delighted to present you with the sixth issue of the IAJS Newsletter. This issue includes a review of IAJS events which comprise a *kuzushiji* reading workshop, the IAJS Grads



workshop, and the IAJS biennial conference "Multifaceted Divinities in Japan and Beyond" which was dedicated to the memory of Prof. Zwi Werblowsky. Conference organizers, Dr. Irit Averbuch and Ms. Yagi Morris, review the successful conference which comprised both veteran and young researchers in the relevant fields from Israel and abroad. Dr. Irit Averbuch also adds some personal words about Prof. Zwi Werblowsky, a pioneer of religious studies in Israel and world renowned scholar of comparative religion, who passed away last year.

In this issue, we celebrate the founding of Yareakh Khaser (waning moon), a new publishing house dedicated solely to the publication of haiku in Hebrew which has been established by a number of writers and translators of haiku as an extension of the website *haikuinhebrew.com*.

One of only a handful researchers of Reiki, the Japanese holistic healing method, Liad Horowitz finished his master's degree magna cum laude at Tel Aviv University. In his article titled "The Esoteric Buddhist Initiation Reborn in Modern Reiki" he presents the connection between Reiki and *kanjō*, the traditional Esoteric Buddhist initiation ceremony.

Our column on doctoral students features Naama Eisenstein, a PhD candidate at SOAS, University of London. Her research uses art to explain how early modern

Japanese viewed their history with a particular focus on the Genpei War (1180-1185).

Best wishes for a Shana Tova and a successful academic year.

Julia Stolyar

IAJS Newsletter Editor



Kuzushiji Workshop

Tel Aviv University, 2-3 June, 2016

Dr. Kazuko Kameda-Madar of Hawaii Pacific University ran a two-day workshop on the reading of *kuzushiji*, Japanese cursive writing, from *zenga* paintings. *Kuzushiji* was in use until the modern era in letters, paintings, and prints and combined different styles of writing hiragana called *hentaigana* and cursive kanji writing. The workshop focused on the meanings and aesthetic aspects of the writing. The *zenga* paintings used were from the Gitter-Yelen Collection.

Participants included faculty members from various fields of research, such as arts and religious studies, and students of Japanese studies. Together they deciphered the writings on the paintings and discussed the significance of the writing within the frame of the painting as a whole as well as the relationship between the text and the image.



IAJS Grads Workshop

Tel Aviv University, 15 June, 2016

The workshop was dedicated to sharing experiences of the various challenges and obstacles facing young scholars. It comprised two parts and opened with different lecturers of Japanese studies in Israel talking about a variety of relevant topics such as field work in Japan, the use of interviews, archives, and libraries, finding a suitable

university for doctoral studies, and possible career paths outside the world of academia. The second part of the workshop was devoted to young scholars of Japanese studies in Israel, with all of the PhD candidates presenting their research and highlighting some of the challenges. These included issues such as the paucity of available material, the difficulty of conducting research about Japan from Israel, and the problem of defining the scope of the research. Many of the challenges presented are common to all researchers regardless of their field of specialization.



Multifaceted Divinities in Japan and Beyond

The Hebrew University of Jerusalem and Tel Aviv University, 29-31 May, 2016

This year's IAJS International Workshop was dedicated to the memory of the late Prof. Zwi Werblowsky (Hebrew University), a pioneer of Japanese religious studies and comparative studies in Israel and a world-renowned scholar of religions. Researchers from Japan, US, Europe, and Israel participated in this international workshop held at both the Hebrew University of Jerusalem and Tel Aviv University, which focused on various aspects of the complex world of Japanese religions and beliefs.

Summary of the Conference “Multifaceted Divinities in Japan and Beyond”

by conference organizers: Irit Averbuch and Yagi Morris

In May 2016 the IAJS conference “Multifaceted Divinities in Japan and Beyond” was held at both the Hebrew University and Tel Aviv University in memory of the late Prof. Zvi Werblowsky (1924-2015), a world-renowned scholar of comparative religion and a pioneer of Japanese studies in Israel. (See below.) Prominent scholars from Japan, Europe, US, and Israel gathered at this international conference to honor his memory.



The conference was inspired by the recent in-depth studies on the medieval Japanese pantheon by Prof. Bernard Faure (Columbia University), *The Fluid Pantheon: Gods of Medieval Japan*, Vol. 1 and *Protectors and Predators: Gods of Medieval Japan*, Vol. 2 (Hawaii Univ. Press, 2015), which explored the notion of multifaceted divinities, namely, divinities incorporating several identities in their own being, which populated the medieval pantheon. Presentations concentrated on individual or groups of divinities and traced their continental origins, their different processes of

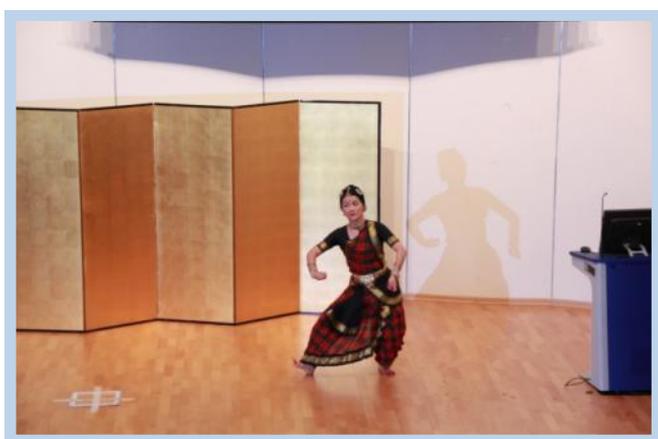
creation, and their changing characteristic. These examinations also shed light on the construction of divine power and on the interaction between Buddhism and local cults that took place under the umbrella of the “combinatory paradigm” (*honji suijaku*—the ideology that identified kami and Buddha) which dominated medieval Japanese religiosity. While clearly focusing on Japan, the conference also aimed to open a broader theoretical discussion on the multivalent identity of gods in East Asian cultures and thus incorporated presentations on Indian, Chinese, and Korean gods.



The opening ceremony was held at the Hebrew University and was chaired by Dr. Shalmit Bejarano, chair of the IAJS Academic Council. We were honored by the presence and opening greetings of His Excellency Mr. Tomita Koji, the Ambassador of Japan. He was followed by Okada Kōō, the spiritual leader of Sukyo Mahiraki, who came especially for this evening to speak of his long friendship with Prof. Werblowsky. IAJS chair, Prof. Rotem Kowner, and Dr. David Satran, head of the Hebrew University’s Department of Comparative Religion also added their remarks. Jonathan Tsevi, Prof. Werblowsky’s eldest son, spoke on behalf of the family about his father’s life-long involvement with Japanese culture. Finally, the conference organizers, Dr. Irit Averbuch and Ms. Yagi Morris presented the theme

of the conference, shared their memories of their inspiring sensei Prof. Zwi Werblowsky, and introduced the keynote speaker, Prof. Bernard Faure (Columbia University). In his fascinating lecture, Prof. Faure explored the neglected demonic aspect of medieval Japanese Buddhism, stating that, in fact, premodern Japanese Buddhism was above all a demonology. He traced the transformation of Indian obstacle deities (e.g., Ganesh/Vinâyaka) into the wild demon-gods (such as Kōjin) of the Japanese medieval pantheon where they were integrated through ritual into the path of salvation.

Following the lecture, Miho Kataoka-Ehrlich gave a spectacular performance of Indian classical dancing which featured the deities previously presented.



The following day opened with a panel on the roots of multivalence in India and China: Eviatar Shulman (Hebrew University) questioned whether the multifaceted nature of Buddhist divinities was already ingrained in the early traditions of the historical Buddha, and Gil Raz (Dartmouth College) demonstrated the syncretic tendencies in the Buddho-Daoist communities of medieval China, thus setting the stage for a discussion on the combinatory pantheon of medieval Japan. The subsequent panel focused on the localization of Buddhism and the

combinatory processes. Suzuki Masataka (Keio University) discussed the localization of the Kumano Gongen cult and its relation to Japanese mountain worship. By analyzing a number of Shugendō-related divinities and rites, he traced the shift from discourse to practice, from *engi* (foundation stories) to *kagura* (ritual dances). Saitō Hideki (Bukyō University) examined the special combinatory characteristics of calendrical deities of foreign origin as they were formulated in medieval *kagura*. Carina Roth Al-Aid (University of Geneva) looked at En no Gyōja, the legendary founder of Shugendō, as a combinatory figure—a shaman and a bodhisattva—who mediated between the realms of kami, Buddhas, and humans. Yagi Morris (SOAS) examined the articulation of the Japanese mountain kami Zaō Gongen in Esoteric Buddhist terms pertaining to the enlightened mind through a range of mythological associations in a medieval text.



On the third day the conference moved to Tel Aviv University and was opened by Prof. Ithamar Gruenwald, president of the Israeli Association for the Study of Religions (IASR). The first panel discussed the emergence of multivalent Shinto deities (*kami*) in medieval Japan. Fabio Rambelli's (University of California, Santa Barbara) paper introduced medieval and early modern philosophical discussions on the bodies of the kami (*shintai*) and pointed to the continuous oscillation and indecision between

concepts of materiality and spirituality. Mark Teeuwen (University of Oslo) subsequently reflected on the fluidity of divine beings in terms of structure, history, and existential reality, concentrating on the various transformations of Amaterasu through three historical periods. Kadoya Atsushi (Iwaki Meisei University and Waseda University) analyzed the role of the *Sendai Kuji Hongi* (9th-10th Century) in the systematization and theorization of medieval Shinto, looking at the creation of the medieval pantheon as a synthetic process. The following panel explored the maturation and deconstruction of the “combinatory paradigm” in the Edo and Meiji periods. Evgeny Steiner (SOAS) presented the polymorphic iconography of celestial beings as depicted in popular picture books in the Tokugawa era, particularly the *Hokusai Manga*, and showed the Japanese transformations of astral deities from the Chinese Buddhist and Daoist pantheons. Gaynor Sekimori (SOAS) looked at the influence of the early Meiji legislation of *shinbutsu bunri*, separation of kami and Buddhas, on the visual culture of Japanese religion. She focused on *ofuda*, talismans with printed images of deities issued by shrines before and after the Meiji Restoration, and showed the reconfiguration of the images of the kami in the new order. Irit Averbuch (Tel Aviv University) briefly invoked the combinatory figure of the deity Ebisu-Sanbasō and showed the way his complex character is performed in a Take Kagura dance. The final panel reframed the topic within the Asian context by dwelling on multifaceted deities from India, China, and Korea. Ehud Halperin (Tel Aviv University) presented the Western Himalayan multi-faced goddess, Hadimba Devi, whose numerous identities are manifest in the assembly of masks on her ritual palanquin. Meir Shahar (Tel Aviv

University) charted the diverse facets of the Chinese equine gods—the horse-headed Avalokitesvara, the Horse Marshal, and the Horse King—across the boundaries of Buddhism, Daoism, and folk religion and demonstrated their centrality in agricultural, economic, and military spheres. Finally, Sujung Kim (DePauw University) examined the transformations of the image of the warrior god Skanda, son of Shiva, from India through China and Korea to Japan. She focused on the deity’s manifestation in Korea, where it gained new identities and traditions, and thus illuminated it as a convergent force in East Asian Buddhism.

The conference concluded with a round table discussion led by Prof. Bernard Faure. Prof. Faure summarized the major themes and ideas that were raised during the conference concerning the emergence and nature of divinities and their agency in the human realm. Participants discussed the cosmological, psychological, social, structural, and spatial aspects of the gods and of the pantheon as a whole and suggested various methodological approaches for the investigation of the multifaceted divine.



The conference also included a panel of five emerging Israeli scholars whose research topics relate to the field of Japanese religions, Shalmit Bejarano, Naama Eisenstein, Eitan Bolokan, Irit Weinberg, and Liad Horowitz, providing them with an opportunity for feedback from our distinguished guests.

The conference was heralded as a great success by both participants and audiences alike.

We would like to express our gratitude to the Japan Foundation, the conference's primary sponsor, as well as to the funding institutions from the Hebrew University and from Tel Aviv University, and to the Israeli Association for the Study of Religions. We would also like to express our deepest gratitude to the Werblowsky family for organizing enjoyable trips to the Old City of Jerusalem, Masada, and the Dead Sea and for their attendance and constant support of the conference. In addition, our thanks go to IAJS chair, Prof. Rotem Kowner, IAJS Academic Council chair, Dr. Shalmit Bejarano, who oversaw the administrative organization, and Dr. Nissim Otmazgin for his timely help. Last but not least, we wish to thank the participants for coming, sharing their enlightening presentations, and contributing to the success of this wonderful conference.

About Prof. R. J. Zwi

Werblowsky (1924-2015)

Irit Averbuch

The international conference "Multifaceted Divinities in Japan and Beyond" was held in memory of Prof. R.J. Zwi Werblowsky who passed away on 9 July, 2015. Prof.



Werblowsky was a world-renowned scholar of comparative religion and the founding father of the study of religions in Israel. He was also one of the early pioneers of Japanese studies in Israel.

Prof. Werblowsky served as dean of the Hebrew University's Faculty of Humanities (1965-69) and contributed greatly to its expansion. He also founded the Israel Interfaith Committee in 1958 and the Jerusalem Rainbow Club, which promoted dialogue between the leaders of the various religions. His international activities included serving as secretary general (1975-85) and later vice-president (1985-95) of the International Association for the Study of Religion (IAHR), leading various UNESCO committees including the International Council for Philosophy and the Humanities (1984-88), and editing *Numen*, a leading journal in the field of comparative religion (1978-1991). He served as a visiting professor and research fellow at many universities and institutes of advanced studies around the world.

Prof. Werblowsky was an intellectual giant with an expertise that ranged from English literature to Kabbala to Zen Buddhism and included the whole world of philosophical, historical, anthropological, and religious knowledge of human cultures. He was famous for declaring, when asked about his personal beliefs, "my religion is comparative religion." His research included many aspects of the phenomena of religion, its modernization and secularization, as well as in-depth studies on Jewish mysticism, Christian monasticism, and East Asian, especially Chinese and Japanese, religions. He was awarded the Emet Prize for Science, Art, and Culture in 2005.

Japanese culture was his great love. He studied the

the Japanese religious traditions with the keen eye and wide perspective of a comparatist, focusing especially on the New Religions. He also immersed himself in actual practice for many years: he spent extended periods in Zen meditation at Shōinji, Hakuin's Zen monastery in Shizuoka, mastered the tea ceremony, and practiced calligraphy and kendo. He was awarded the Emperor's Order of the Rising Sun with Golden Rays and Neck Ribbon (*Kyokujitsu-shō*) in 2009 for his contribution to the study of Japanese culture in Israel.

On a more personal note, it was a great privilege to be his student. His house and huge library were always open to us. Sitting in his classes was a particularly dizzying experience; in every lecture he unfolded the big picture before us, examining each and every phenomenon with cross-cultural and cross-historical perspectives which spanned the whole world. For me, he was an inspiring teacher, an intellectual parent, my beloved sensei who continued to guide and encourage me through the years. He is sorely missed by his students, by scholars of religion, and by the intellectual world in general.

The Esoteric Buddhist Initiation Reborn in Modern Reiki

Mr. Liad Horowitz

This short article is based on the presentation given at the conference "Multifaceted Divinities in Japan and Beyond." It concerns the initiation rituals



and esoteric elements in Reiki, a

holistic healing method originating in Japan. With an estimated 5-10 million practitioners worldwide, Reiki is one of the most well-known and popular holistic (or alternative) healing method in use today. While practitioners of Reiki believe their system to be unique and original, I claim that it is, in fact, based on Esoteric Buddhist elements.

My work focuses on the initiation rituals in Reiki traditions, and I allege that these rituals serve as modern heirs to *kanjō*, the Esoteric Buddhist initiation tradition. Using interviews conducted with Reiki teachers and information gleaned from the private manuals handed out to students, I analysed these rituals, concentrating on their core segments, ritual techniques, and the narratives and practices on which they rely.



Photograph of Usui Mikao (1865-1926)

FEATURED ARTICLE

Reiki – An Overview

Reiki was developed in 1920's Japan by Usui Mikao after he allegedly climbed Mt. Kurama and attained enlightenment. The system reached North America in the 1960s-70s and has since spread worldwide. The meaning of the term Reiki, in the eyes of practitioners, is “universal life energy,” the type of *ki* that is most refined and beneficial. Reiki is the energy of the cosmic consciousness and is guided by it. It is a “smart energy” which always flows where it will be most beneficial and comes from a source that is external to the therapist and has no end. The main practice of Reiki is a treatment of the self or others by releasing this energy, usually via the hands.

The practice of Reiki is extremely simple and is usually learned in an extended seminar. The key to this distinctive simplicity is the fact that the ability to practice Reiki is not learned but conferred through a special initiation ritual called Attunement (*Reiju*). All Reiki students receive this attunement and from the moment of initiation can thus channel and project the energy of Reiki automatically. This act of initiation, performed by a teacher known in the West as a Reiki Master, turns the receiver into a channel for this energy. After the initiation, trainees become attuned to Reiki energy for the rest of their life. As Reiki energy is directed by cosmic consciousness, there is no need for concentration or skill; in other words, the system of Reiki is not something that can be learned in the traditional sense of the word. It is a very specific faculty, a result of precise attunement which transforms the receiver and turns the receiving of the energy into an inherent ability. Once initiated, the practice is straightforward. Trainees are instructed that in order to treat with Reiki, they need only to place their hands on their own body or on the body of the

patient with the intent to channel Reiki and the energy will flow of its own accord.

Reiki teaching is divided into three main levels, each usually learned in a separate seminar. In Reiki I or *Shoden*, the trainee receives the connection to Reiki and learns all the basic tenants of a successful Reiki treatment. In Reiki II or *Okuden* the trainee learns several “secret” symbols and their mantras and how to use them to create pseudo-magical effects. In Reiki Master level or *Shinpiden* the trainee learns how to perform the attunement ritual and to practice Reiki successfully.



Mt. Kurama. Photo: Liad Horowitz

The Reiki Initiation and its Esoteric Equivalence

During my field work I analyzed several initiation rites from various Reiki traditions and different geographical and chronological landmarks in an attempt to distill the core phases of the ritual, base ritualistic techniques, and the underlying narratives and practices. I subsequently compared these distilled narratives with those of the Esoteric *kanjō* traditions. Although *kanjō* has pre-Buddhist origins in India as an enthronement and sanctification

FEATURED ARTICLE

ritual, in the Esoteric Buddhist context it is an amalgamation of many practices which finally crystallized in China in the 7th-8th century. *Kanjō* played a key role in the formation of Esoteric Buddhist sects and has been influential in Japan since the 9th century. From my investigation I found that both traditions, namely *kanjō* and Reiki attunement, overlap in their practical and spiritual implications and the ritual means by which these are achieved.

Practically speaking, Reiki attunement and the *kanjō* initiation are both, at their core, rituals of legitimization. They give the initiate the authority to operate a part of the system which cannot be otherwise learned or attained. Politically, the rituals are inexorably linked with the hierarchy or lineage of the sect or tradition and place the initiates on the teacher-student continuum which traces back to the founder and thus bestows on them a level or status within the hierarchy of the tradition. By preserving the lineage and ensuring that the knowledge and power remain within the exclusive grasp of the specific tradition, they also serve as one of the tradition's greatest defense mechanisms.

Spiritually, both rituals work to empower initiates, elevate their spiritual level, and grant them latent powers for subsequent development. They are a spiritual and soteriological accomplishment in and of themselves and confirm the initiate's status as one who can realize the spiritual achievement of the founders.

As for ritual technology, both Reiki attunement and *kanjō* are comprised of small ritual segments or mini spells which include a triple ritual technique combining form (*mudra*), sound (*mantra*), and divine presence (*mandala*). The three work together to create powerful effects directed during the ritual to first surround the initiate in a miniaturized image of the tradition's cosmos and then reenact the founder's moment of enlightenment and its content.

Conclusion

The connection and continuity between the *kanjō* traditions and the Reiki initiation traditions shows *kanjō* to be a modern, living and breathing ritual which crosses oceans and cultural boundaries; if proved true, it means that millions of practitioners worldwide are unknowingly breathing new life into a thousand-year-old tradition. One must wonder how a ritual so dependent on a specific narrative, practice, and historical background can become so successful outside of its cultural and religious borders and still retain its effectiveness. This could shed interesting light on the ways in which religions are formed today and could provide a basis for further work in the field of religious studies and comparative religion regarding the transition of religious ideas and practices between different traditions and cultures.

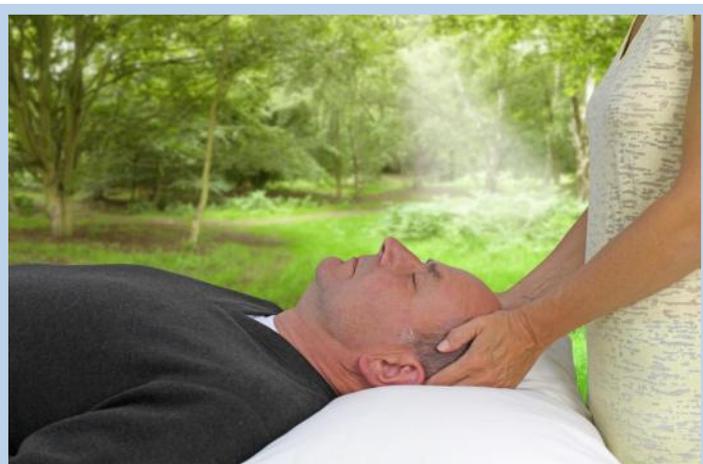


Photo: Reiki Treatment

NEW SCHOLAR IN FOCUS

Naama Eisenstein

Research student
at SOAS,
University of
London,
specialising in pre-
modern Japanese
art and its function.



She has a BA in
East Asian Studies and the Multidisciplinary
Program in Arts from Tel Aviv University and
an MA in East Asian Studies (TAU) and
History of Art in East Asia (SOAS). Her
doctoral research focuses on visualisations of
the Genpei War in early modern Japan and
their expression of contemporaneous
perceptions of history.

What sparked your interest in Japan?

It's funny, this is probably the most common question I get and it is still the hardest to answer. Why Japan? There is no straightforward answer really. A combination of encounters with Japanese culture from art books at home, friends who practiced martial arts, music, and finally my BA at Tel Aviv University made it clear that yes – this is what I want to do. Somewhere along the line I fell in love with Japanese art; I cannot pinpoint when, but it is still going strong. It's very helpful when you spend most of your time looking at and thinking about images.

Can you tell us about your academic studies?

I did my BA at Tel Aviv University and knew pretty much from the moment I started that I wanted to pursue an academic career. The idea of spending my life thinking about objects and their place in culture excited me, and luckily I found out that I enjoy writing and teaching just as much. My BA was in East Asian Studies and the Multidisciplinary Program in Arts. Since my focus was Japanese art, I went on to do an MA in the East Asian Studies department under the supervision of Prof. Jacob Raz. After one year I had the amazing fortune to go to Japan with the MEXT scholarship and spent two years working on my Japanese and re-learning Japanese art. On my return to Israel, I finished my MA and applied for a research degree at the School of Oriental and African Studies (SOAS) in London University. My soon-to-be supervisor, Prof. Timon Screech, recommended that I first take the one-year MA course in the History of Art and Archaeology, and after some deliberation, I followed his advice, which was definitely the right decision. The MA at SOAS does not seem difficult on paper (or on a website), but it proved to be a very intense and gratifying year. Among other things, it helped me get used to the British education system which is surprisingly different from expectations. Following the MA year, I continued to the PhD course, which brings us up to the present day.

Can you explain more about your research?

My research examines how early modern Japanese viewed their own history through one key case study: the Genpei War (1180-1185). Memorialised as the historical event that brought about the rule of warrior elites, the Genpei War

NEW SCHOLAR IN FOCUS

had a remarkably lasting impact on the political, social, and cultural landscape of Japan. By the Edo period (1603-1868)—the period I study—the historical events of the war were only part of a vast sphere of creativity that told and retold the story in literature, drama, and images, layering history with new meanings. In the Edo period artworks had an important role in political expression: paintings were exchanged as gifts between the shogun and his subordinates, and woodblock prints were often used to poke fun at rulers and criticize the last legal reforms. Because the Genpei war tales and heroes were well-known and connected historically to the political regime, they were fertile ground for this kind of playfulness.

What kind of difficulties have you encountered during your research?

My first difficulty was that, for various reasons, I changed my research topic at the beginning of the first year of my PhD—not recommended timing! I knew at the time, and now with hindsight, that this was the right decision, but it added a lot of pressure, especially in the relatively short time frame of UK doctoral courses, which is only three-four years. The technical issues of doing a PhD in the UK differ quite considerably from one university to another, so I won't dwell on it here. The two main challenges in my work have been, and still are, the vast amount of relevant artworks and the question of their organization. Both these challenges are an ongoing part of my work process and will probably remain so until much later. I think one of the things that took a while was the understanding that this is okay, the constant changes and shifts are a natural part of research and it is stasis that you should worry about. It isn't surprising—we know that from every essay we have written

in the past, but it doesn't really dawn on you until you work on the same project for a while. I think Israeli students actually have an advantage on this one, as for most of the students I have met here, two-three months is the longest they have ever worked on a single project. Israelis, on the other hand, usually take a year or two to finish their MA dissertations, so we are better prepared for long-term research.

Nasu no Yoichi, Katsukawa Shunshō, 18th century, hashira-e woodblock print, British Museum.



NEW PUBLICATIONS

A selection of publications by IAJS members

Yareakh Khaser (waning moon): The first publishing house dedicated to haiku in Hebrew

In the spring of 2016 a new publishing house was established in Israel, dedicated solely to publishing haiku poetry in Hebrew. Yareakh Khaser is a nonprofit project founded and managed by an intimate group of close friends who have been studying and composing haiku for many years: Dror Burstein, Liat Kaplan, Eitan Bolokan, Alex Ben-Ari, Yuval Ido Tal, and Jacob Raz. It is an extension of the *haikuinhebrew.com* website that was initiated in early 2015. The publishing house aims to publish original haiku written by Israeli poets and to cultivate the translation and publication of classical haiku collections primarily from Japan but also from other countries and cultures.

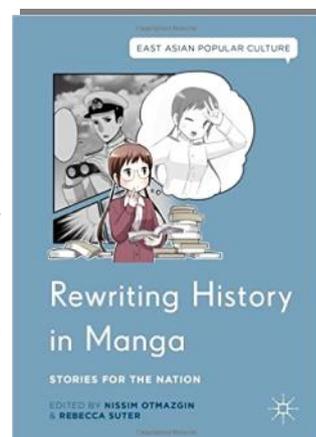
Its first title, *Yoter Khalonot Mi-Ba'it* (More Windows Than Home), is a collection of 120 haiku written by the American poet Gary Hotham between 1976-2016 and translated by Dror Burstein.

Future publications will include: a translation of haiku by Masaoka Shiki, original Hebrew haiku by Jacob Raz, a translation of Japanese animal haiku, and a collection of original Hebrew haiku by the editors of Yareakh Khaser.

For further details see <https://haikuinhebrew.com/> or contact Eitan Bolokan eitan.shin@gmail.com or Dror Burstein drorb70@gmail.com.

Nissim Otmazgin and Rebecca Suter, eds.,
Rewriting History in Manga: Stories for the Nation.
Palgrave-Macmillan, 2016.

This book analyzes the role of manga in propagating new perceptions of Japanese history within contemporary Japanese public discourse. Through



the analysis of cases studies ranging from 19th-century magazines to contemporary online comics and fandom, the book focuses on the representations and interpretations of history in manga and clarifies this medium's interrelation with historical memory and political debate. *Stories for the Nation* delineates alternative modes of historical memory and expression as they are manifested and contested in manga and argues for manga's potential to influence the historical and political views of wide audiences in Japan.

Additional publications:

Jooyeon Rhee and Nissim Otmazgin, "Expanding Transnational Dialogue in Asia through Hallyu," *The Asia-Pacific Journal*, Vol. 14, Issue 7, April 1 2016. Available at: <http://apjif.org/2016/07/Rhee-1.html>

Nissim Otmazgin, "A New Cultural Geography of East and Southeast Asia: Imagining A 'Region' through Popular Culture," *Japan Focus: The Asia-Pacific Journal*, Vol. 14, Issue 7, No. 5, April 1, 2016.