

Biography

Haruo Shirane teaches at Columbia University, where he is Shincho Professor of Japanese Literature and Culture in the Department of East Asian Languages and Cultures. He specializes in premodern and early modern Japanese literature and culture. His scholarship analyzes Japanese literature in the larger context of social relationships, media, and material culture. Shirane earned his B.A. (English and Oriental Studies) from Columbia College and his PhD (1983) in Japanese literature from Columbia University. After teaching at the University of Southern California, he moved to Columbia University in 1987. He served as Department Chair from 2013 to 2020.

Research Interests

Haruo Shirane is the author of *The Bridge of Dreams: A Poetics of The Tale of Genji* (1987), which won the Kadokawa Genyoshi prize for the best book on Japanese literature. This was followed by *Envisioning The Tale of Genji: Media, Gender, and Cultural Production* (edited, 2008) and *Reading The Tale of Genji: The First Millennium* (with Thomas Harper, 2015), both of which looked at the canonization, adaptation, and popularization of Japan's most famous novel. Two volumes--*Inventing the Classics: Canon Formation, National Identity, and Japanese Literature* and *What is an Author? Transmission, Ownership, and Collectivity* (both coedited with Tomi Suzuki, 2000, 2021)—further explored issues of canonization and popularization across a broad spectrum of genres and historical periods.

Shirane's *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Basho* (1997), which won the Ishida Hakyō book prize, unpacked the social role of poetry and landscape in Japanese culture and placed Japanese haiku in world context. He also coedited *Waka in the World: Language, Community, and Gender* (*Sekai e hiraku waka: gengo, kyōdōai, jinndaa*, 2012), which examined gender, material culture, and classical Japanese poetry

His work on Japanese poetry and environmental history led to his *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts* (2012), which explored material culture from gardens to kimono and which argued for “secondary nature” as a major dimension of Japanese culture and environment. The book received the Yamagata Banto Prize. He edited *Views of Nature in East Asia* (*Higashi ajia no shizenkan*, Bungaku tsūshin, 2021), which places Japanese views of “secondary nature” in a broader East Asian context.

His anthologies of Japanese literature, which have become indispensable for teaching Japanese literature, include *Early Modern Japanese Literature: An Anthology, 1600-1900* (2002), *Traditional Japanese Literature, Beginnings to 1600, An Anthology* (2007), and *Monsters, Animals, and Other Worlds: A Collection of Short Medieval Tales* (with Keller Kimbrough, 2018). He is also co-editor of the *Cambridge History of Japanese Literature* (2016).

Shirane also developed tools for learning classical Japanese, beginning with *Classical Japanese, A Grammar* (2005) and *Classical Japanese Reader and Essential Dictionary* (2007), and has been advisor to over thirty PhD students who are now

professors in North America, Japan, and Europe. He has worked extensively with Japanese scholars, universities, and institutions to globalize the study of Japanese literature and culture.

Shirane is currently finishing a book called *Gods, Demons, and Ghosts: Yokai and Other Worlds in Japan*, which examines mediation between the world of the living and the supernatural. Another book project *Performance, Media, and Intermediality in Japan* explores the complex relationships among orality, manuscript, body, performance, and print culture in Japan. All his major monographs are also in Japanese. See <http://haruoshirane.com/>

Address

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Employment

Director, Donald Keene Center of Japanese Culture, 2021-present
Vice-chair, EALAC, spring 2021-2022
Chair, Department of East Asian Languages and Cultures, Columbia U., 2013-2020
Project Professor, Tokyo College (Institute for Advanced Research), at University of Tokyo, 2020 (postponed until 2022 due to pandemic)
Visiting Professor, Waseda University, 2010-2022
Shinchō Professor of Japanese Literature and Culture, Columbia U, 1996-present
Associate Professor, Columbia University, 1989-93 (tenured 1990)
Assistant Professor, Columbia University, 1987-89
Assistant Prof., East Asian Lang. & Cultures, U. of Southern Calif., 1982-86
Visiting Scholar, Dept. of Japanese Literature, Waseda University, 2002
Visiting Scholar, Dept. of Comp. Literature, University of Tokyo, 1987

Education

Columbia University, Dept. of East Asian Languages and Cultures,
Ph.D. in Japanese Literature, 1983
University of Michigan, Dept. of Far Eastern Languages and Literatures,
M.A. in Japanese Literature, 1977
Columbia College, N.Y. B.A. Magna cum laude in English Literature and
Oriental Studies, 1974

Prizes and Book Awards

Honorary Member of the Japan Academy (Nippon gakushi-in), considered the highest recognition a scholar can achieve in Japan, for his contributions to the fields of Japanese and comparative literature and for the globalization of Japanese literary studies (March, 2022).

NIHU (National Institutes for the Humanities) International Prize in Japanese Studies (Dec. 2019), for outstanding achievement in the fields of Japanese humanities, social sciences, and environment and for major contribution to the globalization of Japanese studies.

Yamagata Banto Prize (June 17, 2019), for *Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts* and other books; an international prize (sponsored by Osaka) for deepening the understanding of Japanese culture in a global context.

Cambridge History of Japanese Literature, 2017 R.R. Hawkins Prose Award, Honorable Mention for outstanding single volume reference in Humanities and Social Sciences.

Choice Outstanding Academic Titles of the Year (2012): *Japan and the Culture of the Four Seasons* (Columbia UP)

Ueno Satsuki Memorial Prize on Japanese Culture (June 2010, for unique contribution to the field of Japanese cultural studies)

Choice Outstanding Academic Title of the Year (2004): *Early Modern Japanese Literature, An Anthology* (Columbia UP).

Ishida Hakyō Prize (Dec. 2001), for *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Basho (Bashō no Fūkei, Bunka no kioku*, Kadokawa shoten, 2001), for the most outstanding critical study of haiku in 2001.

Haiku Society of America Book Award (1998) for *Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Basho*, for best critical work on haiku.

Kadokawa Gen'yoshi Prize (1993) for *Yume no ukihashi: Genji monogatari no shigaku* (Chūō kōron sha, 1992), for the most outstanding work on Japanese literature in the year 1992.

Choice Outstanding Academic Title of the Year (1987): *The Bridge of Dreams: A Poetics of The Tale of Genji* (Stanford UP).

Books

What is an Author? Transmission, Ownership, and Collectivity (Iwanami Shoten, 2021), 512 pages, co-editor with Tomi Suzuki, Komine Kazuaki, Toeda Hirokazu; co-author with Tomi Suzuki of “Introduction: Rethinking the Author and Authorship Studies,” pp. v-xii, author of “Multiplicity of the Author and Multiple Authorships: Genre, Transmission, Borrowing, and Participatory Culture,” pp. 3-28.

Views of Nature in East Asia (Higashi ajia no shizenkan), editor, volume four of *Studies in East Asian Culture (Higashi Ajia bunka kōza*, Bungaku tsūshin, 2021), with introduction, “Environment and Secondary Nature,” pp. 11-24.

Shiki no sōzō: Nihon bunka to shizenkan no keifu (revised Japanese edition of *Japan and Culture of the Four Seasons* with new forward and afterword, translated by Kitamura Yuika, published by Kadokawa shoten, 2020.

Monsters, Animals, and Other Worlds: A Collection of Short Medieval Tales (Columbia University Press, 2018), introduction by Haruo Shirane, co-edited with Keller Kimbrough.

Cambridge History of Japanese Literature (Cambridge University Press, 2016), chief editor and major contributor, 800 pages.

Reading The Tale of Genji: The First Millennium, co-edited and translated with Thomas Harper (Columbia University Press, 2015), 800 pages.

Japanese Scroll Painting, Screen Paintings, and Illustrated Books (Amerika ni watatta monogatari-e: emaki, byōbu, ehon). Edited by National Institute of Japanese Literature (Pelikansha, 2013). (Essays from the symposium “Japanese Visual Culture: Performance, Media, and Text,” organized by Haruo Shirane and the Kokubungaku shiryōkan, Sept., 2011, at Columbia University.)

Record of Miraculous Events in Japan. Translation by Burton Watson. Introduction by Haruo Shirane. Columbia University Press, 2013.

Japanese Visual Culture: Performance, Media, and Text. Edited by Haruo Shirane, Kobayashi Kenji, and Saitō Maori. Kokubungaku shiryōkan, 2013. English version of *Amerika ni watatta monogatari-e: emaki, byōbu, ehon* (Pelikansha, 2013).

Waka in the World: Language, Community, and Gender (Sekai e hiraku waka: gengo, kyōdōai, jinndaa). Edited with Kanechiku Nobuyuki, Tabuchi Kumiko, and Jinno Hidenori. Benseisha, June 2012. Bilingual edition.

Japan and the Culture of the Four Seasons: Nature, Literature, and the Arts. Columbia University Press, February, 2012. 300 pages. (Paperback edition in 2013).

The Environmental Perspective: Japanese Literature and Ecocriticism (Kankyō to iu shiza, Nihon bungaku to ekokurishizumu). Co-editor with Watanabe Kenji, Noda Kenichi, and Komine Yasuaki. Benseisha, 2011.

The Demon at Agi Bridge and Other Japanese Tales. Edited with introduction by Haruo Shirane. Translated by Burton Watson. Columbia University Press, fall 2010.

New Horizons in Literary Studies: Canon Formation, Gender, and Media. Editor and author. Benseisha, June, 2009.

Viewing Japanese Literature from Literary Theory (Nihon bungaku kara no hiyō riron). Editor (with Fujii Sadakazu and Matsui Kenji) and author. Kasama shoin, July, 2009.

Food in Japanese Literature (Bungaku ni egakareta Nihon no shoku no sugata). Shibundō, Sept. 2008, Editor (with Komine Kazuaki and Watanabe Kenji) and author.

Envisioning The Tale of Genji: Media, Gender, and Cultural Production. Editor and author. Columbia University Press, May, 2008.

Overseas Approaches to The Tale of Genji (Kōza Genji monogatari no kenkyū: Kaigai ni okeru Genji kenkyū). Editor and author. Ōfū, March, 2008.

Early Modern Japanese Literature: An Anthology, 1600-1900 (Abridged Edition, March 2008). Editor and author.

Traditional Japanese Literature, Beginnings to 1600, An Anthology. Editor and author. Columbia University Press, March, 2007. 1200 pages.

Classical Japanese Reader and Essential Dictionary. Columbia University Press, Feb., 2007.

The Tale of Heike. Edited with introductions by Haruo Shirane. Translated by Burton Watson. Columbia University Press, June 2006 (paperback, 2008).

Classical Japanese, A Grammar. Columbia University Press, August 2005.

The Longman Anthology of World Literature, The Medieval Era. Co-editor. Pearson Longman, 2004.

The Longman Anthology of World Literature, The Seventeenth and Eighteenth Centuries. Co-editor. Pearson Longman, 2004.

Early Modern Japanese Literature: An Anthology. Editor and author. Columbia University Press, 2002. 1130 pages.

Bashō no fūkei: bunka no kioku. Kadokawa shoten, 2001.

Inventing the Classics: Canon Formation, National Identity, and Japanese Literature. Editor and author. Stanford University Press, 2001. 300 pages. Korean edition translated by Sook Young Wang, published by Somyong Publishing Company, Dec. 2002.

Sōzōsareta koten: kanon keisei, kokumin kokka, Nihon bungaku. Editor and author. Shinyōsha, 1999.

Traces of Dreams: Landscape, Cultural Memory, and the Poetry of Bashō. Stanford University Press, 1997. 300 pages.

Yume no ukihashi: Genji monogatari no shigaku. Chūō kōron sha, 1992.

The Bridge of Dreams: A Poetics of The Tale of Genji. Stanford University Press, 1987.

Articles

“What Global English Means for World Literature,” reprinted in Sharon Marcus and Caitlin Zaloom, eds., *Think in Public: A Public Books Reader* (Columbia University Press, 2019), pp.357-370.

“Haiku,” *New Literary History*, special issue “In Brief,” Summer 2019, pp. 461-466.

“Women, Salvation, and Cosmology: A Comparative Perspective,” in *Ajia yūgaku* (2016), pp. 2-18.

“Secondary Nature and Talismanic Power: Capital and Satoyama,” in *Heritex* (Research Center for Cultural Heritage and Texts), vol. 1 (Nov. 2015), pp. 11-23.

“What Global English Means for World Literature,” *Public Books*, Oct. 1, 2015, a review of Minae Mizumura’s *The Fall of Language in the Age of English*

“The Sinitic Literary World, Theater, and Oral Performance,” with Kim Bunkyo and Komine Kazuaki, in *Bungaku* (Iwanami shoten, Dec. 2015), pp.2-40.

“Sacred Languages in World Context,” with Jean-Noel Robert and Komine Kazuaki, in *Bungaku* (Iwanami shoten, Feb. 2015), pp. 1-32.

“Japanese and Korea Literature: Cultural Intersections,” with Someya Tomoyuki and Komine Kazuaki, in *Bungaku* (Iwanami shoten, May 2014), pp. 163-192.

“Japan, Satoyama and the Culture of the Four Seasons,” Special Issue of *Poetica*, No. 80, May, 2014, pp. 1-20.

“Mediating the Literary Classics: Translation and Commentaries in Premodern Japan,” in Benjamin Elman, edited, *Rethinking East Asian Languages, Vernaculars, and Literacies: 1000-1919* (Brill, 2014), pp. 55-88.

“Trans-Asia: Japanese Literature in Global Perspective,” with Komine Kazuaki, *Bungaku* (Iwanami shoten, 2014), pp. 2-35.

“New Perspectives on Japanese Art History: The State of the Field in the West and Vital Resources,” in *Japan as Narrated in Painting (E ga monogatari Nihon)*, Miyai shoten, 2014), edited by National Institute for Japanese Literature, pp. 44-68.

“*The Tale of Genji* as World Literature: Deep Comparison and the Classroom,” for special issue on *The Tale of Genji* in *Anahorisshu Kokubungaku*, No. 4 (Sept. 2013, Kyōbunsha), pp. 54-64.

“Cultures of the Book, the Parlor, and the Roadside: Issues of Text, Picture, and Performance,” in Haruo Shirane, Kenji Watanabe, and Maori Saitō, eds. *Japanese Visual Culture: Performance, Media, and Text* (Kokubungaku shiryōkan, 2013), pp. 22-45. (English version of entry below.)

“Cultures of the Book, the Parlor, and the Roadside: Issues of Text, Picture, and Performance,” in *Narrative Paintings That Crossed the Pacific: Japanese Scroll Painting, Screen Paintings, and Illustrated Books (Amerika ni watatta monogatari-e: emaki, byōbu, ehon)*. Edited by National Institute of Japanese Literature (Pelikansha, 2013).

“The History of East Asian Studies at Columbia University and the Future of Japanese Literary Studies,” *Tōhōgaku* (Studies of East Asia), no. 124 (2012), pp. 1-9.

“Internationalization of the Study of Japanese Classical Literature: Waka and World Literature,” *Chūko bungaku*, no. 90 (2012), pp. 2-11.

“Preface” and “Waka: Language, Community, and Gender,” in Haruo Shirane, Kanechiku Nobuyuki, Tabuchi Kumiko, and Jinno Hidenori, eds., *Waka in the World: Language, Community, and Gender* (Benseisha, 2012)

“Culture of the Four Seasons: Secondary Nature and Urbanization,” *Suisei tsūshin* 水声通信, no. 33, 2010, pp. 99-115.

“Dressing Up, Dressing Down: Poetry, Image and Transposition in the Eight Views,” *Impressions*, Spring 2010.

“*Tale of Genji* as Modern Novel, *Tale of Genji* as Poem-Tale” (*Kindai shosetsu toshite no Genji monogatari, Uta-monogatari toshite no Genji monogatari*), *Ningen bunka*, special issue on *The Tale of Genji*, Vol. 9, 2009, pp. 3-11.

“Prologue,” “Issues in Canonization and Popularization,” “Gender, Genre, and Sociality,” “Text-Image Relations,” in Haruo Shirane, ed., *New Horizon in Literary Studies: Canon Formation, Gender, and Media* (Benseisha, 2009), pp. 3-8, 15-19, 89-95.

“Japanese Literature, Cultural Memory, and Power” (*Nihon bungaku, bunka no kioku, kenryoku*), in Haruo Shirane, Fujii Sadakazu, Matsui Kenji, eds., *Viewing Japanese Literature from Literary Theory* (*Nihon bunka kara no hihyō riron*), Kasama shoin, 2009, pp. 2-33.

“The Tale of Genji and the Dynamics of Cultural Production: Canonization and Popularization,” in Haruo Shirane, edited, *Envisioning The Tale of Genji: Media, Gender, and Cultural Production*, Columbia University Press, 2008, pp. 1-46.

“Poetry, Food Culture, and Fish” (*Shiika, shoku bunka, sakana*), in Haruo Shirane, Komine Kazuaki, Watanabe Kenji, eds., *Food in Japanese Literature* (*Bungaku ni egakareta Nihon no shoku no sugata*), Shibundō, Sept. 2008, pp. 30-39.

“The Tale of Genji as World Literature,” *Kokubungaku kaishaku to kanshō*, Special issue on *The Tale of Genji*, May 2008.

“Four Seasons and The Tale of Genji,” *Bungei shunjū*, March, 2008.

“A Tribute to Edward Seidensticker,” *Kokubungaku*, Feb. 2008.

“Minshū bunka, honyaku, Nihon bungaku (Popular culture, Translation, and Japanese Literature),” *Nihon bungaku-ka sōsetsu 50 shūnen kinen kokusai shinpojiumu 21 seiki no Nihon bungaku kenkyū hokokusho* (Rikkyō daigaku, Nov. 2006).

“Yūgao, Poetry, and Painting—The Power of Imaginative Reading,” in Aoyama gakuin daigaku bungakubu Nihon bungakka, ed., *Genji monogatari to waka sekai* (Shintensha, 2006).

“Double Voices and Bashō’s Haikai,” in Eleanor Kerkham, ed. *Matsuo Bashō’s Poetic Spaces: Haikai Intersections* (Palgrave, 2006).

“Love in the Four Seasons, The Four Seasons in Love: From Kokinshū to Modern Haiku,” in M. Cody Poulton and Zdenka Svarcova, eds. *Dreams, Shadows: Tanizaki and Japanese Poetics in Prague, Essays in Honour of Anthony V. Liman* (Prague: Charles University, The Karolinum Press, 2006)

“Gendering the Seasons in the *Kokinshū*,” in Paul S. Atkins, Davinder L. Bhowmik, and Edward Mack, eds., *Landscapes Imagined and Remembered*, Proceedings of the Association for Japanese Literary Studies, vol. 6 (Seattle: University of Washington, 2005)

“On the *Tale of Genji*—Canon Formation, Gender, and Cultural Memory,” in Ii Haruki, ed. *Kaigai ni okeru Genji monogatari no sekai—honyaku to kenkyū* (Kazama shobō, 2004).

“Attraction and Isolation: Past and Future of East Asian Languages and Cultures,” *Profession*, Modern Language Association of America (2003), reprinted from ADFL Bulletin.

“Kidai to nenjū gyōji—haikai no jikan ishiki ni tsuite--,” *Yūsei* (Vol. 17, No. 20), Dec. 2003, pp. 41-68.

“Redefining Classical Japanese Literature and Language: Crisis and Opportunity,” *Japanese Language and Literature, Journal of the Association of Teachers of Japanese*, October 2003, Vol. 37, No. 2, pp. 155-165.

“Koi no haiku—Bashō kara Eigo Haiku e,” in *Shiika no miraikei: koten e no sasoi*, ed. Kokubungaku kenkyū shiryōkan, 2003, pp. 2-15.

“Time Consciousness in Haikai: The Case of Tanabata” (“Haikai no jikan ishiki, Tanabata ni yosete”), in (Rikkyō daigaku) *Nihon bungaku* (Japanese Literature), Dec. 2002, Vol. 89, pp. 2-20.

“Attraction and Isolation: Past and Future of East Asian Languages and Cultures,” *ADFL Bulletin*, Modern Language Association (Spring, 2003), 23 pages.

“Canon, Counter-Canon,” with Fujii Sadakazu, (Gakutōsha) *Kokubungaku*, January 2003, pp. 6-29.

“The Construction of Japanese National Literature” (*Kokubungaku no keisei*), in *Iwanami Kōza Bungaku 13: Naishun o koete (Iwanami Literary Studies 13: Transcending the Nation)*, edited by Komori Yōichi, Hyōdo Hiromi, et.al. (Iwanami shoten, 2003), pp. 73-94.

“Love in Modern English Haiku,” for the guest column “Watakushi to haiku,” *Haiku kenkyū (Haiku Research)* (March, 2003), pp. 34-35.

“Construction of the Classics in Japan” (*Nihon ni okeru koten keisei*), Special issue in *Tsukuba daigaku nihongo nihon bunka gakurui, bunka kooenkai kooenroku* (Tsukuba University, Dec. 2002), pp. 1-11.

“Early Modern Japanese Literature,” with Lawrence Marceau, *Early Modern Japan*, Vol. X, No. 2, pp. 22-43.

“Canon Formation: Japanese Literature, Identity, and Nationalism,” in Ivo Smit, ed., *Theory in Chinese and Japanese Literature* (Leiden, 2003), 23 pages.

“Watakushi, Amerika, Nihon bungaku no hakken,” *Tsuru bunka daigaku, Kokugo kokubungakukai kaihō*, Nov. 2002, pp. 1-7.

“New Directions in Literary Study” (“Atarashii bungaku kenkyū no tame ni”), With Takahashi Osamu, Mitamura Masaoko, Hyōdo Hiromi, and Matsuura Hisaki, *Bungaku* (Iwanami shoten), (September, 2002), Vol. 3, No. 5, pp. 150-178.

“Horizontal and Vertical Interaction in Haikai,” (“Suichoku to suihei no hibikiai, Shishimon no seishiki haikai”), in *Shishiku* (August, 2002), No. 760, pp. 22-23.

“Annual Observances and Time in Haikai Poetry” (“Nenjū gyōji to jikai ishiki”), in *Edo Bungaku* (Special issue on “New Directions in Haikai Research”), edited by Horikiri Minoru, No. 26, Fall, 2002, pp. 57-72.

“Terrorism, Culture, and Literature,” *PMLA (Publication of the Modern Language Association)*, May, 2002, pp. 513-514.

“Studying Japanese Literature in the United States; Crisis and Opportunity,” in Ii Haruki, ed., *Kokusaika no naka no Nihon bungaku kenkyū* (Osaka daigaku kokukugo kokubungakukai, 2002).

“Studying Japanese Literature in the United States; Crisis and Opportunity,” in Ii Haruki, ed., *Kokusaika no naka no Nihon bungaku kenkyū* (Osaka daigaku kokukugo, kokubungakukai, 2002).

“Columbia University Open Seminar: *The Tale of Genji* as Subjunctive (Kateihō toshite no *Genji monogatari*),” *Kokubungaku*, Vol. 46, No. 14, Dec. 2001.

“Sekai ni okeru *Genji monogatari*: jendaa, janru, bungakushi,” *Genji kenkyū*, Vol. 5, Spring, 2001.

“Beyond the Haiku Moment: Basho, Buson, and Modern Haiku Myths,” translated into Dutch in *Vuursteen*, Vol. 21, No. 1, Dec. 2001.

“Poetic Essence as Japanese Literary Canon,” in *Issues of Canonicity and Canon Formation in Japanese Literary Studies*, Proceedings of the Association of Japanese Literary Studies, Vol. 1, Summer 2000.

“The Construction and Privileging of *Kokubungaku*, Japanese National Literature—A Comparative Perspective,” *Japan and Hermeneutics*, edited by Michele Marra, University of Hawaii Press (2001).

“Haiku East and West: Bashō and Cultural Memory,” *Columbia East Asian Review* (Vol. 1, No. 4, Fall 1999).

Preface to Kawamoto Kōji’s *Japanese Poetics*, University of Tokyo Press, 2000.

“The Anxiety of Influence: Matsuo Basho’s Oku no hosomichi,” in *Essays in Honor of Donald Keene*, Columbia University Press, 2000.

“Ethnicity, Globalization, and East Asia: Some Personal Thoughts on Teaching,” *Collegiate Review*, Fall 1999, Vol. 12.

“Beyond the Haiku Moment: Bashō, Buson, and Modern Haiku Myths,” in *Modern Haiku*, 1999, Vol. XXXI, No. 1. Awarded First Prize in the World Haiku Essay Competition by the World Haiku Club, Feb. 2001.

“Nihon bungaku kōchiku no rekishiteki kentō” (“The Construction of Japanese Literature—a Historical Perspective”), *Nihon bungaku*, 1999, Vol. 38. No. 1.

“Aimu Tsuneo and Contemporary Metal Work,” in *Aimu Tsuneo*, Mitsukoshi, Nihonbashi, Tokyo, Japan, 1998

“Amerika de *Genji monogatari* o oshieru,” in *Genji monogatari* 5, Shinpen Nihon koten bungaku zenshū 24, Shōgakukan, 1997.

“Intertextuality and the Poetics of Fujiwara no Shunzei,” reprinted in *Japan in Traditional and Postmodern Perspectives*, eds. Steven Heine and Charles Fu, SUNY Press, 1995

“Pillow Book in the West” (Ōbei ni okeru *Makura no sōshi*), in *Makura no sōshi chūshaku*, Kadokawa shoten, 1995.

“Matsuo Bashō ni okeru parodii to igengo konkō,” in *Uta to shi no keifu*, ed. Kamamoto Kōji, Chūō kōron sha, 1994.

“Transcending Orientalism” (*Orientalism o koete*), *Asahi shinbun*, Feb. 28, 1994.

“Bashō soshite Nihongaku,” *Kokubungaku*, March 1993.

“Imaginative Universe of Japanese Literature,” in *Masterworks of Asian Literature in Comparative Perspective*, ed. Barbara Miller, ME Sharpe, 1994.

“The Tale of Genji,” in *Masterworks of Asian Literature in Comparative Perspective*, ed. Barbara Miller, ME Sharpe, 1994.

“Aisatsu: The Poet as Guest,” in *New Leaves: Studies and Translations of Japanese Literature in Honor of Edward Seidensticker*, U. of Michigan Press, 1993.

“Matsuo Basho and the Poetics of Scent,” in *Harvard Journal of Asiatic Studies*, Summer 1992.

“The Poetry of Matsuo Bashō,” in *Approaches to the Asian Classics*, ed. Wm. Theodore deBary, Columbia University Press, 1990.

“The Tale of Genji as a Japanese and World Classic,” in *Approaches to the Asian Classics*, ed. Wm. Theodore deBary, Columbia University Press, 1990.

“Lyricism and Intertextuality: An Approach to Shunzei’s Poetics,” *Harvard Journal of Asiatic Studies*, Dec. 1989.

"On Japanese Literary Histories: A Review of Konishi Jin'ichi's *Nihon bungeishi: II*," a review article for *Monumenta Nipponica*, Summer 1987.

"The Aesthetics of Power: Politics in the *Genji monogatari*," *Harvard Journal of Asiatic Studies*, Dec. 1985.

"The Denial of Romance," in *Ukifune: Love in the Tale of Genji*, ed. Andrew Pekarik, Columbia University Press, 1982.

"Aru onna o megutte: Arishima Takeo to Amerika shizenshugi bungaku," in *Sakuhinron: Arishima Takeo*, ed. Yasukawa Sadao and Uesugi Yoshikazu, Sôbunsha shuppan, 1981.

Fellowships and Grants

Hakuhô Foundation International Japanese Research Fellowship (2018)

National Institute for Japanese Literature Research Grant (\$100,000) for Project on Cultural Constructions of "Borders" (Kyôkai) in Japan, Sept. 2015-2018

National Institute for Japanese Literature (\$25,000), for "Japanese Visual Culture: Performance, Media, Text Conference," Sept. 2011.

Weatherhead Conference Fund, for "The Story of the Stony and the Tale of the *Genji* in Modern China and Japan: Issues in Media, Technology, Gender, and National Identity," Columbia University, 2010.

Kajima Foundation for the Arts, publication grant for *Envisioning The Tale of Genji*, August, 2007.

Metropolitan Center for Far Eastern Art Studies, for *Envisioning The Tale of Genji*, June 2007.

Toshiba Foundation, "*The Tale of Genji* in Japan" symposium, March, 2005

Japan Foundation, "*The Tale of Genji* in Japan" symposium, March, 2005

Japan Foundation Research Fellowship, "Culture of the Four Seasons," 2002

Itoh Scholarship Foundation, "Inventing the Classics" symposium, 1996-97

NEH Higher Education Grant, "Non-Western Core Curriculum," 1993-95

Sherman Fairchild Foundation Grant, "Columbia College Core Curriculum," 1992-95

National Endowment for the Humanities Fellowship for University Teachers, 1992

ACLS and Social Science Research Council Advanced Research Grant, 1992

National Endowment for the Humanities (Summer Stipend), 1990

Columbia University Council on Research/Faculty Development, 1988, 1989

Northeast Asia Council Japan Studies Grant, Summer 1987

Japan Foundation Senior Fellowship, 1986-87

University of Southern California University Scholar, 1986

USC Faculty Research and Innovation Fund Award, Summer 1983

Fulbright-Hays Dissertation Fellowship, 1981-2

Japan Foundation Dissertation Fellowship, 1980-81

President's Fellowship, Columbia University, 1979-80

NDFL Title VI Fellowship, Columbia University, 1977-79

Rackham First Year Award, University of Michigan, 1976-77

Phi Beta Kappa, Tarakanath Das Foundation Prize in Oriental Studies, Columbia College, 1974

Organizer of Major Events

“International Symposium/Workshop in Japanese Literary and Visual Studies,” co-organizer, February 27-28, 2020, at Columbia University, cosponsored with Waseda University

“Noh Theater Two-day Workshop: Atsumori,” with Uzawa Hisa and Uzawa Hikaru, at Columbia University, Oct. 2-3, 2019.

“International Symposium on Borders, Performance, and Deities,” co-organizer, March 15-16, 2019, at Columbia University, cosponsored with Nagoya University.

“Japanese Theater, Publishing Culture, and Authorship, An International Workshop,” co-organizer, March 2-3, 2018, at Columbia University, cosponsored with Waseda University

“Rethinking Authorship in East Asia and Europe: International Symposium,” co-organizer, March 10-11, 2017, at Columbia University, cosponsored with Waseda University.

“Rethinking Japanese Literary History: Periodization, Genre, and Media, An International Workshop,” co-organizer, at Columbia University, March 11, 2016, cosponsored with Waseda University.

“Courts, Collections, Cosmologies: The Literary Anthology in Eurasian Perspective,” International Workshop in Global Humanities, Columbia University, co-organizer, October 2, 2015.

“Experiencing the World of Japanese Noh Theater Dance, featuring Hisa UZAWA and Hikaru UZAWA,” 2014-2015 Soshitsu Sen XV Distinguished Lecture, Miller Theater, organizer and commentator, April 24, 2015.

“New Horizons in Japanese Literary and Visual Studies,” International Symposium Sponsored by Columbia University and Waseda University, with 30 contributors, co-organizer, March 13, 2015.

“Japanese Storytelling (Kōdan) from the Early Modern Period,” featuring “Nanori,” “Sōrai Natto,” “Yamauchi Kazutoyo,” performed by Himawari, Soshitsu Sen XV Distinguished Lecture, Columbia University, organizer, Feb. 7, 2013.

“Japanese Visual Culture: Monsters and Otogizōshi,” featuring Tokuda Kazuo, Kobayashi Kenji, Saitō Maori, and Koida Tomoko, Columbia University, Nov. 1, 2013

“Women and Other Worlds in East Asia,” Komine Kazuaki, Gao Yang, and Kim Mama, Columbia University, Feb. 14, 2014.

“The Internationalization of Japanese Literary Studies,” featuring Nagashima Hiroaki, Fujiwara Katsumi, Ando Hiroshi, co-sponsored with the Depart. of Japanese Literature at University of Tokyo (Hongo), Columbia University, March, 28-29, 2013.

Japanese Visual Culture: Performance, Media, and Text, co-hosted with Kokubungaku shiryōkan, Columbia University, Sept, 2011.

Waka Workshop III: Gatherings Beneath the Dai: Seasonal Topics in Hyakushu and Utaawase, Columbia University. March 28-29, 2008

New Horizons in Japanese Literary Studies, at Meiji gakuin, Tokyo, 11th Asian Studies Conference Japan (ASCJ), June 23, 2007.

The Tale of Genji in Japan and the World: Social Imaginary, media, and Cultural Production,” Columbia University, March 25-26, 2005

Canon Formation: Gender, Nationalism, and Japanese Literature, Columbia University, March 1997.