THE LEGACIES OF DONALD KEENE

A TWENTY-FIFTH ANNIVERSARY REPORT OF THE DONALD KEENE CENTER OF JAPANESE CULTURE

photo: Eiichiro Sakata

JAPANFOUNDATION

CELEBRATING 25 YEARS

CONTENTS

This brochure was prepared by Ria Koopmans-de Bruijn and Gregory Pflugfelder.

INTRODUCTION

Gregory Pflugfelder
Faculty Director, Donald Keene Center of Japanese Culture

In 2011, the Donald Keene Center of Japanese Culture at Columbia University celebrated a quarter-century of introducing Japanese culture, in all its diversity, to new audiences in America and across the world. We thank our patrons and fans for their support and encouragement over the years.

The anniversary year was memorable in another way as well. Our respected colleague and namesake, Professor Donald Keene, made public in April his decision to relocate permanently to Japan, an affirmation of his love and respect for a country and a people recently buffeted by an unprecedented trio of natural and manmade disasters. The announcement received extensive coverage in the Japanese and American press, as did the events surrounding Professor Keene's last class at Columbia, the institution where he studied and taught for nearly three-quarters of a century. More than a dozen television cameras crowded the corridors of Kent Hall one fine April day even as the cherry trees reached full blossom in nearby Riverside Park.

Shortly before Professor Keene gave his final lecture, the Keene Center hosted a daylong program of events to celebrate this personal milestone for Professor Keene as well as the twenty-fifth anniversary of the Center that bears his name. Its theme was "The Legacies of Donald Keene." Through the publication of this booklet, we hope to preserve a permanent record of that historic occasion and to share some of the reflections and insights of its participants with a broader audience.

None of the above would have been possible without the generous support of the Japan Foundation. We offer this commemorative booklet as a small token of our appreciation.

New York City
December 15th, 2011

THE LEGACIES OF DONALD KEENE: SYMPOSIUM, RECEPTION, EXHIBITION

April 15th, 2011 marked a special day at Columbia University. Home of the world-renowned Japan scholar Donald Keene for nearly three-quarters of a century, the University bade a fond farewell to this most cherished professor and wished him bon voyage as he prepared to open a new chapter of his life in Japan.

Since matriculating as an undergraduate in 1938, Professor Keene has been a familiar face on Columbia's campus. As student, teacher, colleague, patron of the libraries, and namesake of the Donald Keene Center of Japanese Culture, he has touched and enriched many lives. The twenty-fifth anniversary of the Keene Center provided a fitting occasion to bring together on Columbia's campus some of his former students and colleagues in order to reflect upon, to celebrate, and to transmit to future generations "The Legacies of Donald Keene."

The "Legacies of Donald Keene" events commenced with an afternoon symposium in the Kent Hall Lounge, a familiar setting for all those who have studied in Columbia's East Asian program. Max Moerman, Associate Professor in the Department of Asian and Middle Eastern Cultures at Barnard College, offered a few words of welcome in his capacity as Associate Director of the Keene Center. They were followed by special remarks from Mr. Tatsuaki Kobayashi, Acting Director General of the Japan Foundation, New York. Without the generous help of the Japan Foundation the day's activities would not have been possible, and participants and organizers alike expressed their gratitude for the Foundation's support.

The highlight of the symposium was a pair of panels centered around former students of Professor Keene. Six of the speakers delivered their remarks in person, and two more contributed prepared texts to be read aloud. All eight individuals began their distinguished careers in one of Professor Keene's classrooms. Embodying a range of disciplinary and generational perspectives, they provided valuable insights into Professor Keene's distinctive pedagogy. No less appreciated were the many personal anecdotes they shared with listeners, recalling interactions over the years with Professor Keene both inside and outside the classroom. These provoked a good deal of audience laughter, not least on the part of Professor Keene himself.

The first panel of former students to present their tributes consisted of Karen Brazell, Director of the Global Performing Arts Consortium (GloPAC) and Goldwin Smith Professor Emerita of Japanese Literature and Theater at Cornell University; Susan Matisoff, Professor Emerita of Japanese at the University of California, Berkeley; and Dr. Amy Heinrich, retired Director of the C. V. Starr East Asian Library at Columbia University. Excerpts of Professor Matisoff's and Dr. Heinrich's remarks appear on pages 13–16, respectively.

The second panel immediately followed. It featured Van C. Gessel, Humanities Professor of Japanese at Brigham Young University; Carolyn A. Morley, Professor of Japanese Theater Studies and Japanese at Wellesley College; and Carol Gluck, George Sansom Professor of History at Columbia University. Excerpts of Professor Gessel's and Professor Gluck's tributes may be found on pages 12 and 13.

above: Max Moerman and Tatsuaki Kobayashi opening the symposium.
lower, left to right: Karen Brazell, Susan Matisoff, and Amy Heinrich in the first of two panels.

Two further participants, unable to attend the symposium in person, submitted their contributions from Japan and Australia, respectively. The words of Barbara Ruch, Professor Emerita of Japanese Literature and Culture and Director of the Institute for Medieval Japanese Studies at Columbia University, were read aloud by Professor Matisoff. Remarks prepared by Royall Tyler, Professor Emeritus at the Australian National University, were presented by Professor Gessel. Extracts from those tributes appear on pages 16–18.

The proceedings closed with some heartfelt reflections by Professor Keene himself.

By all measures, the event was a resounding success. The room was packed with colleagues and students, both past and present, as well as many other associates of Professor Keene. The press was also well represented.

Audience members included Professor Keene's peers and longtime friends Professor Emeritus Wm. Theodore de Bary and retired Japanese librarian Ms. Miwa Kai.

Once the symposium was over it was time for Professor Keene to relax and enjoy some jovial conversation.

from top left: The scond panel comprised Van Gessel, Carolyn Morley, and Carol Gluck; press and associates look on.

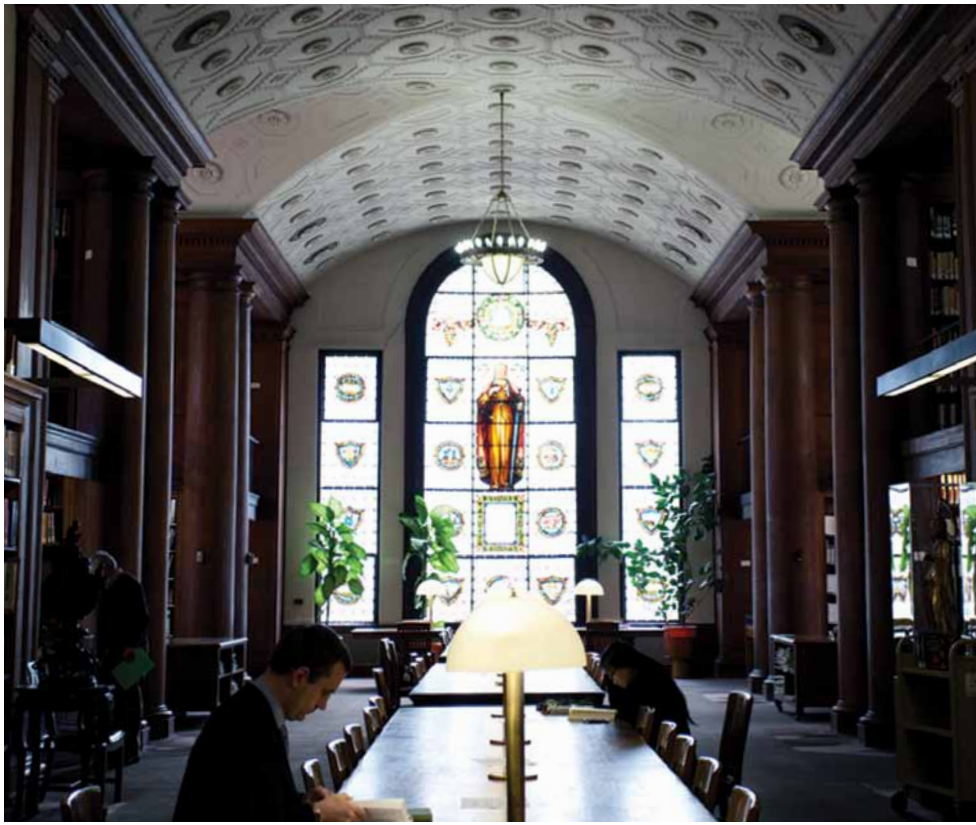
from top left: Prof. Keene gives his own remarks; audience members enjoying the symposium; former students behind Prof. Keene; joviality ensues with Kia Cheleen (middle right) and with Ted de Bary and Miwa Kai (bottom).

At the end of the day, a commemorative reception took place in the beautiful reading room of the Starr Library, a place very dear to Professor Keene's heart.

A brief welcome by Gregory Pflugfelder, Faculty Director of the Keene Center, opened the festivities.

Professor Keene followed with his own remarks.

Over the course of the evening Professor Keene received a trio of toasts, the first led by Robert Hymes, Chair of the Department of East Asian Languages and Cultures, who also read aloud some remarks from friends of Professor Keene who regrettably could not be present.



The C. V. Starr East Asian Library.

Jim Cheng, Director of the Starr Library, next toasted Professor Keene in acknowledgement of all that he has done for the Library.

Anne Commons, Associate Professor in the Department of East Asian Studies at the University of Alberta and a former Shincho Fellow, delivered the final toast on behalf of all former and present Shincho Fellows. Established in 1992, the Shincho Fellowship program provides opportunities for outstanding Columbia students to pursue graduate research in Japan. The Fellowship is made possible by the generosity of the Shincho Foundation for the Promotion of Japanese Literature and has been administered by the Keene Center for nearly two decades.





from top left: Greg Pflugfelder welcoming the reception's guests; Prof. Keene makes remarks; toasts from Robert Hymes, Jim Cheng, and Anne Commons.




from top left: A student string quartet at the reception; Prof. Keene and guests enjoying conversation at the reception.

In between toasts, the guests focused on enjoying themselves, to the accompaniment of a string quartet composed of young students from Columbia's music program.

In conjunction with the symposium and reception, an exhibition in the Starr Library reading room revealed a sampling of the many remarkable donations the Library has received over the years from Professor Keene. Included were such treasures as manuscripts from Professor Keene's own writings and translations; postcards and letters from renowned Japanese authors, including Kawabata Yasunari, Mishima Yukio, and Ōe Kenzaburō; rare works such as a beautifully produced 1948 edition of Tanizaki Jun'ichirō's *Miyakowasure no ki*; a handwritten Mishima playscript; autographed copies of publications on a variety of subjects; and some samples from the Makino Mamoru Collection on the History of East Asian Film, which the Library was able to acquire as a result of Professor Keene's advocacy and initial financial contribution. The curator of the exhibition was Ria Koopmans-de Bruijn, a member of the Executive Committee of the Keene Center and reference librarian at the Starr Library.

A related event took place at the Starr Library earlier in the day, when Professor Keene, on behalf of the Shincho Foundation, received a gift of publications by former Shincho Fellows from the hands of a representative group of former Fellows.

above and opposite: Display of books by former Shincho fellows and cases from the exhibition.

Van C. Gessel

Brigham Young University

The first class I took from Donald Keene was the second semester of classical Japanese, where we read, among other things, the *Shinkokinshū*. That course, as poetic as was its content, was, along with all the other courses I took from Donald, instrumental in shaping the way I have taught Japanese for the past thirty-odd years. Donald has the most extraordinary way of correcting clumsy student performance that I've ever witnessed, and I've tried—inadequately—to model my classroom approach after his. Those of you who have been in his classes will likely recall that, after a student stammered cluelessly through a passage of reading in Japanese and then butchered a translation into English, Donald would respond with something like, "Yes. Good. Thank you." And then, without humiliating the hapless student, he would proceed to provide his own elegant, flawless translation of the passage, making it blatantly obvious where the student had fallen short without being the least bit blatant about it. It's one of the finest mergers of innate gentility and Japanese evasiveness that I've ever observed.

I will speak only for myself here, but it has been my experience that some of us trained at Columbia have had our occasional battles trying to work with those academic presses that are interested solely in publishing esoteric strings of obtuse jargon that treat works of literature, if at all, like so many corpses that exist only to be cut into coroners' tissue samples. Despite the scars and bruises I carry for having had to engage in some of those scholarly skirmishes, I want to declare here today how grateful I am to Donald for teaching me a love for literature, for the people who produce it, and for the culture out of which it grows. For me, at least, at the end of the day it is the ability of the great works of Japanese literature to make us feel deeply, to make us more sensitive readers and more sensitive people, that really matters, and I most certainly grasped that notion from Donald the teacher and Donald the scholar.

Carol Gluck

Columbia University

In the worlds and works of Donald Keene, six words stand out that animated his teaching and his love of Japanese literature and culture.

Feeling: Literature moves us, Donald feels, because it expresses emotions and passions that arouse our own. He is fondest of literary characters with a great capacity for human feeling, like Genji, and he himself, like Murasaki's novelist, feels in literature "an emotion so passionate" that he cannot keep from telling and teaching other people about it.

Worlds: Donald speaks of and to the cultural world of Japan, but also always to the place of Japan and Japanese culture in the wider world. Never a "frog in the well," Donald sees Japanese literature as world literature, and his writings and translations have made countless others see it in the same way.

War: Donald's "meeting with Japan" began during World War II, and he has long divided his time between the two countries that became so close as a result of that conflict. "So lovely a country will never perish," his most recent book, returns to the Japanese experience of the war, showing the same sympathy for the diaries of famous writers as he once did for those of ordinary soldiers at war.

Columbia: Donald, together with his oldest friend Ted de Bary, has been staunchly loyal to the university he first attended more than seventy years ago. Having "retired" in 1992, Donald continued to teach for nearly twenty years, until this spring. And we may hope that this "last class," too, will prove no more final than the one two decades ago.

People: For Donald, literature, history—and life—are about people. In his work, Bashō, Yoshimasa, the Meiji Emperor appear as human figures who share with us what Donald once called "a commonality of emotions across time and space." He is a "traveler of a hundred ages," both in his work and in his life. And wherever he goes, his gift for deeply felt empathy and for warmly generous friendship show him to be a very rare person himself.

Heart: "I have tried always to detect something that comes from the writer's heart," wrote Donald of the importance of diaries in his work. And his great history of Japanese literature begins with what he finds in that literature: "the seeds of the human heart."

The legacy of Donald Keene—for his students, his readers; for Japan, for the world—is not only his extraordinary wit and wisdom but his exceptional capacity for feeling and his capacious heart. For these gifts to us, we, and generations to come, will always be grateful.

Amy V. Heinrich

Director (Retired), C. V. Starr East Asian Library, Columbia University

The first time I spoke with Donald Keene was shortly after I had been admitted to graduate school to study Japanese literature. I was nervous because I had only had three years of Japanese—I was far from fluent—and few courses. He asked me what I had majored in as an undergraduate and I said, "English." He told me that was good, because it was easier to learn how to make critical literary judgments in one's own language first. "Can you imagine," he said, "I've had students who have never read Dickens?"

Later on, I did my graduate work on the poetry of the famous early twentieth-century *tanka* poet Saitō Mokichi. When I went to Japan to do my dissertation research, Professor Keene told me that to enrich my understanding of *tanka*, it would be helpful for me to try writing them, and he suggested I join a *tankakai* to which he would introduce me. The very idea terrified me. He repeated this suggestion each time I saw him. Finally, after six months or so, I worked up the courage to try.

The group was the Uchūfū tankakai, and his friend Takagi Kiyoko-sensei was one of the moving forces of the group. It met on the second Sunday of the month, and I went with great trepidation every time. But I also submitted a poem or two every time, and did indeed learn a great deal about reading *tanka* by trying to write them.

For many years afterwards I timed my visits to Japan to be there on the second Sunday of the month, and continued to participate. I not only learned a great deal about reading *tanka*, and a great deal about writing them, but my life was enriched immeasurably because producing a poem in order to attend, month after month and year after year, required a kind of mindfulness I treasured. I believe, based on the students he had sent this way before, that he knew it would mean a great deal to me.

The most important piece of advice he ever gave me I continue to follow. At one point I was on the short list for two things: a post-doc fellowship, and a tenure-track job. I asked him how I should go about making such a decision between those choices, were I to be offered both. In fact I was offered neither. But his advice still stands me in good stead. He said, "I wouldn't worry about it. The really important decisions we make in life are never the ones we make consciously."

When I decided to become a librarian, it was clear to me that I had made a good choice, in a gut kind of way, but I was a little hesitant about telling Donald Keene. So much energy went into my Ph.D., so much encouragement from him, so much support, and the goal had always seemed to be a professorial career. But I really didn't enjoy teaching. When I wrote to him that I had accepted a position in the Starr East Asian Library downstairs, he wrote back and said, "I think I was meant to be a librarian." I didn't understand that right away. Ultimately I understood that in addition to being the foremost scholar in his field, and a superb writer, and an inspiring teacher, Professor Keene actually has been a kind of librarian all these years: a collection development librarian. When I was doing my dissertation research at Tokyo University, I noticed that the holdings on my subject in the library back at Columbia were richer than those at Tōdai. It wasn't until I had worked in the library for several years that I began to understand how much Donald Keene had personally enriched the holdings.

Over the past forty years of my connection with Donald Keene, both as his student and over my years as director of the Library, I have often had reason to thank him. On one of those many occasions, I said, as I often said, "I can't thank you enough." One time, he said, "You can try!" This time, we are all trying to thank you enough, Donald, for all you have given us individually, for all you have taught us directly, for all you have written, and for all you have done for scholars and students now and far into the future.

Susan Matisoff

University of California, Berkeley

On the day before I left home in Berkeley to come here I happened to walk past a student in a coffee shop reading *The Confessions of Lady Nijō*, Karen Brazell's superb study and translation. And it then struck me that Donald Keene's legacy, in the broadest sense, includes not only everything he has published but also the publications of all his many students, the influence of their work, their influence on their own students, and so on. In this vein I remember Donald once telling some of us that we were the intellectual third-generation descendants of Tsubouchi Shōyō because it was he who had taught Donald's own sensei Tsunoda Ryūsaku. At the AAS meeting in Hawaii recently I met a young man who had completed his Ph.D. as a student of my own first Ph.D. student, so now Donald Keene's own third-generation descendants are already starting to make their mark in the field of Japanese studies.

My accidental discovery of Donald Keene's path-breaking *Anthology of Japanese Literature* in a used bookstore while I was still in high school initally sparked my interest in Japan and Japanese literature. But it was not until five years after graduating from college that I first came to Columbia as a graduate student. My first class with Professor Keene was his seminar on nō plays. It was a course he offered every other year and our class would be the last of, I think, three iterations of this course that led to the compilation of *Twenty Plays of the Nō Theatre.*

I cannot stress enough what a wonderful advantage Donald Keene created for his students by assembling this volume of "our" translations for publication. I'm sure he could have had much more fun translating them himself. So much of the credit for the final quality of the translations was owing to him and to Royall Tyler who helped extensively with the editing, but as a result of this process, when I was just beginning to work on my dissertation, I already had a substantial publication on my CV. I tried to follow this model in later years, though not in exactly the same way, by cajoling and pushing my own students to try to get at least one article written before the dissertation if there was anything among their papers that might be developed for publication.

My happy fate in the initial seminar I took with Donald was to be assigned the nō play *Semimaru*, an unusually complex, rich, deep play. Despite the fact that my subsequent dissertation research on the *Semimaru* legend led me to a continuing interest in oral literature that fell rather outside the frame of Donald's taste, over the years he would send me tens of postcards with little apologies like this: "At the risk of boring you with stale information, here are two titles I have just encountered," followed by references to work on *sekkyō-bushi* that he had happened to come across. I'm sure I wasn't the only one. It's pretty amazing particularly since I do know his opinion of the object of my interest. How do I know? Well, in 1975 he wrote in a letter, "My recollections

of *sekkyō-bushi* are that it is the gloomiest thing ever to be presented under the name of entertainment." But feeling that way did not mean any lack of encouragement for me, and when I was in Japan in 1985 he insisted that I get up to the island of Sado to see what remained of *sekkyō-bushi* there. And he put me in touch with a resident who was something of a local historian of Sado as well as with a very elderly retired performer. This has left me quite certain that Donald Keene knows everyone in Japan. And among his many legacies to his students and colleagues has been the opening of so many doors to us because of those connections.

Barbara Ruch

Columbia University

Now that Donald Keene is irrevocably leaving—in a kind of denial, I refuse to accept such a future without his presence—I can't help but think back on the days when he (and I) first arrived.

More than a half century ago, I received a Ford Grant for doctoral study in Japanese literature and never once considered pursuing it anywhere but at Columbia University under Dr. Donald Keene (though I had never met him). His translations had already clearly launched a new field in the U.S., and he was, even then by all accounts, the "one and only" under whom to learn the discipline. They said his bedtime reading was the unabridged Kenkyūsha Japanese-English dictionary, and that he had it all more or less memorized already, and now was on third and fourth meanings.

In my mind's eye, I imagined a great and elderly eminence a la Arthur Waley, ensconced in the quiet of a suitably dignified book-lined scholar's study where I would receive enlightenment. On first Registration Day, however, I was stunned to encounter a very young assistant professor not much older than myself, squeezed behind one of six huge, ugly, brown desks wedged into a small room off the Chinese-Japanese Library at the back of Low Library, occupied communally by what amounted to the entire Japanese-related faculty. Bookless and bereft of all adornment, the room's sole bow to civilized habitation was an institutional lathering of wall paint the color of old intramural manila envelopes. So much for the overactive imagination of a novice about elderly scholars in hallowed ivy-covered ivory towers, visions born no doubt from reading too many Victorian novels.

The classroom, however, turned out to be another world entirely. Not because the furnishings were better. Hardly. But that was where the Keene Legacy first bloomed and continued to flourish and bear fruit year after year. Over the groans and rattles of rusty radiators or out-of-breath air-conditioners, he was a mesmerizing lecturer full of true-to-life experience in the real world of Japanese literature (no matter the century). He brought me a shell from a beach where Hitomaro had once poetized. He never used a single note, yet like a professional news anchor, knew how to wind up exactly two seconds before the bell. It was there he made you fall in love with even the most boring and exasperating works.

After class, walking together one day I asked him what his secret dream for a future undertaking might be, and he replied, reticently, as if he thought such a thing might be totally beyond his grasp: "I'd really like one day to be able to write a history of the whole history of Japanese literature." How incredibly little insight that young assistant professor Donald Keene had then into the legacy he was of course destined to achieve—a legacy so much greater than that—and greater than any novice innocent's imagination long ago had attempted to conjure.

Royall Tyler

Australian National University

I believe that my first contact with Donald Keene consisted of auditing a semester of his introductory survey. I remember him pacing up and down as he lectured. His enthusiasm was obvious, and I was especially impressed that he lectured without notes. I couldn't imagine ever reaching such heights of mastery on any subject.

If my uncertain memory has it right, I turned up in Donald's "Readings in Nō" course in the fall of 1965; and the next spring I took his "Readings in Bunraku." These two courses of Donald's are the only ones that I ever took for credit. In the nō course we read, among other plays, *Matsukaze*. Donald has heard me mention *Matsukaze* so often by now, in acceptance speeches and whatnot, that I suspect he'd rather I didn't this time. I can't help it though, because so much—both my relationship with him and my career as a whole—grew from that seed. *Matsukaze* swept me away toward a new world of beauty, poetry, and sheer inspiration. *Eguchi* was another play we went through, and I remember having visions of golden light as I sat reading it in the IRT subway. But there was nothing like *Matsukaze*.

Donald gave each student a nō play to translate as a term paper. The one I got, *Torioi-bune*, opened my eyes to my interest in translation. I realized what a long way I had yet to go when I got my paper back, covered with Donald's interlinear, pencil emendations; but I was grateful for all his time and care, and I realized that I wanted to keep trying.

The years went by, and I floundered on. At one point I found myself in the high desert of southwestern New Mexico, translating nō. The dissertation I had originally planned in Tokugawa history was going nowhere. A year or two later I was back in New Mexico, still not writing the dissertation. I ended up working as a truck-stop janitor. One day I was up on a big shed roof, under the vast New Mexico sky, nailing down corrugated iron sheets blown off by a storm. A rancher from the next valley was working beside me. There was an empty house on his ranch (a modest spread of a few tens of thousands of acres), and he needed a caretaker. I dropped over for a look and said I'd do it. I had resolved to quit

academia for good. I told myself that I couldn't bear to give up the stars and moon of the desert night, but of course there was a lot more to it than that. And I hadn't the faintest idea what, if anything, I was going do with the rest of my life.

Before I could move to the ranch, however, a letter arrived from Professor Donald Keene. Donald told me that I'd passed the time limit for submitting my dissertation (I'm not sure that I'd even registered this mundane problem), but that he'd persuaded the administration to grant me an extension. He implored me to come back to Columbia, finish up, and get on with a career.

Once I had the degree, things began to settle down. I met and married my wife, Susan, and at the age of nearly forty-five got going at last. Although irregular, my once chimerical career has been real. It's had fine peaks as well as valleys. In 2011, still translating from Classical Japanese, I look back across the decades to that semester in 1965. And when I turn for inspiration, as so often lately, to the great American poets of the twentieth century, I feel as though it all began when I discovered the wonders of Zeami's poetry long ago. In short, I owe what I have, both professionally and privately, to Donald's eye for the best and most beautiful in literature, and to his refusal to let a student go to the dogs. No teacher could give his student more.

DONALD KEENE: A LIFE AT COLUMBIA, A LIFE IN JAPAN STUDIES

Donald Keene began teaching at Columbia University in 1955, and was named Shincho Professor of Japanese Literature in 1986 and University Professor in 1989. He is currently a University Professor Emeritus and Shincho Professor Emeritus. Professor Keene has published approximately 25 books in English, consisting of studies of Japanese literature and culture, translations of Japanese works of both classical and modern literature, a four-volume history of Japanese literature, and edited works including two anthologies of Japanese literature and the collection *Twenty Plays of the Nō Theatre*. Professor Keene's Japanese publications include approximately 30 books, some written originally in Japanese, others translated from English.

Professor Keene received his B.A. (1942), M.A. (1947), and Ph.D. (1949) degrees from Columbia University, and his Litt.D. from Cambridge University in 1978. He is the recipient of the Kikuchi Kan Prize of the Society for the Advancement of Japanese Culture (1962); the Order of the Rising Sun, Second Class (1993) and Third Class (1975); the Japan Foundation Prize (1983); the Tokyo Metropolitan Prize (1987); the Radio and Television Culture Prize (1993); the Asahi Prize (1998); and the Mainichi Shuppan Culture Prize (2002). He has received honorary degrees from St. Andrew's College (1990), Middlebury College (1995), Columbia University (1997), Tōhoku University (1997), Waseda University (1998), Tokyo University of Foreign Studies (1999), and Keiwa University (2000). In 1985, he became the first non-Japanese to receive the Yomiuri Literary Prize, honoring the best book of literary criticism in Japanese, for the original Japanese version of *Travelers of a Hundred Ages*, and he was awarded the Nihon Bungaku Taishō (Grand Prize of Japanese Literature) for the same work.

In the autumn of 2002, Professor Keene was presented with one of Japan's highest honors, the title "Person of Cultural Merit" (Bunka Kōrō-sha), for his distinguished service in the promotion of Japanese literature and culture. Established in 1951, the Bunka Kōrō-sha award is made annually by the Japanese government to individuals who have made outstanding contributions to the advancement and development of Japanese culture. Recipients are provided with a lifetime annual financial grant. Professor Keene is only the third non-Japanese to be designated an individual of distinguished cultural service by the Japanese government. In 2008, Professor Keene received another high honor, the Order of Culture (Bunka Kunshō), which the Japanese Government presents to those who have greatly contributed to Japanese art, literature, or culture. He became the first foreign national to receive such an award.

DONALD KEENE AND THE C. V. STARR EAST ASIAN LIBRARY

The C. V. Starr East Asian Library at Columbia University had its start in 1902. From very modest beginnings, the library's collection has grown to rank among the five largest East Asian library collections in North America, and comprises, as of the time of this writing, around one million volumes, as well as several thousand journal subscriptions, a fast-growing collection of e-books and databases, large archival holdings, an extensive microform collection, a significant audio-visual collection, and a substantial collection of ephemera and realia.

Although in 1902 the library started as a Chinese-language collection, in 1931, with the arrival of Tsunoda Ryūsaku as both Japanese instructor and librarian, a Japanese collection was inaugurated as well. It has since developed into one of the outstanding Japanese collections in the country. Tsunoda-sensei envisioned that the collection of Japanese materials would help foster a sound relationship between the United States and Japan that would be based on accurate and ever-deepening knowledge. He succeeded in convincing a number of both American and Japanese friends of the importance of his undertaking. The first response from Japan was an initial gift of some five thousand books from the Imperial Household as well as from groups of Japanese financiers, industrialists, statesmen, academics, and private citizens.

The Japanese collection's main strength lies in the humanities, with substantial holdings in literature, history, philosophy and religion (especially Buddhism), fine and performing arts, and East Asian studies. As of 2011, the Japanese-language collection comprises over 300,000 volumes, nearly 1500 current journal subscriptions, many thousands of microform items, and hundreds of audio-visual materials. These resources are supported by major electronic resources and a large collection of secondary materials in Western languages.

In line with the policies of the Columbia University Libraries, these collections primarily support the teaching and research of faculty and students in the Japanese-studies programs at Columbia University, but the resources are available to, and are well used by, researchers in the greater New York area as well as visiting scholars from throughout the nation and beyond. The circulating collection is also available for Interlibrary Loan in North America, Japan, and Europe.

Particular treasures of the collection include approximately six hundred volumes of woodblock-printed books donated by the Imperial Household during Tsunoda-sensei's tenure. There are in addition some three hundred scrolls, both original and in reproduction, and hundreds of ephemera and realia, ranging from ukiyo-e and posters to photograph albums, theater masks, statuary, and more. A more recent addition has been the Makino Mamoru Collection on the History of East Asian Film, an enormous archival collection of cinema-related ephemera and other resources that is at present still actively being processed. Another unique part of the Special Collections is a trove of letters and manuscripts by twentieth-century authors addressed to Professor Keene, along with first editions of Japanese literary publications inscribed by the authors to Professor Keene.

Although over the years the Japanese collection has profited from the generosity of many donors, both individual and corporate, the donor who has supported this collection most persistently and generously is Professor Keene. For many decades he has made donations in various forms to the collection. Through his generosity the Library has been able to add innumerable books, journals, and other materials to its shelves, many of them rare materials not commercially available, further extending the Library's ability to offer unique opportunities for scholarly endeavors. For example, a copy of a beautifully produced 1948 work of poetry, *Miyakowasure no ki*, by Tanizaki Jun'ichirō, was recently translated by Amy V. Heinrich, one of Professor Keene's former students and retired Director of the Starr Library.

Likewise, the aforementioned Makino Mamoru Collection on the History of East Asian Film stands as a permanent monument to Professor Keene's generosity. At a time when the necessary funds were not forthcoming elsewhere, a substantial gift from Professor Keene made possible its acquisition in a timely manner. The collection has since attracted the attention of scholars from around the world. With the support of the Donald Keene Center it was formally introduced to the public at a daylong international symposium on November 11th, 2011.

Professor Keene's friendship with major Japanese literary figures of the past half-century has yielded many additional treasures, from autographed copies of their works to correspondence and other archival items. Most recently, Professor Keene has agreed to deposit his own papers in the Starr Library, where the processing of the Donald Keene Archive is set to start in the near future.

The Japanese collection at the C. V. Starr Library is a vibrant, heavily used, and much treasured collection, and the Library is committed to continue expanding the collection and exploring new ways of making its many treasures accessible to the widest possible audience.

THE DONALD KEENE CENTER OF JAPANESE CULTURE

The Donald Keene Center of Japanese Culture was founded in 1986 at Columbia University, and is named in honor of Professor Donald Keene, internationally renowned scholar, Columbia University teacher, and interpreter of Japanese literature and culture to the West. The Center is dedicated to advancing the understanding of Japan and its culture in the United States through university instruction, research, and public education. In addition, the Center seeks to encourage the study of interrelationships among the cultures of Japan, other Asian countries, Europe, and the United States.

Generous support for these programs was provided by the Japan Foundation and the Department of East Asian Languages and Cultures, Columbia University.

DONALD KEENE CENTER
of Japanese Culture

507 Kent Hall, MC 3920
Columbia University

Tel: (212) 854-5036
Fax: (212) 854-4019

www.keenecenter.org