DEAN'S ADVISORY COMMITTEE
STUDENT VENTURE GRANT APPLICATION

Please read all instructions and regulations on the reverse side of this sheet prior to the completion of this form. The 8 copies of your proposal are due in the Dean's Office on the 2nd Friday of the Block by 1:00 p.m. If you have questions, please contact Rita Zook at x6686 or email rzook@coloradocollege.edu.

DATE SUBMITTED: Feb. 26, 2010

NAME: ___________________________ CLASS: ___________ WORNER BOX: _______ EXT: _______

ID #: ___________________________ HOMETOWN (Not Address): ________________________________

NAME: ___________________________ CLASS: ___________ WORNER BOX: _______ EXT: _______

ID #: ___________________________ HOMETOWN (Not Address): ________________________________

STUDENT RESEARCH: X LIFE OF THE MIND ________ CONFERENCE ________

PROJECT TITLE: Androgynous Male Youths in Edo Ukiyo-e

BRIEF DESCRIPTION OF INTENDED USE OF FUNDS:

I will use the funds to view ukiyo-e prints in the Boston Museum of Fine Arts' collection and the Philadelphia Museum of Fine Arts' collection. While in Philadelphia I also plan to interview Dr. Julie Nelson-Davis of Pennsylvania University. All of this research is for the first step in my Asian Studies thesis project.

PROPOSED DATE/BLOCK OF USE: Summer 2010, July 19-23

NAME OF FACULTY SPONSOR: Prof. Tamara Bentley

HAVE YOU BEEN THE RECIPIENT OF A PREVIOUS VENTURE GRANT? Yes ______ No ______

IF SO, WHAT AMOUNT? ______ WHEN? ______ REPORT SUBMITTED? ______

TOTAL AMOUNT OF VENTURE FUNDS NOW REQUESTED: $1,000

ARE YOU SEEKING OTHER FUNDING FOR THIS PROPOSAL? Yes ______ No ______

IF YES, WHAT IS THE SOURCE? ______

If this proposal is approved, I understand that it is my responsibility to notify the Dean's Office immediately if I do not pursue my project as proposed to the Dean's Advisory Committee. I further understand that all funds are to be used according to the proposal as submitted and approved by the Dean's Advisory Committee. Any changes to an approved project must be submitted to the Chair of the Committee for approval. Please note: the IRS requires that we report Venture Funds as taxable income.

SIGNATURE: ______________________ DATE: Feb. 25, 2010

approved
Venture Grant Research Proposal
Androgynous Male Youths in Edo Ukiyo-e

Sophomore, Class of 2012

The research for my Asian Studies undergraduate thesis paper contains two stages, the first part occurring within the United States and the second in Japan. I plan to complete my research in Japan next year while I am studying abroad at Waseda University in Tokyo. As I will be away from September 2010 until July 2011, this summer is the last convenient opportunity I have to conduct the first half of my research. (For Asian Studies majors, the thesis seminar course typically occurs in the first part of the fall semester. By this time it is strongly advised to have your basic research finished and ready to write.)

My thesis focuses on Japanese prints, particularly images of androgynous male youths in Edo (1603-1868 CE) ukiyo-e prints and their connection to social and economic contexts at the time. In Kabuki drama, the male onnagata (female impersonators) and yaro Kabuki (prostitute actors) are one feature of wakashu (young male courtesan) culture. The prevalence of nanshoku (male love) related prints point to fluid notions of gender and sexuality. It is important to note though, that sexuality is not strictly heterocentric in Edo. As Timon Screech writes, “there were no heterosexuals in Yoshiwara.”¹ For example, Saikaku Ihara’s hero, Yonosuke in Life of a Sex-man Man, “sleeps with 3,752 women and 725 men (not including the uncounted men with whom he had affairs before he reached adulthood).”²

Pictures of effeminate-looking youths do not merely function in homoerotic ways,

¹ Timon Screech, Sex and the Floating World: Erotic Images in Japan, 1700-1820, (Honolulu: University of Hawai‘i Press, 1999), 89-90.
though, but also serve as a thematic subject emphasizing sophisticated 'urban effeneteness' and the rise of merchant and middle classes. Ukiyo-e "represented products made by townspeople for townspeople." In Edo, we see that "all culturally active townspeople were closely associated" writers, actors, poets, etc. but it is important to note that the consumers were also highly cultivated. This set up allowed for hidden imagery, allusions to popular culture, or mitate (witty transformations of classical themes into the present) to be employed by the artist and create a discourse with the viewer.

I am applying for the Venture Grant to help fund the American portion of my investigation, which entails some visits to American museums/collections and an interview with an expert in the field. First, I plan to visit Philadelphia. (See Appendix C itinerary, page 9.) Arriving there in the afternoon of July 19, I will interview Dr. Julie Nelson-Davis, author of Utamaro and the Spectacle of Beauty and Professor at University of Pennsylvania, about the fetishization of the "feminine" male as a marker of sophistication in Edo. Dr. Nelson-Davis is among the most prominent scholars of ukiyo-e prints in the United States. I plan to discuss with her theoretical approaches to gender in relation to ukiyo-e studies. The following day, July 20, I will briefly visit the Philadelphia Museum of Fine Arts to study a couple of their prints. I have contacted the museum curators about seeing these prints in person and we are in the process of setting up dates and times. In the evening I will fly to Boston, and on July 21 visit the Boston Museum of Fine Arts (BMFA). Why these American institutions? An international interest in ukiyo-e during the late 1800's to mid 1900's has led to impressive Western collections, rivaling and even surpassing

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5 Ehmccke, 132.
those that remain in Japan. One outstanding collection is housed at the Boston Museum of Fine Arts. I will visit the archives of the BMFA and examine woodblock prints featuring androgynous depictions of male youths. I am also communicating with the BMFA Asian art curator to schedule print-viewing times, hopefully July 22-23. On the 21st I plan to view their public ukiyo-e display and collect information from their registrar. The main artists I will be looking at include Harunobu Suzuki (1724-70) and Kitagawa Utamaro (1753-1806). In Appendix A (page 6-7), I have included a few prints from both these two collections that I hope to examine.

These visits to Philadelphia and Boston will greatly aid me in jumpstarting my thesis research and permit direct contact with relevant ukiyo-e prints. The American institutions offer a relatively accessible environment for viewing prints in storage. These preliminary studies will help me narrow my thesis topic and determine where and what I need to pursue in Japan. While studying at Waseda University, I can utilize the Tsubouchi Memorial Museum on campus to research the artists and prints I find most useful in the American collections. (The Tsubouchi Memorial Museum not only has an impressive database collection of ukiyo-e images, but also only allows those working on theses to borrow items.) However, I am not here requesting funding for research in Japan. This proposal only concerns the first layer of my research, which will take place in the United States.

As outlined in the budget plan (see Appendix B, page 8), my proposed trip will cost an estimated $1,194.03. Therefore, I am asking the Venture Grant Committee for the maximum of $1,000.00. I will not be seeking any other financial assistance for this American institution-related part of my research. For the continuation of my research in Japan, however, I will be applying for both the Gaylord Asian Studies Prize and the Ōta Memorial Museum of Art’s Grant for Ukiyo-e Research.
Bibliography


Mostow, Joshua S. “The Gender of Wakasu and the Grammar of Desire.” Gender and Power in


Appendix A: Print images to be examined

From the Boston Museum of Fine Arts' Collection:

**A Caged Bird and a Love Letter**
Japanese
Edo period
about 1767–68 (Meiwa 4–5)
Woodblock print (*nishiki-e*); ink and color on paper
Vertical *chūban*; 26.9 x 20.1 cm (10 9/16 x 7 15/16 in.)
*Waterhouse cat. #274; Ukiyo-e shūka 4 (1979), list #565, and supp. 1 (1982), pl. 60*
*Museum of Fine Arts, Boston*
William S. and John T. Spaulding Collection
21.4625

**Courtesan and Attendant Playing Sugoroku, with an Actor Watching**
Japanese
Edo period
about 1767–68 (Meiwa 4–5)
Woodblock print (*nishiki-e*); ink and color on paper
Vertical *chūban*; 26.7 x 19.9 cm (10 1/2 x 7 13/16 in.)
*Waterhouse cat. #237; Ukiyo-e shūka 4 (1979), list #528, and supp. 1 (1982), pl. 5*
*Museum of Fine Arts, Boston*
William S. and John T. Spaulding Collection
21.4624

**Blow Pipe Parlor**
Japanese
Edo period
about 1765–66 (Meiwa 2–3)
Woodblock print (*nishiki-e*); ink and color on paper
Vertical *chūban* diptych; 29.2 x 41.7 cm (11 1/2 x 16 7/16 in.)
*Waterhouse cat. #087; Ukiyo-e shūka 4 (1979), list #171.1-2, and supp. 1 (1982), pls. 193-4*
*Museum of Fine Arts, Boston*
William Sturgis Bigelow Collection
11.19427VR
From the Philadelphia Museum of Fine Arts’ Collection:

**A Young Man Visiting a Hatmaker**
Made in Japan
Edo Period (1615-1868), c. 1767-70
Suzuki Harunobu, Japanese, 1724/25 - 1770
Color woodcut *Chaban tate-e*:
10 13/16 x 8 3/16 inches (27.5 x 20.8 cm)
Currently not on view
1967-30-143
The Samuel S. White 3rd and Vera White Collection, 1967

**Two Geishas and a Tipsy Client**
Made in Japan
Edo Period (1615-1868), c. 1805
Kitagawa Utamaro I, Japanese, 1753 - 1806.
Published by Tsuruya Kinsuke.
Color woodcut *Oban tate-e*:
15 1/4 x 10 1/4 inches (38.7 x 26 cm)
Currently not on view
1967-30-215
The Samuel S. White 3rd and Vera White Collection, 1967
### APPENDIX B
Research Proposal Budget

#### Philadelphia
[morning Mon, Jul 19 to evening Tue, Jul 20, 2010]

| Obtaining Print Records/Xeroxes from Museum Registrar | $15 |
| Hotel (1 night) | $80 |
| Transportation – Cab, Bus, Subway (at least 3 separate cabs needed) | $30 |
| Food | $20 |
| **Subtotal** | **$145.** |

#### Boston
[evening Tue, Jul 20 to evening Fri, Jul 23, 2010]

| Obtaining Print Records/Xeroxes from Museum Registrar | $25 |
| Museum Entrance Fee | $18 |
| Hotel (3 nights) | $80 per night x 3 nights = $240 |
| Transportation – Cab, Bus, Subway (Cab, Bus, Subway) | $40 |
| Food | $60 |
| **Subtotal** | **$383.** |

#### Denver
[evening Fri, Jul 23, 2010]

| Airfare – United Airlines 3-stop roundtrip total | $666.05 |
| **Subtotal** | **$666.05** |

| **ESTIMATED TOTAL COST** | $1,194.08 |
| **AMOUNT THAT I AM REQUESTING for Venture Grant** | $1,000.00 |

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1 On July 21st I will visit the public *ukiyo-e* exhibit at the BMFA and the entrance fee for students is $18.00. [http://www.mfa.org/visit/index.asp?key=3](http://www.mfa.org/visit/index.asp?key=3)

2 See appendix D, pages 10-11, for details on airfare prices.
APPENDIX C
Itinerary

Mon, Jul 19  10:30 am Depart Denver International Airport
             4:10 pm Arrive Philadelphia International Airport
             Interview Dr. Nelson-Davis, dinner (may occur Tues morning)

Tues, Jul 20  10 am – 4 pm View prints at Philadelphia Museum of Fine Arts
              7:15 pm Depart Philadelphia International Airport
              8:30 pm Arrive Boston Logan International Airport

Wed, Jul 21  10 am – 4 pm Visit Boston Museum of Fine Arts
              Ukiyo-e exhibit viewing

Thu, Jul 22  10 am – 4 pm Visit Boston Museum of Fine Arts
              Print viewing

Fri, Jul 23  10 am – 1 pm Visit Boston Museum of Fine Arts
              Print viewing
              5:35 pm Depart Boston Logan International Airport
              8:15 pm Arrive Denver International Airport