



# 2015 A Novel Idea ... READ TOGETHER

Presented by the DESCHUTES PUBLIC LIBRARY FOUNDATION • Reader's Guide



## AUTHOR RUTH OZEKI

An interview especially for A Novel Idea readers.

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## DISCUSSION QUESTIONS

Deepen your understanding of Ozeki's novel.

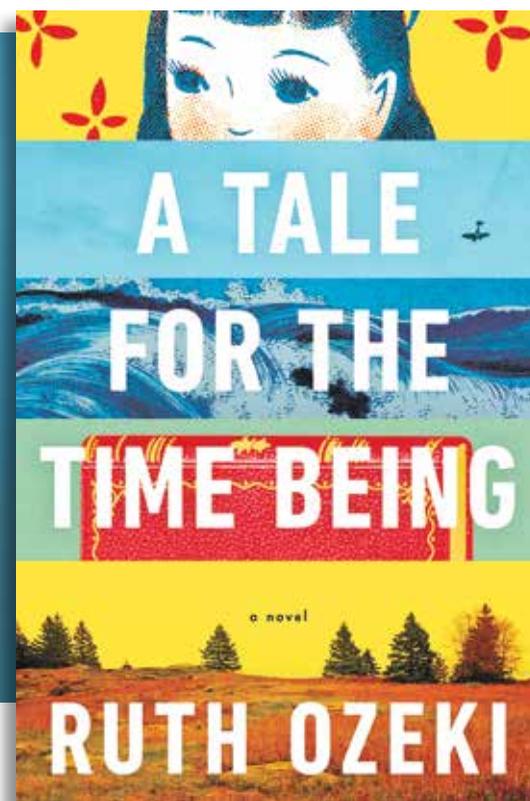
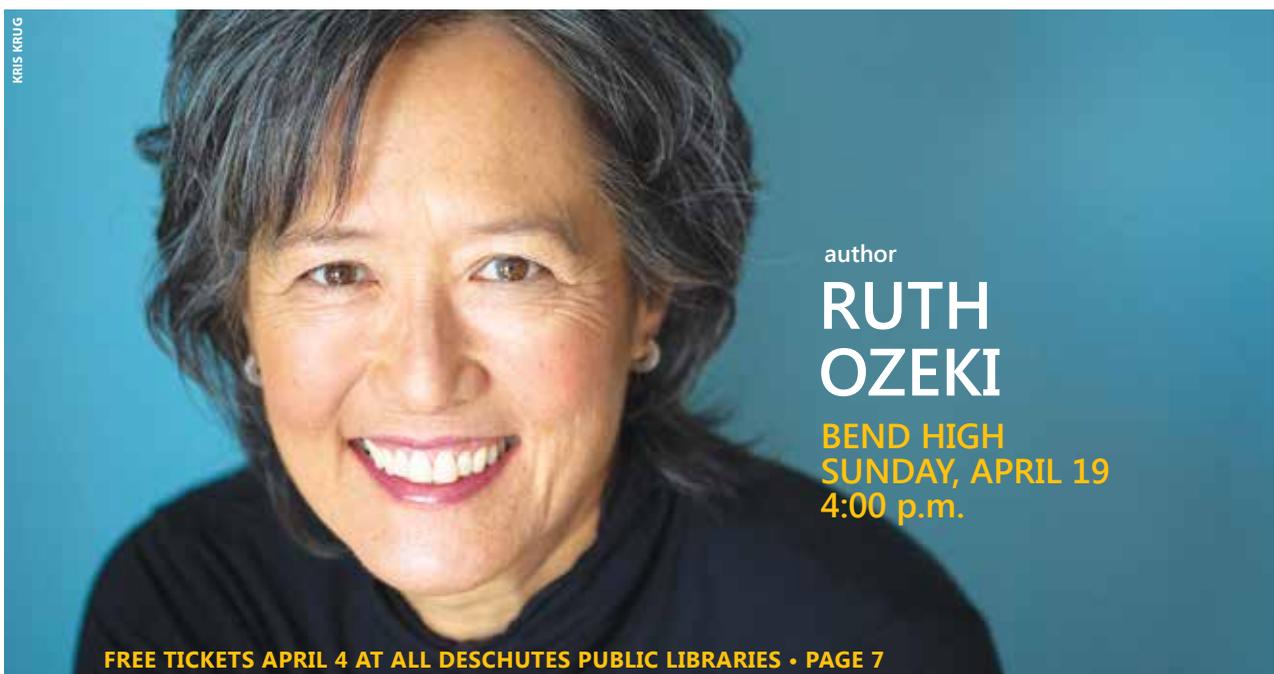
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## EVENTS

A month of programming to help you get the most from this year's pick!

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**WELCOME** to the 12th anniversary of Deschutes County's community read project "A Novel Idea...Read Together." Through this year's novel, *A Tale for the Time Being*, we journey onto a rainy isle in British Columbia and befriend Ruth, a frustrated writer who discovers a journal that has washed up onto her shore from Japan. We are then flown across the Pacific to Japan and into the daily life of Nao, the teenage writer of the journal. Throughout the book, we crisscross through the lives of these two women and discover parts of ourselves and new

insights regarding WWII, ecological collapse, depression, water, the nature of time, suicide, Buddhism, courage, and memory. We find a space for all of us to explore our assumptions and beliefs, discover new viewpoints and perspectives, and enjoy a good read along the way.

Through this shared reading experience we discuss issues that matter, learn from each other, and promote greater understanding of our differences. We do this together through 25 cultural programs, book discussions across Deschutes County, art creation and

exhibits, and participating in an evening with author Ruth Ozeki on Sunday, April 19, at 4:00 p.m. at Bend High.

Through the continued and steady support of our sponsors "A Novel Idea" programs and author events remain free of charge and fully accessible for the residents of Deschutes County. We are very grateful for the continued support of Bend Research, the E.H. & M.E. Bowerman Advised Fund of OCF, the Oregon Arts Commission, the Bend Bulletin, Oregon Humanities,

The Roundhouse Foundation, OnPoint Community Credit Union, and Danielle Nye. We'd also like to thank the five Friends of the Library organizations whose consistent support funds critical library programs such as "A Novel Idea" year after year. And, to our readers who keep the spirit of "A Novel Idea" alive and thriving, we thank you.

*Arigatou gozaimasu.*

**Chantal Strobel, Project Director**

有る時や

Aru toki ya / Koto no ha mo chiri / Ochiba ka na • THAT TIME, SOMETIME, FOR THE TIME BEING





## AUTHOR INTERVIEW

## Ruth Ozeki

### A NOVEL IDEA Was there anything in particular that influenced your writing *A Tale for the Time Being*?

RUTH OZEKI If there's one Buddhist notion at the heart of this book, it's what Thich Nhat Hanh calls "interbeing," the idea that we are all deeply and inextricably connected with each other. In our globalized world, this has never been clearer. "Local" is now as wide as the ocean and vast as the sky.

There are so many wonderful stories about communities that form in the wake of disasters and catastrophes...I can't say that the idea for the novel came entirely from the earthquake and tsunami. Half of it did. *A Tale for the Time Being* is a story about a writer and her reader, and it's told in two parts. The writer is a Japanese schoolgirl named Nao, who is trying to record the life story of her 104-year-old great-grandmother in the pages of her diary. Nao is getting bullied at school, and she's decided that making this record of her great-grandmother's life as an anarchist, feminist Zen nun will be the last thing she does before she commits suicide.

I'd written Nao's story in the years prior to the 2011 earthquake and tsunami, and I knew that Nao needed a Reader, someone she would call into being to find and read her diary. I "auditioned" four or five characters to play the role of Nao's Reader, which meant I'd written four or five discrete versions of the book, each with a different secondary protagonist and story arc. Finally I finished a draft that I was reasonably happy with, and I was about to submit it to my editor when, on March 11, the Tohoku earthquake and tsunami hit. Suddenly Japan was a different place, and the world was different, too, and I realized, with great clarity, that the book I'd written was now utterly irrelevant. So I basically unzipped the manuscript, threw

away half, stepped into the role of the Reader myself, as Ruth, and started again from the beginning.

### Tell us why you chose to create a character very much in your image and please share how you are similar and different from the fictional Ruth.

I would call her semi-fictional (although if pressed, I would have to call myself semi-fictional, too). Character Ruth and author Ruth have much in common—a husband named Oliver, a mother with Alzheimer's, a house on an island in Desolation Sound—but character Ruth has a more limited perspective and a different set of experiences. For example, character Ruth learns about Zen meditation from Nao, whereas author Ruth has been meditating for decades. Stuff like that.

I like to think of it as playing out a series of "what if...?" propositions, and then following them through to a logical conclusion. What if I had never started practicing Zen? What if I stumbled across a Hello Kitty lunchbox on the beach and found a diary? What kind of Ruth would I be? I also like to think of it in terms of the Many Worlds interpretation of quantum physics (something that fiction writers can't seem to get enough of!), which would posit that character Ruth and author Ruth (and many other Ruths as well) all do exist, only in different quantum realities. The antithesis of ruthlessness!

It's interesting to me, too, that when I went back through my process journal, which is a journal in which I record my thoughts and ideas about whatever project I'm working on, I realized that at the very beginning, in 2006, I had made notes to myself about including "myself," a character named Ruth, as the Reader. The voice of this girl had come to me, I'm reading her diary, so therefore maybe I'm the Reader! But soon after I had that idea, I discarded it because it

felt too metafictional, too post-modern, too tricky, too self-conscious—all of these things I didn't want. So I discarded it and then proceeded on this long, circuitous journey, in order to return to my first thought, which I could never have executed at that time.

### You have mentioned that you were bullied when you were young. Is Nao working out this difficult time for you? Are there qualities in Nao that you find in yourself?

Bullying is in the air. It's in our politics. It's on our billboards, television screens, and in our shopping malls. It's on our food shelves at the grocery store and on our dinner plates. It's certainly in our foreign policy and in the wars we wage and the way we treat the people we call our "enemies." And of course it's in our schools, too. When I'm writing, I don't parse the world into categories like "hot button" or "issues." Bullying is simply part of the air I breathe, and I have to write about it.

There's no single answer to the problem of bullying, but my first piece of advice to young people who are being bullied would be to tell someone. Tell an adult or someone in a position of authority. Tell a teacher. Tell a counselor. Tell your parents if you can, but don't try to handle the situation alone. And if you see someone being bullied, too, don't ignore it or pretend it isn't happening. Tell someone. Don't just be silent. Silence means the bullies have won.

Another thing I'd advise is to develop your supapawa! If you can learn to meditate and practice mindfulness, it will help you stay calm when you're being bullied, rather than reacting by getting angry or scared or losing control over yourself, which is exactly what the bully wants.

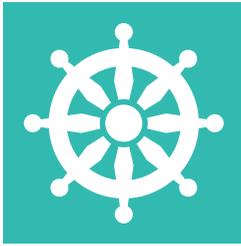
### Explain your journey to becoming a Zen Buddhist priest and how it has influenced your writing, your life.

It's there, it's just always there; it's there in everything that I do. I can't say that I put it aside or bring it in, or anything else. It's just who I am, but I've been meditating (practicing Buddhism) since the mid-'90s. I find that meditation is a wonderful compliment to writing, but then it's a wonderful compliment to everything in life. But it's particularly useful for writers and I teach mindfulness in writing classes because I think it is so useful. In this book too, the connection to Buddhism is more explicit in the sense that the book grew out of the Zen study that I was doing. But all my books have Buddhist themes at their heart, for example the theme of interconnectedness, the theme of impermanence, the theme of dependent co-arising. These are sort of Buddhist propositions, philosophical propositions that I think all of my work investigates to some extent or another.

### You have talked about a period of time when you couldn't trust your "voice in the world." Can you explain what you meant by this and how you found your way back?

I reached a point as a novelist where yes that's exactly right, I could no longer trust my voice in the world. I felt like my writer's voice had become wobbly, unreliable and untrustworthy. I suppose it was a crisis of faith. Zen practice provided a philosophical and ethical ground, a trustworthy foundation, for my writing practice. Or to put it another way, it helped me grow a backbone.

So I would say that my Zen practice and my writing practice are the same, but of course, in practical terms, the roles of writer and priest are very different. For one thing, I do not wear Zen robes when I write. I wear a black turtleneck sweater and a pair of overalls. And I sit at a desk in front of a computer, rather than on a cushion in front of a blank wall. And when thoughts arise, I write them down rather than letting them go.



## Memoir & the Writer/Reader Relationship

Stacey L. Donohue, PhD

Chair, Humanities Department  
Central Oregon Community College

**WITH LETTERS**, text messages, and a diary at its center, *A Tale for the Time Being* could easily be mistaken for a memoir. In the novel, Ruth is married to Oliver, lives in British Columbia with a moody cat, and has a mother who died from Alzheimer's. All are also true of the author, Ruth Ozeki, including the cat. Yet, unlike Ozeki, "Ruth" is not a successful writer, and Ruth's story is told in the third person, while the story of the fictional Nao, a 16-year-old Japanese girl, is told using the first person, "I".

The "I" in this novel is Nao's diary, which begins by addressing a specific reader. Nao is not sure who her specific reader will be, but sees this future reader as a friend. Although Ruth and Nao never meet, they are connected through their loneliness, isolation, and obsession with time. Ruth, struggling to tell her mother's story, finds solace and release from the present when reading Nao's diary. The diary is a form of confession for Nao, as well as a successful retelling of life stories and secrets of members of her family including Jiko, Nao's 104-year-old great grandmother and Buddhist nun, and her great uncle and kamikaze pilot, Haruki.

*A Tale for the Time Being* is modeled after the confessional "I" novel, popular in 20th century Japan, a form of autobiographical fiction. In interviews, Ozeki has explained how this genre reflects the Buddhist idea that identity is unstable as it allows her to imagine an alternative life. Who would she be if she had found Nao's diary or if she had not discovered Buddhism?

According to Ozeki, the novel is also a writer's confession since it is "a parable about the process of writing fiction. What happens when a character appears and calls the novelist into being?...This is magic."<sup>1</sup> That collaboration between character and writer is also apparent between the reader and the writer: Nao is the writer of the diary, and she calls Ruth, the reader, into being. Nao's diary gives Ruth a way out of "now" where she finds herself struggling to write her mother's story. And Nao, like many writers, relies on Ruth to co-create her story. Ozeki explains, "As writers, we rely on our readers to finish our thoughts, and our sentences. My scenes come to life because a reader is willing to animate them with his or her imagination

and lived experience. Of course logically this means that every reader is reading a different novel."<sup>2</sup> If every reader has a different relationship with the writer and her book, the book, like time, is relative.

Nao, like Ruth, wants to escape time, the present, and she does so by telling the story of her great grandmother, Jiko, a story she never quite gets to finishing since her life in the present is so overwhelming. Ironically, however, writing becomes Nao's way of capturing the "now"—that moment that quickly turns into "then": "In the time it takes to say *now*, now is already over. It's already *then*. *Then* is the opposite of *now*. So saying *now* obliterates its meaning, turning it into exactly what it isn't" (*Time Being* 99).

Buddhists believe that the "now" is all we have, that the past is gone, and the future is not yet known, thus the need to be present in the now. This is the lesson that both Ruth and Nao—and the reader—learn from Jiko, and the art of Zazen, or meditation. Yet, there is also a need to understand the past, as Marcel Proust knew,<sup>3</sup> and how it influences us. Nao's great uncle's letters and diary about his sabotaging the kamikaze mission gives both Nao and her father the psychic superpower to fight a desire to leave time by suicide. The relationship formed between writer and reader, Nao and Ruth, also teaches them both that they are time beings, alive in time, and should pay attention to the now, not seek to escape it.

The novel ends as does the paradox of Schrödinger's cat: until we open the box in the famous experiment, we do not know if the cat is alive or dead. We will never know if Nao was killed in the 2011 tsunami, or if she is happily living her new identity outside of the digital world thanks to her father's work. In *A Tale for the Time Being*, the instability of identity and reality are questions that connect us all: readers, writers, Buddhists, and quantum physicists.

1. "Reading Guide: *A Tale for the Time Being* by Ruth Ozeki." Penguin Books. 2014. Web. 28 Dec. 2014. <http://www.penguin.com/read/book-clubs/a-tale-for-the-time-being/9780670026630>  
2. Ozeki, Ruth. "A Crucial Collaboration: Reader-Writer-Character-Book." *Poets & Writers*. May/June 2013. Web. 30 Dec. 2014. [http://www.pw.org/content/crucial\\_collaboration\\_readerwritercharacterbook](http://www.pw.org/content/crucial_collaboration_readerwritercharacterbook)  
3. Proust is the author of the book that Nao is using as a diary, *A la recherche du temps perdu*, or, *Remembrance of Things Past*.

## What else was read?

For the past 12 years, a group of dedicated community members and library staff have gathered together to read and discuss possible books for "A Novel Idea." During the four month process the committee reads up to 30 titles, seeking that one gem that stands out among the rest. It must be a well-written book that poses timely themes, can engage a community and, most importantly, the author must be willing and able to visit Deschutes County for the project's grand finale.

The committee makes the final decision in early fall and once the title is "unveiled" in December we start receiving feedback almost immediately. We hear from people who love the book and people who dislike the book. It is those polarized opinions that make a community-wide reading project exciting! Finding a book that provides ample opportunity for a variety of opinions keeps "A Novel Idea" dynamic and vibrant year after year.

We wanted to share with you the other books that made it to the final round. All four are definitely worth a read!

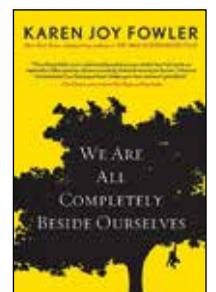
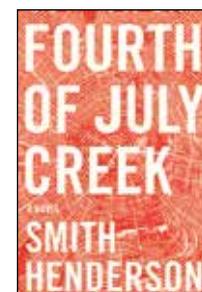
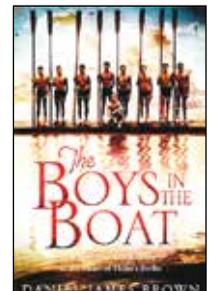
***We Are Called To Rise*** by Laura McBride. In the predawn

hours, a woman's marriage crumbles with a single confession. Across town, an immigrant family struggles to get by in the land of opportunity. Three thousand miles away, a soldier wakes up in Walter Reed hospital with the vague feeling he's done something awful. In a single moment, these disparate lives intersect.

***The Boys in the Boat*** by Daniel James Brown. The story of the University of Washington's 1936 eight-oar crew and their epic quest for an Olympic gold medal, a team that transformed the sport and grabbed the attention of millions of Americans.

***Fourth of July Creek*** by Smith Henderson. In this shattering and iconic American novel, Henderson explores the complexities of freedom, community, grace, suspicion, and anarchy, brilliantly depicting our nation's disquieting and violent contradictions.

***We Are Completely Beside Ourselves*** by Karen Joy Fowler. Coming of age in middle America, 18-year-old Rosemary evaluates how her entire youth was defined by the presence and forced removal of an endearing chimpanzee who was secretly regarded as a family member.





## Discussion Questions

1. *A Tale for the Time Being* begins with Ozeki's first-person narrator expressing deep curiosity about the unknown person who might be reading her narrative. How did you respond to this opening and its unusual focus on the circumstances of the reader?
2. How does Ozeki seem to view the relationship between a writer and her reader? What do they owe each other? How must they combine in order to, in Nao's phrase, "make magic?"
3. Though we may feel for her in her struggles and suffering, Nao is no angel. She is extremely harsh toward her father, and, given the opportunity, she tyrannizes over her hapless school-mate Daisuke. Does Ozeki sacrifice some of the sympathy that we might otherwise feel for Nao? What does Ozeki's novel gain by making Nao less appealing than she might be?
4. More than once in *A Tale for the Time Being*, a character's dream appears to exert physical influence on actual life. Does this phenomenon weaken the novel by detracting from its realism, or does it strengthen the book by adding force to its spiritual or metaphysical dimension?
5. Is there a way in which Nao and Ruth form two halves of the same character?
6. *A Tale for the Time Being* expresses deep concern about the environment, whether the issue is global warming, nuclear power, or the massive accretions of garbage in the Pacific Ocean. How do Ozeki's observations about the environment affect the mood of her novel, and how do her characters respond to life on a contaminated planet?
7. Suicide, whether in the form of Haruki #1's kamikaze mission or the contemplated suicides of Haruki #2 and Nao, hangs heavily over *A Tale for the Time Being*. Nevertheless, Ozeki's story manages to affirm life. How does Ozeki use suicide as a means to illustrate the value of life?
8. Jiko's daily religious observances include prayers for even the most mundane activities, from washing one's feet to visiting the toilet. How did you respond to all of these spiritual gestures? Do they seem merely absurd, or do they foster a deeper appreciation of the world? Have your own religious ideas or spiritual practices been influenced by reading *A Tale for the Time Being*?
9. Responding to the ill treatment that Nao reports in her diary, Ruth's husband Oliver observes, "We live in a bully culture" (121). Is he right? What responses to society's bullying does *A Tale for the Time Being* suggest? Are they likely to be effective?
10. Haruki #1 cites a Zen master for the idea that "a single moment is all we need to establish our human will and attain truth" (324). What kind of enlightenment is Ozeki calling for in *A Tale for the Time Being*? Is it really available to everyone? Would you try to achieve it if you could? Why or why not?
11. Imagine that you had a notebook like Nao's diary and you wanted to communicate with an unknown reader as she does. What would you write about? Would you be as honest as Nao is with us? What are the benefits and risks of writing such a document?
12. Ozeki makes many references to scientific concepts like quantum mechanics and the paradox of Schrödinger's cat. What role do these musings play in the novel? Do they add an important dimension, or are they mostly confusing?
13. What lessons does Jiko try to teach Nao to develop her "supapawa?" Are they the same that you would try to impart to a troubled teenaged girl? How else might you approach Nao's depression and other problems?
14. Even after receiving these lessons, Nao does not change completely. Indeed, she gets in even worse trouble after the summer at her great-grandmother's temple. What more does she need to learn before she can do something positive with her life?

(Questions issued by publisher.)

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A NOVEL IDEA ... READ TOGETHER SELECTION COMMITTEE  
Kevin Barclay, Ruth Burleigh, Tina Walker Davis, Stacey Donohue,  
Liz Goodrich, Kim Jackson, Catherine Jasper, Nathan Pedersen, Chantal Strobel

STAFF  
Chantal Strobel, Project Director; Liz Goodrich, Lead Project Coordinator;  
Tina Walker Davis, Project Coordinator; Ann Hettinger, Graphic Design; Suzy Olsen,  
Foundation Coordinator



## Zen

**ZEN** is a Japanese word with no exact English equivalent. Alan Watts, who was a leading Western authority on Zen religion and philosophy, said, "If 'Zen' is to be translated at all, the nearest equivalent is 'Enlightenment', but even so Zen is not only Enlightenment; it is also the way to its attainment."<sup>1</sup>

Like most religions, Buddhism has many different sects—but most fall into three branches: Theravada, Mahayana, and Vajrayana. Zen, as practiced in Japanese Buddhism, falls into the Mahayana branch.

Buddhism originated in India in the sixth century BCE. From India it spread to Sri Lanka, Myanmar, Thailand, and China, where an Indian monk, Bodhidharma, first introduced Ch'an, or Zen, in the fifth or sixth century CE. Buddhism made its way to Japan in the eighth century, but Zen was not introduced as a separate school in Japan until the 12th century. During this period in Japanese history, the samurai or warrior class held political power. With its emphasis on

self-discipline and intense mindfulness, Zen held natural appeal for this class and soon came to permeate every aspect of Japanese culture over the next two centuries.

In Zen, zazen—a sitting meditation—is the central practice. Japanese Zen master Taisen Deshimaru (1914–1982) said, "Zen is not a particular state but the normal state: silent, peaceful, unagitated. In Zazen neither intention, analysis, specific effort nor imagination take place. It's enough just to be without hypocrisy, dogmatism, arrogance—embracing all opposites."<sup>2</sup>

Also used in Zen practice is the kōan, a teaching question or story that's used to confound rational logic and provoke doubt. Perhaps best known among kōan is this one by Hakuin Ekaku (1686–1768):

"Two hands clap and there is a sound, what is the sound of one hand?"

Though kōans can seem like fun mind-twisters, Victor Hori, an associate professor of Japanese religion at McGill, cautions that they are truly a form of

religious practice.

"The kōan practice is first and foremost a religious practice, undertaken primarily not in order to solve a riddle, not to perfect the spontaneous performance of some skill, not to learn a new form of linguistic expression, not to play cultural politics, and not to carry on scholarship. Such ingredients may certainly be involved, but they are always subservient to the traditional Buddhist goals of awakened wisdom and selfless compassion."<sup>3</sup>

To randomly generate a kōan for your own contemplation, visit [www.ibiblio.org/zen/cgi-bin/koan.pl](http://www.ibiblio.org/zen/cgi-bin/koan.pl).

Today, Zen is still practiced in Japan along with several other forms of Buddhism. Zen is also well-known in the United States due largely to the work of two teachers, Daisetsu Teitaro (D.T.) Suzuki and Shunryu Suzuki, who introduced Zen to America in the late 19th and early 20th centuries. Though male teachers dominate much of Zen's recorded history, the vital role of women is

increasingly coming to light. And as Zen has spread, it has found more women—and more women have found it.<sup>4</sup> This year's Novel Idea author Ruth Ozeki was ordained as a Soto Zen priest in 2010 by her friend and teacher, Zoketsu Norman Fischer. She is affiliated with the Brooklyn Zen Center and is the editor of the website Everyday Zen ([www.everydayzen.com](http://www.everydayzen.com)). Of her ordination she has said, "Zen in the West is still quite new. There are many different ways of being a priest in the world, and I'm sure I'll figure out my way, which will be different from the way other people perform their functions."<sup>5</sup>

**Tina Walker Davis**

1. Watts, Alan W. *The Spirit of Zen*. New York: Grove Press, 1958.
2. "Zen Buddhism" as quoted in *The Illustrated Encyclopedia of Buddhist Wisdom*, p. 162. Wheaton, IL: Quest Books, 2000.
3. Hori, Victor. *Zen Sand: The Book of Capping Phrases for Koan Practice*. Honolulu: University of Hawai'i Press, 2010.
4. Arai, Paula Kane Robinson. *Women Living Zen: Japanese Buddhist Nuns*. Oxford: Oxford University Press, 1999.
5. Hite, Brittany. (2013, October 9). Ruth Ozeki: Writing is a 'Form of Prayer'. *The Wall Street Journal*.

Additional bibliography:  
*Essential Buddhism: A Complete Guide to Beliefs & Practices*, Jack Maguire, Pocket Books, 2001  
*Buddhism: Plain & Simple*, Steve Hagen, Broadway Books, 1997



## Tsunami

**ON MARCH 11, 2011**, at 2:46 p.m., a 9.0 magnitude earthquake shook northeastern Japan. The tsunami that followed was savage and left a swath of destruction and devastation. The one-two punch of the quake and tsunami was particularly devastating because few Japanese scientists predicted such a powerful quake. The Tohoku quake struck 45 miles east of Tohoku at a depth of 20 miles below the surface, along the offshore subduction zone where the Eurasian plate overrides the Pacific plate. The quake lasted approximately six minutes. It took less than an hour for the tsunami to reach Japan's coastline. The waves reached heights of 128 feet and

traveled inland as far as six miles, flooding an estimated 217 square miles. More than 18,000 people were killed.

The Japanese government estimated 1.5 million tons of debris washed out to sea following the tsunami, some of which began showing up on beaches in Alaska, Washington, Oregon, and British Columbia one year later. Tsunami debris continues to wash ashore along the northwest coastline.

Following the quake and the tsunami, Japan faced the meltdown of three of six nuclear reactors at the Fukushima nuclear plant—the world's worst nuclear crisis since Chernobyl. Japanese response to the earthquake, tsunami, and

nuclear disaster was rapid, effective, and life-saving. Some 465,000 people were evacuated following the disasters. Clean up at the Fukushima site and the rebuilding of Japan's infrastructure is ongoing.

Tohoku at a Glance:

- More than 1,000 aftershocks hit Japan following the earthquake, the largest magnitude a 7.9.
- About 250 miles of Japan's northern Honshu coastline dropped by two feet.
- The jolt moved Japan's main island eastward by eight feet.
- The Pacific Plate slid westward 79 feet.
- The tsunami broke icebergs off the Sulsberger Ice Shelf in Antarctica.

- The earthquake produced a low-frequency rumble called "infrasound," which traveled into space and was detected by the GOCE satellite.
- The speed a tsunami can travel varies depending on the depth of the ocean where the waves originate. Five hundred miles per hour is the commonly accepted speed of tsunamis in the open ocean.

**Liz Goodrich**

Becky Oskin, Senior Writer. (August 22, 2013). Japan Earthquake & Tsunami of 2011: Facts and Information. In *Livescience*. Retrieved January 12, 2015, from <http://www.livescience.com/39110-japan-2011-earthquake-tsunami-facts.html>.

(2015, January 7). OR&R's Marine Debris Program. Marine debris is everyone's problem. OR&R's Marine Debris Program. Retrieved February 1, 2015, from <http://marinedebris.noaa.gov/research-japan-tsunami-marine-debris/detecting-japan-tsunami-marine-debris-sea-synthesis-efforts-and>



Times, dates, and locations are subject to change. Check online at [www.deschuteslibrary.org/calendar](http://www.deschuteslibrary.org/calendar) or call (541) 312-1032 for up-to-date information.

## Events

### Art Shows

Downtown Bend Library  
*A Tale for the Time Being* exhibit  
March 4–June 1

Redmond Library  
*A Tale for the Time Being* exhibit and  
Synergy: Art and Literature II.  
March 21–May 1  
Art show public reception.  
Saturday, April 4 • 6:00–8:00 p.m.

Sunriver Library  
*A Tale for the Time Being* exhibit  
March 28–May 2

Sisters Library  
*A Tale for the Time Being* exhibit  
April 1–April 20

### A Novel Idea: Kickoff

Get a first look at the schedule of events, an introduction to *A Tale for the Time Being*, and a demonstration by Bend Karate Club.  
Downtown Bend Library  
Sunday, March 29 • 2:00 p.m.

### A Tale for the Time Being Book Discussions

Paulina Springs Books, Redmond  
Monday, March 30 • 6:00 p.m.

McMenamins Old St. Francis School,  
Smoker Room  
Tuesday, March 31 • 6:00 p.m.

Downtown Bend Library  
Thursday, April 9 • 12:00 p.m.

Redmond Library  
Thursday, April 9 • 12:00 p.m.

Paulina Springs Books, Sisters  
Monday, April 13 • 6:00 p.m.

La Pine Library  
Thursday, April 16 • 12:00 p.m.

Sunriver Books and Music  
Monday, April 20 • 6:30 p.m.

East Bend Library  
Tuesday, April 21 • 12:00 p.m.

Sisters Library  
Wednesday, April 22 • 6:30 p.m.

**Origami**  
Learn to fold origami with Wabi Sabi owner Barbara Campbell. Limited space; registration required.\*  
Redmond Library  
Thursday, April 2 • 3:30–5:30 p.m.

Wabi Sabi, 830 NW Wall Street, Bend  
Friday, April 3 • 6:00–8:00 p.m.

### Japan's Imperial Military and the Kamikaze End Game

Portrayed as both brave soldiers and brainwashed fanatics, Ken Ruoff explores exactly who were the young Japanese men ordered to fly suicide missions during WWII. Ruoff, author of *The People's Emperor: Democracy and the Japanese Monarchy, 1945–1995* and *Imperial Japan at its Zenith: The Wartime Celebrations of the Empire's 2600th Anniversary*, is Professor of History and Director of the Center for Japanese Studies at Portland State University.  
Downtown Bend Library  
Friday, April 3 • 12:00 noon  
  
Redmond Library  
Saturday, April 4 • 11:00 a.m.



BEND KARATE CLUB

### The Next Tsunami

The earthquake that struck off the coast of Japan in 2011 triggered a massive tsunami that killed nearly 16,000 people. As the tsunami withdrew from Japan's coastline, it pulled with it millions of tons of debris. Though much of that debris sank quickly, some made its way to Pacific Northwest shorelines. But the arrival of the debris was not our coast's first encounter with tsunami. The large 1700 Cascadia earthquake triggered a series of tsunami waves that battered the PNW coast. That was more than 300 years ago—are we due for another? Geologist Daniele McKay explores the history of tsunami in the Pacific Northwest.  
La Pine Library  
Saturday, April 4 • 11:00 a.m.

Downtown Bend Library  
Tuesday, April 7 • 6:00 p.m.

### Sake 101

Taste and learn the sake basics with Newport Avenue beer and wine manager, Suzi Moran. Participants must be 21 and over. Limited space; registration required.\*  
Downtown Bend  
Saturday, April 4 • 3:00 p.m.  
  
Redmond Library  
Saturday, April 11 • 3:00 p.m.



DANIELE MCKAY

### Sushi Demonstration and Sampling

Local sushi experts, Teresa Bowerman and Michael Mackie, demonstrate the art of sushi rolling. Limited space; registration required.\* (Consuming raw or undercooked meats, poultry, seafood, shellfish, or eggs may increase your risk of foodborne illness.)  
Sisters Library  
Wednesday, April 8 • 12:00 p.m.

Sunriver Library  
Thursday, April 9 • 12:00 p.m.

East Bend Library  
Thursday, April 16 • 6:00 p.m.

### The History and Art of Manga

Community librarian April Witteveen takes us inside the world of manga, traditional Japanese comics. Developed in Japan in the late 19th century, manga has roots in earlier Japanese art.  
Downtown Bend Library  
Wednesday, April 8 • 6:00 p.m.

Redmond Library  
Tuesday, April 14 • 6:00 p.m.



TERESA BOWERMAN

\*Register online at [www.deschuteslibrary.org/calendar](http://www.deschuteslibrary.org/calendar) or call (541) 312-1032



JESSICA STARLING



SHEILA WALKER



LINDA PIACENTINI-YAPLE



UNIT SOUZOU COMBO

### Mothers, Widows, and Nuns: Women in Japanese Buddhism

The institutions of Japanese Buddhism have often expressed ambivalence toward women. Many sacred mountains—important sites for monastic austerities—were prohibited to women until the modern period. Nonetheless, scholars in recent decades have worked to reconstruct a robust history of the religious lives and institutional contributions of women in Japanese Buddhism. In this talk Jessica Starling, assistant professor of religious studies at Lewis & Clark College, explores that history, beginning with the first full Buddhist clerics in Japan and spanning the political and cultural changes that took place before, during, and after the Pacific War.

Sisters Library  
Saturday, April 11 • 1:00 p.m.

Downtown Bend Library  
Saturday, April 11 • 4:00 p.m.

### Haibun: Doing the Light Fandango

Learn the craft of haibun with Oregon poet Margaret Chula. Made famous by 17th century Japanese poet Matsuo Basho, haibun is a natural form for storytellers. Following an introduction to haiku and haibun, participants read and discuss a variety of haibun from contemporary poets. The last hour of the class is devoted to writing and sharing your own stories through haibun. This workshop is open to writers of all levels of experience. Limited space; registration required.\*

Library Admin Conference Room  
510 NW Wall, Bend  
Sunday, April 12 • 10:00 a.m.–12:00 p.m.

### Second Sunday: Margaret Chula

Haibun workshop participants join Portland poet Margaret Chula for Second Sunday.

Downtown Bend Library  
Sunday, April 12 • 2:00 p.m.

### Japan's Temple Hike

In 2014 Sheila Walker, a seasoned adventure traveler, set out for the Japanese island of Shikoku. Though she'd hiked Peru's Machu Picchu, Ireland's Wicklow Way, and the Slovenian Alps, the Shikoku Pilgrimage would prove to be her most memorable travel experience. She visited 25 of the pilgrimage's 88 temples over several days. It is said that Kobo Daishi Kukai first made this pilgrimage 1200 years ago, but it soon spread among the general public. Today devoted Buddhists and curious travelers from all over the world make the pilgrimage.

Sunriver Library  
Tuesday, April 14 • 12:00 p.m.

### What Schrödinger's Cat Can Teach Us about Quantum Mechanics

If you put a cat in a sealed box with a device that has a 50% chance of killing the cat in the next hour, what will be the state of the cat when that time is up? In 1934, Erwin Schrödinger proposed that, in the instant before you open the box, the cat occupies both states at once—dead and alive—in a blur of probability. Author Ruth Ozeki uses this paradox of Schrödinger's cat in her novel, along with quantum mechanics and Buddhist concepts of time, in unexpected and sometimes mind-bending ways. In this talk, physicist Wendi Wampler helps us unravel and understand Schrödinger's Cat and what it can teach us about quantum mechanics.

Downtown Bend Library  
Wednesday, April 15 • 6:00 p.m.

### Origami Accordion Books

In conjunction with Deschutes Public Library's community-wide reading project "A Novel Idea," A6 is co-sponsoring a workshop based on origami and book making. Participants create an original piece of art to be displayed at author Ruth Ozeki's reading on April 19, at Bend High School. Limited space; registration required.\*

Atelier 6000  
389 SW Scalehouse Ct Ste 120, Bend  
Saturday, April 18 • 9:00–11:30 a.m.

### Taiko Drumming Workshop

You've seen taiko—now it's your turn! Experience the power of taiko (Japanese drumming) with a brief history alongside lively group taiko exercises that introduces basic form (kata), voice (kiai), oral tradition (kuchi shouga), and your first taiko song. No previous experience necessary. Limited space; registration required.\* 12+ years.

East Bend Library  
Saturday, April 18 • 3:00–4:30 p.m.



RUTH OZEKI

# 12

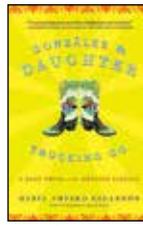
## years— memorable books



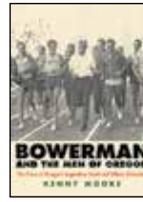
DAVID JAMES DUNCAN  
*The River Why*



KHALED HOSSEINI  
*The Kite Runner*



MARÍA AMPARO ESCANDÓN  
*González & Daughter Trucking Co.*



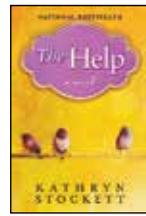
KENNY MOORE  
*Bowerman & the Men of Oregon*



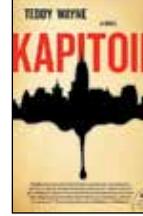
DARA HORN  
*The World To Come*



LAUREN KESSLER  
*Stubborn Twig*



KATHRYN STOCKETT  
*The Help*



TEDDY WAYNE  
*Kapitol*



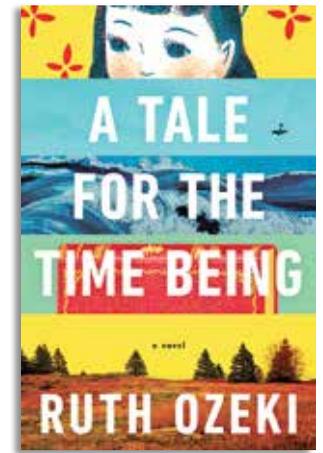
AMOR TOWLES  
*Rules of Civility*



EOWYN IVEY  
*The Snow Child*



PETER HELLER  
*The Dog Stars*



RUTH OZEKI  
*A Tale for the Time Being*

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