My only major criticism of this book has to be directed, not at the author, but at the editor and publishers. When I first started reading this book, I thought my eyes had gone bad. Then, when I realized that there was nothing wrong with my eyes, I began to worry that they would go bad if I continued reading. Why? Because the fonts keep changing size! It is unbelievable, but apparently someone decided, in the process of preparing the book for publication, to fit in minor textual revisions by making the fonts smaller. Sometimes this happens for whole paragraphs, but often just for one or two lines. As a reader, this is tiring and disturbing. As a reviewer, it is embarrassing to see, and to have to mention—although I am surely not as embarrassed as the publishers ought to be. The original edition of the translation did not suffer such a fate, and to have this happen in this new and expanded volume is a disservice to the author, as well as to the reader.

One other minor criticism that must be laid at the door of the editor and publishers, is that Part 2 has endnotes, rather than footnotes. I would not mention this, if it were not for the fact that Part 1 does indeed have footnotes! Since the original 1991 translation had endnotes, one can only imagine that someone wanted, for some reason, to leave them as they were. However, since many readers will want to consult Groemer's notes while reading Takahashi's story, having them at the bottom of the same page would have been useful.

But do not let these things deter you from reading this book. Get a good reading light, make sure you give your eyes a rest from time to time, and enjoy both Takahashi's story, and Groemer's substantial contribution to the literature on a little-known genre of folk music.

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1991 *The Autobiography of Takahashi Chikuzan: Adventures of a Tsugaru-jamisen Musician*. Warren, MI: Harmonie Park Press.

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HARDACRE, HELEN, Editor. *The Postwar Developments of Japanese Studies in the United States*. Brill's Japanese Studies Library, vol. 8. Leiden: Brill, 1998. xxviii + 423 pages. Bibliographies, index. Cloth $112.00; ISBN 90-04-10981-1.

If Japanese studies in America were in its infancy at the end of World War II, it is currently in a state of late adolescence, with all the possibilities and uncertainties that adolescence offers. The number of academic publications on Japan and their sophistication today as compared to sixty years ago certainly show that studies on Japan have matured; but what role Japan as an object of research is to play in the larger academic world of the humanities and social sciences is still far from certain. *The Postwar Developments of Japanese Studies in the United States* illustrates how Japanese studies in America has grown up since 1945 and points to where it might be headed by "presenting essays chronicling its historical development in each discipline or significant subfield, and reflecting upon the continuing task of strengthening the field's impact within the disciplines" (vii).

The book consists of an introduction and twelve essays written by twelve different eminent scholars. The introduction by the editor "provides a synthesis of this volume's findings, followed by an overview of the separate essays" (viii). The first and the last essays frame the ten intermediary essays. The first essay "Sizing up (and breaking down) Japan" by John Dower (who won the Pulitzer Prize in 2000 for his book *Embracing Defeat*) takes a general inventory of Japanese studies scholarship produced in America since 1945. Complementing

Dower's essay, and those of all the other authors, is the final chapter by Andrew Gordon entitled "Taking Japanese studies seriously," which defends the discipline of Japanese studies and argues that it should be taken seriously "because it has produced pictures worth having, even by those outside the field" (391).

Between Dower's and Gordon's essays are encased ten essays, each of which deals with a specific subfield: early Japanese history (Martin Collcutt), Tokugawa Japan (Harold Bolitho), history of the Meiji Restoration (Albert Craig), Japanese foreign relations (Akira Iriye), Japanese art (John Rosenfield), Japanese religions (Helen Hardacre), Japanese literature (Norma Field), anthropological studies of Japan (Jennifer Robertson), Japanese politics (Kent Calder), and Japanese law (Frank Upham). In addition to tilling their respective subfields to introduce the best produce from each, all the authors identify major trends in their subfields and assess important publications relevant to their subjects. For readers who want to follow up on the authors' findings or verify their assessments, each essay includes an extensive bibliography of works in English by scholars in America (many of whom are native Japanese).

Overall, the book shows that while great progress has been made in Japanese studies in America, as a discipline it has not yet reached full maturity and holds a weak position in American academe. Hardacre indicates in the introduction that "the broader significance of the insights gained in the study of Japan is too seldom recognized by those outside Japanese studies, and that scholars of Japan have hardly ever succeeded in altering the Eurocentric perspectives which prevail in most disciplines" (xv). Why is this? Although some of the authors suggest how studies of Japan might be more influential (e.g., Robertson and Gordon), I could not find in any of the essays a clear, persuasive answer as to why studies of Japan across the disciplines have been largely ignored by scholars who specialize in other areas. I suspect that the answer may partly lie in the way specialists present Japan. From the 1950s to the 1970s many scholars were bent on showing how Japan was "unique." Today very few serious scholars of Japan would argue for its "uniqueness"; yet, as Dower points out, "greater emphasis is now placed on the ways in which Japan diverges from so-called Western patterns of thought and behavior than on its convergences" (32). The intention for showing differences it seems is often to use cultural phenomena in Japan to reevaluate some of our key academic concepts and theories, which is, of course, a vital task to which Japanese studies can contribute. But as long as Japan specialists consistently emphasize how Japan is different, they will reinforce the assumption among too many scholars of other cultures and societies, particularly those of the so-called West, that Japan and studies of it are irrelevant to their concerns. Maybe what is needed for scholarship on Japan to receive more attention, then, are more studies that show how Japan is similar to other places in the world, or at least how it correlates with them.

One criticism that some scholars will probably have of this book is that it does not treat certain disciplines in more depth. Folklorists, for example, will probably be disappointed to find that studies of Japanese folklore are only mentioned in the essay on Japanese religions (197–98, 202, 218) and in the one on literature (248), and then only tangentially. But, alas, there is a limit to what a single volume on such a large topic can cover. I would therefore prefer to conclude this review by offering grateful compliments rather than gratuitous criticisms: The editor and authors of the essays in this book have done a masterful job in reviewing the scholarship on Japan by those in the United States, and as a result we have a cornucopia filled with fruitful information and ideas to feast on. To all scholars and students of Japan, I say *bon appétit.*

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