

prejudice, and patriarchy. In Molasky's words, "The American occupiers merely put a new face on old problems" (p. 156). Okinawan writers shared this general point of view. After essentially living under Japanese occupation during the prewar and war years, they too experienced American occupation as a variation on an old, all-too-familiar oppressive theme. Okinawan authors also provide fresh and nuanced perspectives on their distinctive experience under American military rule. According to Molasky, they contribute toward a better understanding of the complex, multidimensional nature of occupation experience by refusing to acknowledge the postwar suffering of Japanese subjects "without first implicating them as complicit in Japan's violent prewar and wartime domination of Asia" (p. 39).

Molasky closes the sixth chapter of his book, "The Occupier Within," by raising a number of critical questions and making a significant observation. While made specifically in reference to Ōe Kenzaburō's "Human Sheep" and Nosaka Akiyuki "American Hijiki," they are nonetheless relevant to his study as a whole: "[These works] raise difficult questions about the legacies of war and Japanese imperialism: How does Japan's response to the American occupation relate to the structures of domination within Japanese society itself? To what extent are these structures inherited from prewar days? Finally, whose responsibility is it to rectify those injustices that remain? In a nation that has often viewed its militarist past as an aberration, these questions retain their urgency today and demand that the reader consider the present through the past—and seek the occupier within" (p. 177).

Molasky's excellent study of Japanese occupation literature is thoroughly researched, well written, and contributes substantially to our understanding of an extremely important but heretofore largely neglected area of postwar Japanese literature. It should be read by anyone interested in learning more about the great diversity of Japanese literary memories of, and perspectives on, the American occupation experience. Given the high price of the hardback edition, one can only hope it will soon be available in a more affordable paperback edition.

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*Modern Masters of Kyoto: The Transformation of Japanese Painting Traditions—  
Nibonga from the Griffith and Patricia Way Collection.* By MICHIO MORIOKA  
and PAUL BERRY. Seattle: Seattle Art Museum/University of Washington  
Press, 1999. 333 pp. \$50.00.

This exhibition and accompanying catalogue would appear to follow in the wake of the first such retrospective exhibition, *Nibonga—Transcending the Past: Japanese-Style Painting 1868–1968*, held at the Saint Louis Art Museum in the fall of 1995. Conceptually, it anticipates that event by more than two decades. This singular collection of modern Japanese-style painting (*Nibonga*) was assembled by an uncommonly informed couple who had the perspicacity and perseverance to focus on an aspect and phase of modern Japanese art that was then assiduously ignored and often denigrated by most Western historians, critics, and collectors of Japanese art.

Both Griffith and Patricia Way attended Japanese language school while serving as naval officers in World War II. They subsequently attended the University of Washington and, since he graduated from law school, Griffith Way has practiced law for more than four decades in both Seattle and Tokyo. Like many other Westerners

attracted to Japanese art in the postwar period, they first collected traditional painting and modern prints. In the course of visiting exhibitions, museums, and dealers, they were drawn to the work of those modern Japanese painters who continued to use traditional formats, media, and modes of representation to convey their response to increasingly pervasive Western influences and to the rapid transformation of their native culture. Way eventually focused on a group of artists in Kyoto whose paintings he considered “unusually innovative and beautiful.” He especially admired Tsuji Kakō, who had been overshadowed by his colleague, Takeuchi Seihō, and Kakō’s pupil, Tomita Keisen, whom he considered “way ahead of their time,” a recognition now belatedly acknowledged by Japanese critics (p. 14).

Way eventually enlisted the cooperation of two local scholars, Paul Berry and his former student, Michiyo Morioka, who shared their respective expertise in literati painting and *nibonga*. They served as guest curators and authors of the catalogue of *Modern Masters of Kyoto*, which was shown in two rotations from August 19, 1999 to February 13, 2000 at the Seattle Art Museum. The exhibition was handsomely installed, with informative wall panels and object labels, skillfully supplemented by photographs that served to make this unfamiliar art more accessible to the general public.

The contents of the collection as much as the preferences of the curators must have determined the selection of eighty-three paintings, dating from the 1860s to the 1920s, by forty-four artists, twenty-six of whom are represented by but a single work. Another twelve artists are allotted two works, while Takeuchi Seihō, Nishimura Gōun, and Fukuda Kodōjin were accorded three. The seventeen paintings by Tsuji Kakō and six by Tomita Keisen alone afford a means of gauging the stylistic and thematic range of individual artists. The exhibition nonetheless possesses a greater coherence than these numbers would suggest because of the consistency of taste, stylistic range, and thematic preferences of the collectors.

In a jointly written introductory chapter, Morioka and Berry trace the etymology of *nibonga* and attempt anew to define that still elusive term. They briefly explore the role of architecture, format, and national aesthetics. They attempt to distinguish the “Kyoto School” from *nibonga* in Tokyo and other areas of Japan. Particular consideration is given to the “Emergence of Women Artists in *Nibonga*,” a forte of Morioka, who also provides a comprehensive account of the Kyoto Prefecture Painting School. Of particular interest is Berry’s insightful account of “The Relation of Japanese Literati Painting to Nihonga,” in which he contends that “A deeper understanding of the development of *nibonga* emerges when its multiple points of connection with Japanese literati painting are appreciated.” To this end, he explores “stylistic connections and issues related to the nature of artistic practice and identity” (p. 32). Morioka, in turn, furnishes a cogent chapter on “A Reexamination of Tsuji Kakō’s Art and Career.”

Both writers contribute to the catalogue portion of the volume, which features a biography of each artist followed by a careful discussion of the exhibited works. These entries are arranged in a roughly chronological and stylistic order that results in a haphazard sequencing of artists. This necessitates constant recourse to the index. Berry deals with those artists and works that have some literati connotation, while Morioka handles those that draw on the other major traditional schools of Kyoto painting. The catalogue provides much hitherto unavailable material on the twenty-four artists not included in the St. Louis exhibition. The authors also describe and include illustrations of the boxes and box inscriptions (*hakogaki*) in which scrolls are stored, and reproduce the signature and seals of each artist—vital information rarely included in *nibonga* catalogues.

The catalogue format inevitably imposes its own constraints. The discrete treatment of each artist and his work inhibits consideration of the larger political, economic, social, and factional issues involved, as well as the crucial role of local institutions, officials, and patrons. Moreover, the Way collection does not include any of the signature works that these artists painted for major exhibitions, nor any of their more radical attempts to encompass Western modes of expression. However, it does provide a more reliable means of gauging the kind of painting they produced for their private patrons.

“The Way collection suggests a unique perspective on Kyoto-school painting,” writes Uchiyama Takeo, the Director of The National Museum of Modern Art, Kyoto. He concludes his assessment of the collection with this observation: “Offering a fresh view of the history of Kyoto *nibonga*, this exhibition and publication will give the contemporary Kyoto art community something to think about” when the exhibition travels to Japan in 2001 (p. 10).

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*Takarazuka: Sexual Politics and Popular Culture in Modern Japan.* By JENNIFER ROBERTSON. Berkeley: University of California Press, 1998. xvi, 278 pp. \$40.00 (cloth); \$15.95 (paper).

The seductions and frustrations that the Takarazuka Revue places before the researcher are manifold. Whether as genuine fan or postmodern kitsch-lover, male or female, hetero- or homosexual, it is easy for anyone to fall for the spectacle of this all-female Japanese revue and lose sense of (or simply not care about) its greater social, cultural, and political contexts—in other words, to acknowledge its entanglements with specific historical practices. On the other hand, the critical observer is bound to face obstacles when trying to excavate those contexts that disturb the Revue’s carefully constructed and guarded dream-world image, which works to keep it apart from the muck of the mundane. In her study of Takarazuka, Robertson negotiates both hazards masterfully. Her unrelenting attention to historical archival research, as well as contemporary anthropological analysis, saves her (unlike other commentators) from being played by the Revue’s allure and its official history and allows her to produce a superbly nuanced consideration of a playful and fascinating pop cultural form without abstracting it to death, as is too often the case when high-powered critical theory meets popular culture.

“Playful” in reference to the Takarazuka Revue does not mean frivolous. Robertson disabuses us of this notion as she sets out to explore “the overlapping discourses of gender, sexuality, popular culture, and national identity as they erupted in the world framed by Takarazuka” (p. 23). Before these discourses, however, is the question of their terminology. After providing a thumbnail history and explanation of basic terms related to Takarazuka—founded in 1913 by railroad and department store magnate Kobayashi Ichizō—Robertson’s introduction usefully clarifies the relationships and distinctions among sex, gender, and sexuality. While common knowledge for specialists in gender studies, this primer is perfect for students new to the field. Likewise, the first chapter, “Ambivalence and Popular Culture,” clearly explicates concepts of “popular culture” as they have been employed by Euro-American and Japanese commentators. Popular culture, Robertson explains, comprises