

discussions of foreign relations, economic development, and other topics peripheral to the book's main theme are sometimes oversimplified or inaccurate.

But all things considered, these are minor flaws in an otherwise outstanding work. The quality of the research is also enhanced by the high production standards (there are almost no typographical errors or other technical flaws), the large number of beautifully produced maps and figures, and the useful reference matter (including a lengthy discussion of source materials and a first-rate glossary of Japanese terms). All of this makes *The Emergence of Japanese Kingship* a must-buy for researchers and university libraries, not to mention a welcome addition to most undergraduate and graduate course syllabi on premodern Japan.

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The Emperor's Naked Army Marches On: Yuki Yukite shingun. By JEFFREY RUOFF and KENNETH RUOFF. England: Flicks Books, 1998. 57 pp.

Documentary has considerable prestige in Japan's national cinema, something foreign critics have not ignored. However, outside of a few articles and interviews, the films of Hara Kazuo have not received the attention they deserve. This book by Jeffrey and Kenneth Ruoff is a welcome correction. It is also the first book in English devoted entirely to Japanese documentary, an area that has begun to attract the interest of quite a few scholars. Thus, it probably will not be the last book on the subject.

This is part of Flicks' Cinetek Series, which highlights single films in monographs no more than 64 pages long. This unusual format allows for close textual analyses, enjoying a freedom of approach and a depth difficult to achieve in journal articles or book chapters. On this score, the Ruoffs' book offers a fine reading of Hara's *The Emperor's Naked Army Marches On*. It starts with lists of "cast members" and scenes, followed by chapters covering Hara's biography, the social and historical background of the war and emperor system, a history of the production, the core textual analysis, and a final section on the film's reception.

Hara's documentary follows veteran Okuzaki Kenzō's attempt to uncover the circumstances behind the deaths of two of his wartime comrades-in-arms. Okuzaki had been captured in the jungles of New Guinea in 1944; of the 1,000 troops in his unit only 30 survived, ten of whom appear in the film. Okuzaki is, by all accounts, insane. He uses the occasion of the filmmaking to doggedly pursue the truth behind the deaths of his friends, who were executed by a firing squad composed of his own unit, *after the end of the war*. Okuzaki confronts the survivors of his unit with persistent questioning, and when they stonewall he literally beats the story out of them.

Filming these geriatric scuffles without intervention, Hara invites serious questions concerning documentary ethics—issues the Ruoffs discuss quite convincingly. Hara's choice to continue filming is inevitably weighed against the revelations the violence produces, revelations about murder and cannibalism. One strength of the book is the way it points to the complexity of the Japanese discourse on atrocity and war responsibility. Ironically, the title of their chapter on the issue takes the title of a recent American documentary on the subject, "In the Name of the Emperor." However, while films like these simplistically assert that Japanese have successfully purged their memories, both Hara's film and the Ruoffs' book

demonstrate the intensity and contentiousness with which these issues circulate in public media.

Unfortunately, the sections on the film's reception are somewhat lean. Contradictions in critical and political reception are pointed to, but never adequately explained. We are informed that the Communist newspaper *Akabata* pans the film, but some right-wing spectators liked it; these enticing facts are not developed beyond the level of anecdote. Furthermore, their descriptions of popular response are only speculative.

While the book offers many interesting comparisons to Euro-American documentaries, these parallels are mostly coincidental. There is virtually no reference to Hara's influential position in the history of Japanese documentary, and all but one of the Japanese films brought into the analysis are fictional ones. However, Hara's innovation—private films with shocking revelations of private spaces—cannot be understood outside of the context of the collective modes of filmmaking connected to social movements, best represented by Ogawa Shinsuke in Sanrizuka and Tsuchimoto Noriaki in Minamata. Thus, while their mix of biography and critical analysis of Hara's career is very good, the Ruoffs end up making the questionable claim that this is the most significant postwar documentary.

However, on aesthetic issues and the ethics of documentary practice, the book is excellent. Anyone interested in this astounding film will find their history of the production fascinating and their reading of the film compelling. Sprinkled with generous quotes from Hara, the Ruoffs give a sense of the mastery required to distill 40 hours of footage into a coherent, powerful mix, and of the challenging process of filming an object as protean and contradictory as lived history.

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Breeze Through Bamboo: Kanshi of Ema Saikō. By HIROAKI SATO. New York: Columbia University Press, 1998. xvi, 246 pp. \$42.50 (cloth); \$15.50 (paper).

In this work Hiroaki Sato makes available to us, in English translation, poetry of the late Tokugawa woman writer and artist, Ema Saikō (1787–1861). Her poetry opens up a world of women's experience in the Tokugawa period that has been virtually overlooked in previous studies and translations of Tokugawa literature. The received interpretation is that, except for a few minor haiku poets, there were no women writers of note in the Tokugawa period. Yet, here is a woman poet who inspired admiration in no less a scholar and poet than Rai San'yō (1780–1832). Moreover, she was writing in the *kanshi* genre, so long a bastion of male literary achievement in Japan. Her life style so clearly described in her poetry is nothing short of a revelation. She was able to consort with male *kanshi* poets and *kanbun* scholars of her day on an equal footing. She was also an accomplished and respected painter. That such freedom of association and activity was possible for women in the Tokugawa period forces us to revise the stereotypical view of the role of women in that age. Thus, this work will be as interesting to historians of the period as well as literary scholars.

Sato is first and foremost a translator who aims to let his subjects speak for themselves. Therefore, he is as economical as possible with introduction, commentary,