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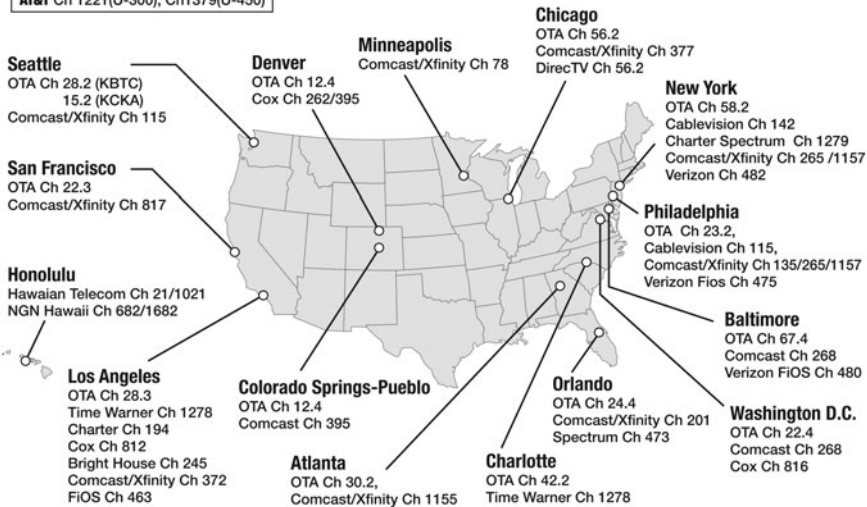
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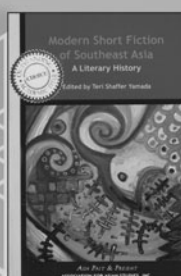
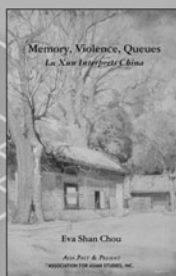
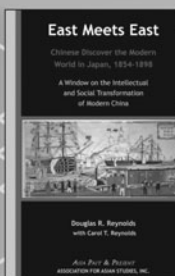
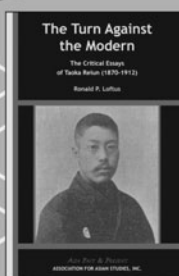
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TEACHING JAPANESE POPULAR CULTURE (by Deborah Shannon & Chris McMorran). This edited volume is divided into three sections: (1) the first discusses issues related to critical pedagogy and curriculum design—the big picture on popular culture in the classroom and an overview of recent scholarship; (2) the second section covers teaching about popular culture in media studies—literature/film studies and cultural studies courses; (3) the third section covers teaching with popular culture in history courses, Japanese language courses, and K-12 education. The essays discuss teaching in Australia, Canada, Germany, Japan, Singapore, and the United States, in English-language, German-language, and Japanese-language institutions. This volume brings together instructors at all levels, from a variety of disciplines and countries, to present a multitude of approaches to teaching Japanese popular culture.

EAST MEETS EAST: Chinese Discover the Modern World in Japan, 1854-1898. A Window on the Intellectual and Social Transformation of Modern China (by Douglas R. Reynolds with Carol T. Reynolds). *East Meets East* is particularly useful for its insights on the understudied decades between China's mid-nineteenth century rebellions and first Sino-Japanese War (1894-95). For depth, breadth, and fresh insights, *East Meets East* is a must read.

CHANGING LIVES: The 'Postwar' in Japanese Women's Autobiographies and Memoirs (by Ronald P. Loftus). The voices found in *Changing Lives* touch upon key moments in a dynamic and tumultuous era in Japanese history including the emperor's radio address at the end of World War II, the first Japanese election in which women could vote, the Ampo Movement, and the Women's Lib Movement of the 1970s where we encounter two of the women speaking directly about the process of developing their "feminine consciousness."

MEMORY, VIOLENCE, QUEUES: Lu Xun Interprets China (by Eva Shan Chou) takes a new look at the writer who more than anyone sounded the clarion call for the emergence of modern Chinese literature. It identifies key moments in Lu Xun's creative development and places them in the context of the turbulent era in which China became a republic.

SCATTERED GODDESSES: Travels with the Yoginis (by Padma Kaimal) is a book about the lost home, the new homes, and the journeys in between of nineteen 10th-century sculptures that now reside in museums across North America, Western Europe, and South India. In the process of export and purchase, Kaimal finds that collecting and scattering were the same activity experienced from different points of view.

SOUTH ASIAN TEXTS IN HISTORY: Critical Engagements with Sheldon Pollock (edited by Yigal Bronner, Whitney Cox, and Lawrence McCrea) presents, for the first time, an overview of the groundbreaking contributions of Sheldon Pollock to South Asia scholarship over the past three decades, while offering a set of critiques of key elements of his theories.

COLLECTING ASIA: East Asian Libraries in North America, 1868-2008 (edited by Peter X. Zhou) is written by leading East Asia specialists, librarians, and scholars and offers a fascinating look at the founding and development of twenty-five major East Asian libraries in North America. Richly illustrated and engagingly written, *Collecting Asia* is a vital book for scholars, librarians, students, and anyone with an interest in Asia and the history behind these important collections.

BEATING DEVILS AND BURNING THEIR BOOKS: Views of China, Japan, and the West (edited by Anthony E. Clark) follows works such as Edward Said's *Orientalism* and John Dower's *War Without Mercy* and seeks to continue dialogue regarding how China, Japan, and the West have historically viewed and represented each other, and, more importantly, it considers how we might strive to discard pejorative images that still persist.

PRESCRIBING COLONIZATION: The Role of Medical Practices and Policies in Japan-Ruled Taiwan, 1895-1945 (by Michael Shiyung Liu) provides a carefully researched analysis of the establishment of medical practices in Taiwan during Japanese colonial rule.

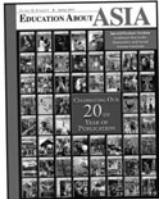
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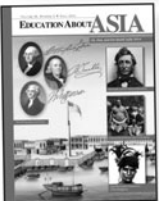
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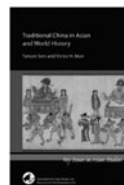
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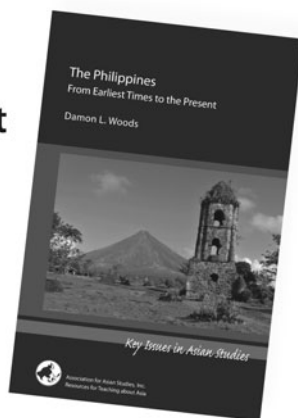
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Jeffrey Wasserstrom

Editing the JAS is an exciting job but also a daunting job. It is exciting because so many fascinating pieces get sent in for consideration, but it is daunting because so few of these can be published. There is no magic formula used to determine which 25 or so of the well over 300 submissions we get in any given year end up being accepted, but over the course of my four years as Editor, I have come up with some rules of thumb. Since the Journal's Managing Editor Jennifer Munger and I are often asked questions by authors trying to assess their chances of having their article accepted, it seems worth spelling out some of these:

1) There are more pieces that qualify as the very best articles on Asia than we have room to publish. Our goal, therefore, is to select articles that are of very high quality and that, when taken together, make for individual issues and yearly volumes that seem likely to strike our readers as interesting and attractively varied.

2) The One Over Rule. In an ideal world, every JAS article would be accessible and appealing to all members of the Association for Asian Studies, the group that remains our primary target readership. More realistically, I am determined that nothing run under my watch will only be of interest to scholars working in a single discipline and on a single period or locale, and that nothing will only make sense to a small segment of the AAS membership, due to the terminology or formulae used. A lot of excellent articles are highly specialized and intended simply for others who are expert in an area, but there are many good journals where such work can be published. The JAS, by contrast, is an interdisciplinary general journal. To work for us, an article has to, at the very least, be something that scholars in two or three different disciplines will be able to understand easily and that will have the potential at least to interest readers working on neighboring countries, related topics, and on adjacent periods. Articles do not need to be comparative or interdisciplinary. They do need to have a broad as opposed to narrow aspect to them. Hence, the "one over rule," which means an ability to speak to someone in a field close to the author's own. An article by, say, an anthropologist working on Laos need not have any obvious appeal to a literary critic specializing in the study of Korea, but if this piece would have no chance of drawing the interest of a sociologist whose focus is Cambodia, we have a problem. Similarly, while that imagined Korean literature specialist does not have to write a piece that is certain to draw in an economist primarily concerned with India, there's a problem if Japanese studies scholars working in cultural studies do not think it speaks in any way to them. The same kind of thinking applies to periods as to places and disciplines.

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