additional random testing of top placeholders. In addition to having to con-
tend with possible doping issues, the organizers for the Honolulu Marathon
felt compelled to emphasize how much it benefited the local economy, pur-
portedly to the tune of over $100 million annually, while not receiving any
government support. One recent hopeful sign was a seeming “second great
American Running Boom” with more marathon participants.

The People’s Race Inc. winds down rather abruptly, but overall it makes a
significant contribution to the history of sport, and particularly to that of
long-distance running as both a competitive and non-elite activity.

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Picture Bride Stories. By Barbara F. Kawakami. Honolulu: University of
cloth

Barbara F. Kawakami’s new book recounts 16 life stories of Japanese immi-
grant women who arrived in Hawai‘i between 1909 and 1923 as young pic-
ture brides. Similar to her highly acclaimed previous work, Japanese Immigrant
Clothing in Hawaii 1885–1941 (1993), Kawakami has adopted the oral history
method; this book is the fruit of her extensive interviews with Issei women
and their family members conducted during the 1970s and the following
decades. These women came from Hiroshima, Yamaguchi, Kumamoto, Fuku-
oka, Fukushima, and Okinawa, prefectures known for sending large numbers
of immigrants to Hawai‘i and the continental United States.

Some episodes of their accounts mesh neatly with and reinforce the estab-
lished discourse of Japanese picture brides in Hawai‘i: lives of continuous
struggles and perseverance. Indeed, these Issei women literally worked day
and night. In addition to laboring in the fields the same hours as men, they
took care of housework and burned the midnight oil doing laundry and nee-
dlework to earn extra money. Their husbands exercised patriarchal authority
and expected them to be devoted, obedient wives. These women’s lives also
revolved around continual pregnancies, childbirth, and child rearing. Some
brides unexpectedly became widows, and then became breadwinners for
their families. To be dutiful to their in-laws, many picture brides continued to
send remittances to Japan for years. Though such experiences may not have
been unusual for Issei women in those days, their narratives describing such experiences are incomparably vivid and powerful.

Some stories go beyond the picture brides’ everyday lives to shed new light on the larger canvas of Hawai’i Nikkei history. For example, the book reveals local Japanese involvement in independent farming and small businesses, including pineapple cultivation, hog raising, poultry raising, and laundry and owner-driven taxi businesses, occupations that have been less documented than their experiences on the sugar plantations. Hawai’i’s Nikkei sought a niche on the edges of the Islands’ larger economy, which was controlled by the Big Five conglomerates. Such women achieved a certain degree of economic autonomy in and outside their ethnic community even before World War II.

One of the most fascinating examples of small private businesses led by Issei in the pre-war years is the case of Shizu Kaigo, a bridal consultant. Shizu’s clients were young Nisei women who were eager to have traditional Japanese costume weddings. During a temporary return to Hiroshima during the early 1930s, Shizu was professionally trained to dress brides in decorative kimono and set their hair in authentic Japanese style. Unlike many other Issei men, her husband Tomeji was fully supportive of her new career. She states, “he gave me the freedom to pursue whatever interest or goal I had, as long as I kept up with my domestic duties” (p. 183). Shizu’s business thrived in Hawai’i because her expertise fulfilled the demands not only of Nisei brides but also of their immigrant parents, who had been unable to afford a fancy wedding for themselves, but then became financially comfortable enough to host one for their children. As Shizu’s story suggests, this book illuminates how pre-war local Japanese, regardless of whether they were of the immigrant generation or American-born, benefitted from cultural capital brought from Japan as they settled down in Hawai’i and began to enjoy social and economic advancement.

Interestingly, this book presents a picture of rather amicable and cooperative interracial/interethnic relations in prewar Hawai’i that differs from many previous studies of local ethnic history. For instance, we learn that Kikuyo Fujimoto’s Issei husband served as a steward to Queen Lili’uokalani at Washington Place, and that, after the queen’s death, the Fujimoto family lived in her summer cottage in Waikiki for nearly 30 years, thanks to the courtesy of Mr. Curtis Iaukea, who also served Hawai’i’s royal family. Taga Toki’s husband was a Hawai’i-born Nisei who had many Native Hawaiian friends throughout his life. Similarly, some picture brides from Okinawa fondly recollect their friendship and bonding with people from Naichi, or mainland Japan. Ushi Tamashiro often got help from her Naichi neighbors when running a hog-
raising business after her husband’s death. While some episodes reveal tensions between Japanese and Hawaiians and between Okinawans and mainland Japanese, the women’s stories show more racial/ethnic cooperation than conflict.

The book does not include endnotes, though its introduction provides a general historical and cultural overview of Japanese immigration to Hawai‘i. Some additional information about economic circumstances in Japan, such as the “Matsukata Deflation,” would help the reader to understand why so many Japanese men from farming communities set out for Hawai‘i in the late nineteenth century. The Deflation caused a sharp decline in the prices of agricultural products and subsequently led to economic depression. The price of silk also plummeted, causing many farmers engaged in sericulture to emigrate in order to make ends meet. The book features picture brides from Fukushima, Fukuoka, and Kumamoto who helped their parents raise silkworms, and the Deflation was one of the major factors that led their future husbands to leave their home villages. Such supplementary background information would be useful for readers who are not well-versed in the history of Japanese immigration to Hawai‘i.

*Picture Bride Stories* is thoroughly researched, beautifully written, highly readable, and can be recommended to both academic scholars and general readers. This is a must-read for anyone interested in a history of Japanese Americans in Hawai‘i, especially immigrant women’s experiences.

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Picture Bride, first published in 1987, is the story of a young Japanese woman who leaves, what she believes to be, the confines of her small village and heads for the broader horizons of the United States in the early decades of the twentieth century. Waiting for her is her future husband, a man whom she has never met. She has seen a picture of him and has heard stories of his prosperity, but she knows little else about the man, who has also only seen a photograph of her. Theirs is a typical story of the times in which Japanese bachelors ventured forth to the West Coast of the United States, Picture Bride is a tender, painful, exquisitely written novel...a very serious and important book." - Barry Gifford "A moving tribute...A rare insight into the hearts and minds of Japanese immigrant women and the important role they played in the establishment and survival of ethnic family and community life in America." Her story is intertwined with others: her husband, Taro Takeda, an Oakland shopkeeper; Kiku and her husband Henry, who reject demeaning city work to become farmers; Dr. Kaneda, a respected community leader who is destroyed by the adopted land he loves. All are caught up in the cruel turmoil of World War II, when West Coast Japanese Americans are uprooted from their homes and imprisoned in desert detention camps.

In Picture Bride Stories, Barbara F. Kawakami interviews 16 of these women who sailed to Hawaii, including Tazawa. A rich tapestry of immigrant lives, the book is narrated with generous sweep and great anthropological detail. A recurring theme is the hardships many of the women endured on the sugar plantations where they worked. Often lacking any English skills, many brides traded their family homes for makeshift shacks and their full lifestyles for social isolation. On top of chores and child rearing, most women joined their husbands in the cane fields, learning that cutting cane in tropical The term picture bride refers to the practice in the early 20th century of immigrant workers (chiefly Japanese, Okinawan, and Korean) in Hawaii and the West Coast of the United States and Canada selecting brides from their native countries via a matchmaker, who paired bride and groom using only photographs and family recommendations of the possible candidates. This is an abbreviated form of the traditional matchmaking process and is similar in a number of ways to the concept of the mail-order bride.