Grant Koch Goodman, who died in April at the age of 89, was a significant contributor to Asian Studies for half a century, and an incipient “Asianist” even before that. When he was a child his stamp collecting and reading led to an interest in the region, and when he was inducted into the U.S. Army toward the end of World War II he undertook intensive Japanese language training, then spent a few months in the recently liberated Philippines before participating in the occupation of Japan. (His memoir of the latter, America's Japan: The First Year, 1945-1946, was published by Fordham University Press in 2005.)

After the war, Goodman resumed undergraduate studies at Princeton, and went on to graduate work at the University of Michigan, writing a doctoral dissertation that would be published in 1967 as The Dutch Impact on Japan (1640-1853) by E.J. Brill (and revised as Japan: The Dutch Experience, in 1986 [Athlone] and as Japan and the Dutch, 1680-1853, in 2000 [Routledge]). His command of the language and archives led to a long list of publications on Japan's relations with the rest of Asia and the United States, including Imperial Japan and Asia: A Reassessment (Columbia, East Asia Institute, 1967), The United States and Japan in the Western Pacific: Micronesia and Papua New Guinea (edited, with Felix Moos; Westview, 1981), and Japanese Cultural Policies In Southeast Asia During World War II (edited; St. Martin's Press, 1991). He made noteworthy contributions to the study of Indian students in Japan and to the controversial topic of “comfort women,” where a document he had retained since Occupation days proved significant 55 years later in refuting some of the deniers (“My Own Gaiatsu,” in Legacies of the Comfort Women in World War II, ed. Stetz and Oh [M. E. Sharpe, 2001]).

Meanwhile, he had taken up a teaching position at the University of Kansas in 1962, and from then until his retirement in 1984 he, along with such colleagues as Felix Moos and Carl Landé, was at the center of Asian Studies there, helping make it a bastion of area studies in that part of the country. His services to his university were extensive and greatly appreciated, as were those to the profession, such as the editing of Asian History: Selected Course Outlines and Reading Lists from American Colleges and Universities (Markus Wiener, 1986). For these, as well as for his work in Japanese history, Grant Goodman deserves to be remembered.

By the early 1960s, however, Goodman had turned his primary attention to the Philippines, an attention that continued for the rest of his long life. For over fifty years he was a presence in Philippine studies, longer than almost any other non-Filipino scholar. Even after his retirement Grant might pop up at a conference in Chicago or Manila or Reggio di Calabria, unfailingly attentive, polite, and generous to anyone interested in Philippine history. It is the privilege of the Philippine Studies Group to memorialize more extensively his contributions in this arena.

Goodman's major publications on the Philippines, mostly on its relations with Japan, were essays based on solid archival research. A few were grouped together in his 1967 volume, Four Aspects of Philippine-Japanese Relations, 1930-1940 (Yale Southeast Asia Studies): on Japanese immigration, on student exchanges, on Benigno Ramos, and on Manuel L. Quezon. Others were individually published or scattered in a variety of journals and collections, such as An Experiment in Wartime Intercultural Relations: Philippine Students in Japan, 1943-1945 (Cornell Southeast Asia Program, 1962); “General Artemio Ricarte and Japan,” Journal of Southeast Asian History, 1966; “Pio Duran and Philippine Japanophilism,” The Historian, 1970; Leocadio de Asis, From Bataan to Tokyo: diary of a Filipino Student in wartime Japan, 1943-1944 (edited, introduction; University of Kansas, Center for East


Not content with contributing through scholarship and teaching, Goodman also put his money where his mouth was, funding the Grant Goodman Prize in Philippine History (later amended to “Philippine Historical Studies”), the major international award in that field. The proffer was first made in 1990, but by the time all the various bureaucratic hurdles had been cleared, it was 1994 before the first prize was awarded, to John Schumacher, S.J. Since then the award, administered by the Philippine Studies Group, has been given to a number of other distinguished scholars – John Larkin, Resil Mojares, Alfred McCoy, Vicente Rafael, Reynaldo Ileto, and James Warren – providing not just recognition for their individual accomplishments, but greater visibility for the field as a whole, with Goodman handsomely increasing his original endowment to enable the Prize to be more frequent and more substantial.

Within Philippine studies, in fact, Grant Goodman is often known nowadays more for the prize that bears his name than for his scholarly work, a paradox that might be attributed to two principal factors. First, he never attempted a grand synthesis comparable to such monographs as Theodore Friend's Between Two Empires (1965) or The Blue-Eyed Enemy (1988). Second, much of his research focused on accommodation – if not outright collaboration – between Japanese and Filipinos, always a touchy subject. In the context of a contemporary nationalism that emphasizes Philippine resistance to foreign influence and tends to be indifferent or even hostile to studies that show Filipinos managing to get along with outsiders, Goodman's work has tended to be relegated to the sidelines. A just assessment of Philippine historical studies would surely recognize him as a scholar as well as a most generous benefactor, teacher, and colleague.

Finally – and unknown to many Asianists (including myself, until now) – Grant Goodman also became a major patron of regional theater, specifically the English Alternative Theater in Lawrence, Kansas. This came about as a fortunate confluence of two factors: a lifelong interest in the theater (he once considered becoming an actor, which would have been a great loss for Asian Studies) and a deep friendship with Philippine-Chinese playwright Paul Stephen Lim, his colleague at the University of Kansas for many years. Goodman's sponsorship of the EAT has been recognized in David A. Crespy, “An Alternative Theater Angel: Grant Goodman,” in Robert A. Schanke, ed., Angels in the American Theater (Southern Illinois University Press, 2007).

Norman G. Owen
for the Philippine Studies Group, AAS