New Zealand Journal of Asian Studies

Volume 17 Number 2
December 2015

NEW ZEALAND JOURNAL OF ASIAN STUDIES

VOL. 17, NO. 2 December 2015

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New Zealand Journal of Asian Studies 17, 2 (December 2015): 119-162

Reviews

Zahid Shahab Ahmed, *Regionalism and Regional Security in South Asia: The Role of SAARC*, Farnham and Burlington, VT, Ashgate, 2013, xix + 217pp. ISBN: 9781409467694 (hbk.); 9781409467700 (ebk-PDF.); 9781409467717 (ebk-ePUB.).

Attracted by the title, and encouraged by the quoted endorsements, I began this book on the South Asian Association for Regional Cooperation (SAARC) with some enthusiasm. SAARC, generally, receives much less coverage than ASEAN (the Association of Southeast Asian Nations). Unfortunately, it soon became apparent that this enthusiasm was misplaced.

The book's first weakness is that it was obviously the author's Ph.D thesis, but no real effort had been made to turn that thesis into a readable book. The book is rather too long, often repetitive, repeatedly qualified arguments, and contained some unnecessary material. Consisting of nine chapters, including the introduction and conclusion, it could very usefully have been reduced to eight. Chapter 2, 'An Introduction to South Asia', was weak and largely unnecessary.

The stated purpose of the book is to provide "critical analysis of regional initiatives that promote cooperation in human security areas in order to gain a better understanding of the Association, and to discover what the implications of regional cooperation in uncontroversial areas (the functionalist approach) are for regionalism in South Asia" (p.4). The human security areas listed include economics, the environment, food, water, energy (which was really only touched upon), climate change and transnational crime. These areas are the subjects of chapters 4 to 7.

Before going on to address them, the author rightly sets out to provide an overview of SAARC in Chapter 3 for it is the Association, formed in 1985, which is being regarded as the representation of South Asian regionalism and whose agreements and endeavours in the area of human security are to be examined. Although this chapter professes to be an "overview" and not a "detailed account" it sets out to cover many things. These include the background to the Association's formation; how the prospective members responded to Bangladeshi president Ziaur Rahman's initiative; how the members perceive external links (both bilateral and multilateral); how the concerns generated by such links were addressed pre-SAARC; and how the members' policies towards SAARC "have transformed, if at all, since the creation of the forum" (p.29). This is a long list and makes for the longest chapter in the book.

When discussing President Rahman's talks with prospective members from 1977-1979, the author refers to him meeting with some of the other leaders at the Non-Aligned Summit "in September 2009" (p.30). He then puts the correct year - 1979 - in brackets at the end of the sentence. This careless mistake was just one of several scattered throughout the book. The chapter concludes by saying that the functionalist approach, which has not been fully explained thus far, has been followed by SAARC since it

was established and has been a "crucial factor" (p.62) underlying the Association's existence. This remained to be proven of course.

Chapter 4, on economic cooperation, begins by looking at the economic indicators in South Asia. It then goes on to provide an analysis of SAARC's role in furthering economic integration "through trade-related agreements and measures" (p.66), especially the SAARC Preferential Trading Agreement (SAPTA) and the follow up South Asian Free Trade Area (SAFTA). Economic integration is identified as a priority area for the SAARC Secretariat. The author notes the belief of "people within the SAARC and outside the organisation that the success of regional economic cooperation will provide bonuses in the form of easing bilateral tensions, mainly as the result of increasing economic interdependence and the bond of a South Asian community" (p.83). It is also noted how increases (unspecified) in domestic markets will, amongst other things, affect job markets and increase standards of living and thus passing reference is actually made to improving people's lives.

Environmental security, undoubtedly one of the most important non-traditional security issues for the people and states of South Asia, is the topic of Chapter 5. After some definitional confusion, where the referent object is both persons and the environment itself, it is contended that environmental security and particularly climate change, "have provided SAARC with opportunities to renew its efforts at both regional and global levels". It is, therefore, "an area in which SAARC's role has been viewed as successful" (p.87). This success, if any, has to be seen as both qualified and slow in coming about. Only in 2006 was a Comprehensive Framework on Disaster Management adopted and "there was no mechanism to assist disaster-affected countries" until the SAARC Disaster Management Centre (SDMC) was set up in New Delhi the same year (p.95). A distinct lack of success was evident in SAARC's response to the devastating flooding in Pakistan in 2010 when "members only pledged to make a donation of US$32 million, and no actions were taken via either the SAARC Secretariat or SDMC to respond to the calamity" (p.96).

Qualified and slow can also be used to describe SAARC's response to climate change; supposedly one of the "core areas" of SAARC's environmental security agenda (p.97). Even though several of the Association's members are very prone to the effects of climate change, especially the Maldives, cooperation on climate change "remained stagnant until this issue became a matter of serious debate at global multilateral levels" (p.99). Only in 2008 was it possible for the members to finally reach a consensus on a climate change strategy at the regional level. At the 15th SAARC Summit the leaders expressed "their satisfaction on the adoption of [sic] SAARC Action Plan and Dhaka Declaration on Climate Change at the SAARC Ministerial Meeting on climate change" (p.100).

Although cooperation to promote human security is supposed to lie at the heart of the book, human security has been little discussed thus far. This failing is partially addressed in Chapter 6 which looks at human welfare. Of all the problems which SAARC's members have it is poverty, malnutrition, and poor health and education which stand out, even to the casual observer.

A number of SAARC initiatives in these areas are considered including the SAARC Social Charter; a SAARC Development Fund; and a SAARC Food Bank. Progress has been minimal, however. With regard to the Social Charter, for example, the author contends that: "Like other SAARC charters or conventions, this Charter is strong on rhetoric … [but] there is very little focus on functioning" (p.116). Whilst the development fund was agreed to in 2008, and the various members' share of contributions settled, at "the end of 2010 … only Bhutan and India had made contributions and thus the fund hadn't reached the target figure of US$300 million" (p.118). The SAARC Food Bank is supposed to have a reserve of 243,000 metric tonnes of food grain, but agreement has proved impossible on the pricing of the grain, guidelines for its operation and systems of delivery. Even to become operational the food bank agreement has to be ratified by all the members and Afghanistan has failed to do so. Afghanistan's failure to ratify leads him to note that: "With an ongoing war …and its aid-dependent economy, the country still lacks proper institutions to be an active member of SAARC" (p.123). This is a very important point and it was strange that the problems of Afghanistan's membership were never fully analysed in the book. Health security cooperation has been somewhat more positive as it "has not merely been limited to agreements, as has been the case with some other SAARC initiatives" (p.125). Whilst the SAARC Tuberculosis and HIV/AIDS Centre has been successful, it was probably because it was in close cooperation with Canada's International Development Agency and other international development agencies including the World Health Organisation.

The last thematic chapter on SAARC cooperation is Chapter 7 which aims "to analyse the key proposition of this work, which is to explore the extent to which the growing cooperation in human security has paved the way for meaningful cooperation in other forms of security, such as transnational crimes" (p.133). A long list of transnational crimes is then provided before the author declares that his analysis is going to be restricted to terrorism, drug smuggling, and human trafficking. The subsequent overview of transnational crimes in South Asia, however, goes on to add illegal migration, illegal trade, and money laundering. Here there is an egregious mistake when Table 7.1 on p.135 has the Mumbai terrorist attacks as being in 2006 (though the correct year – 2008 – is actually given on the next page). Several SAARC initiatives to promote cooperation in the area of terrorism are considered, including a SAARC Terrorist Offences Monitoring Desk, with the unsurprising conclusion being reached that "SAARC's objective to promote … cooperation against terrorism seems to be a lost cause because intra-regional circumstances are not ideal or supportive" (p.142). A lack of success is observable too with the problems of drug smuggling and human trafficking. Also unsurprising is the chapter's overall conclusion that in view of the "state of cooperation in softer areas … it cannot be said that cooperation has been fully successful and has paved the way for greater cooperation in sensitive areas" (p.151).

Given the unfavourable comparisons which are often made between SAARC and ASEAN, the penultimate chapter, looking at the "possible lessons" for SAARC from the ASEAN experience in terms of political, economic and security cooperation as well as conflict management and organisational development, was a useful inclusion. In considering the similarities between them it would have been interesting if there had been

some discussion of how the SAARC Charter borrowed from the Bangkok Declaration and the Treaty of Amity and Cooperation. Among the most important differences is certainly the fact that SAARC is affected by bilateral tensions whereas ASEAN is not. The detrimental effect of the trust deficit between the two major powers in South Asia has already been noted in the book with regard to transnational crime cooperation (see p.148). The analysis of the lessons which can be drawn is substantially correct and it was an apt point that whilst the ASEAN Secretariat has "dedicated professionals", SAARC does not (p.172). In the case of political and security cooperation it was rather weak, however, to just look at a range of ASEAN agreements and bodies and then conclude "that there is much that SAARC can learn … especially in the security sector" (p.171).

In the concluding chapter the problem at the heart of SAARC is made stark. In comparison with regional institutions elsewhere, "one cannot ignore the fact that it has suffered most due to bilateral tensions between member states" (p.175). The extent to which SAARC has developed overall since it was founded is rather less clear. The author begins by saying that SAARC is "a relatively young regional forum whose evolution is far from complete" (p.175), but then goes on to state that "the SAARC process has now matured" (p.176). His conclusion with respect to the book's overall purpose is twofold. First, "the functionalist approach seems to have worked in the case of SAARC" (p.184): this is debateable to the say the least from the evidence presented. Secondly, "cooperation in human security areas is yet to reach its full capacity and most of the projects either are in the pipeline or yet [sic] initiated on [sic] ground" (p.185): a conclusion with which it was very easy to agree.

As a whole, it has to be said that the book is not very readable. It suffers from a number of shortcomings some of which result from a lack of tight copy-editing and close proof-reading. A wealth of detail is provided, and often a sense of optimism about SARRC cooperative efforts generated, yet each time the outcome of these efforts is minimal or non-existent. The author thus tends to raise false hope which only leaves the reader disappointed. It would have been better if he had adopted a much more cautious approach to SAARC's initiatives. The book can really be recommended only as a useful source of information on some aspects of SAARC cooperation in the areas covered.

Reviewed by MARK G. ROLLS
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Paula Arai, *Bringing Zen Home: The Healing Heart of Japanese Women's Rituals.* Honolulu: University of Hawai'i Press, 2011, ISBN: 978-0-8248-3535-4

The stereotypical image of a Zen practitioner, both in Japan and in the West, tends to be forbiddingly austere: a shaven-headed monk sitting ramrod-straight for hours on end in an ice-cold meditation hall, maintaining a stony silence or, when he (for it is always a he) does speak, speaking in formidable, mind-bending riddles. But a surprising and welcome counter-image to this popular stereotype (which dates back at least to Tang-dynasty China) is presented by Paula Arai's book, *Bringing Zen Home*, which is about women who practice an altogether kinder, gentler Zen, what Arai calls a "domestic" Zen, ritualistic rather than iconoclastic, which can be a great source of comfort and

consolation for ordinary women suffering through all the usual griefs, disappointments, losses, and illnesses of everyday life. Indeed, as indicated by her subtitle, "*The Healing Heart of Japanese Women's Rituals*," Arai focuses mainly on the therapeutic dimension of this form of Zen practice. Confounding again our usual expectations about Zen, these Sōtō-sect women almost never practice seated meditation (*zazen*); rather, through the power of ritual, they transform many of the regular daily activities of their lives (cooking, sweeping, flower-arranging, praying at the family altar, etc.) into meditative action and thus into healing practices for their "body-minds" (the term Arai uses to convey Zen's non-dualistic concept of human wholeness). As she writes: "The women who contributed to this study rarely if ever meditate, yet they have a paradigm of healing in a Zen mode that is embedded in everyday details and fully embodied in the traumas, sicknesses, and challenges of their lives" (p. 214). This is, in fact, very much in keeping with the practical, down-to-earth teachings of Zen master Dōgen (1200-1253), founder of the Sōtō Zen sect in Japan. Although he strongly recommended *zazen*, he also taught, as Arai points out, that, "in order for you to actualize your true nature (Buddha nature), it is most effective to discipline the body. The assumption is that the mind will move in tandem, just as water takes the shape of whatever surrounds it" (p. 35). Thus, for instance, ritualistic bowing will naturally induce an attitude of "enlightened" humility and gratitude: "The assumption is that if the body moves and acts in accordance with respect and nonwaste, and treats everything as part of an interrelated whole, then the mind also will naturally experience compassion" (p. 35). "Interrelated" is the operative word here: Zen therapy is fundamentally based not on any particular medicine or treatment but on changing the patient's worldview into one which sees the self as intimately interrelated with others and with the whole universe. This very sense of interrelationship is felt to be highly therapeutic. As Arai writes: "Seeing the universe as intimately interrelated is the key to their ability to see things from a positive view. If everything is seen in this light, then everything becomes something for which to be grateful" (p. 64). The ritualization of everyday activities is thus an excellent way for non-monastics to integrate Zen body-mind training into their domestic lives. And Arai finds that the effects of this can be highly therapeutic indeed. Although there is a general cultural prejudice against ritual in the Western world these days – and of course it can be "empty" if practiced mechanically – Arai argues persuasively that such "domestic" rituals, practiced with the right meditative state of mind, can be a powerful tool for achieving human psychic health and body-mind wholeness or integrity: "Rituals excel at bringing the mind and body together in full attention on the present moment…. One of the main findings of my study is the joy and peace women attain in their daily lives through ritual practices…. In their homes, they report that rituals help them when they serve on the frontlines of depression, dementia, and death" (p. 113).

The ritualized activities are diverse both in form and function, and vary from the ordinary, everyday (praying at the home altar to one's ancestors, who are believed by Soto Zen adherents to have attained buddhahood in death) to the esoteric or shamanistic (eating scraps of rice paper with Sanskrit mantra written on them). Perhaps most interesting for the Western reader are those Japanese artistic pursuits which reveal the "healing power of beauty," traditional "ways" such as calligraphy, haiku and tanka, ink painting, flower arrangement, and tea ceremony: "Experiencing

interrelatedness is achieved through complete body-mind engagement with a meaningful activity in the present moment. To experience this not only nurtures the self, but gives rise to a sublime joy in living" (p. 168).

Whether explicitly religious or more purely aesthetic, however, what all these activities have in common is that they can become the focus of concentrated, meditative attention and inspire a sense of mind/body unity and of interrelatedness between self and other. If one imagines the human mind/body to be a kind of tuning fork, these ritualized practices are thought to bring this "tuning fork" into harmony with the "music of the spheres." Cartesian mind/body dualism, on the other hand, may be said to lead to Pascal's *horror vacui*, a sense of the radical isolation of human consciousness in the vast empty spaces of the universe. From the Zen point of view, it is this deeply-ingrained sense of separation and alienation, of not feeling "at home in the universe," that is the root cause of psychophysical suffering. Thus "Zen therapy" involves mind/body practices which induce the opposite, a profound sense of unity and interrelatedness. As Arai writes: "Suffering arises out of a mistaken sense that a person is separate, alone, and unsupported" (p. 33). Or, as one of her native informants says more directly: "Being embraced is to be healed" (p. 34).

Another valuable aspect of this book is that it is based mainly not on textual research but on anthropological fieldwork: Arai's long-term close relationship with twelve Japanese women practitioners whom she calls her "consociates" in recognition of there collaborative contribution to the final work. Nor does she try to hide her personal involvement – in fact, she sees it as part of her anthropological practice: "I have grown to increasingly respect, care about, and consider these women to be life companions" (p. 209). And: "During our interactions, these women showed me how they try to maintain health through careful attention to the intimate relationship of body-mind and heart. They told me of the close link between physical and spiritual health. More than anything else, though, they shared the treatments, rituals, and practices they perform in the home. This was the real treasure" (pp. 9-10).

Of course, the idea of Buddhist practice as therapy is by no means alien to the Buddhist tradition as a whole – indeed, it is a part of the fundamental teachings, the "Four Noble Truths," which present the Buddhist path as a way to escape from suffering. Thus, for Arai, her experience of the Zen women's "way of healing" threw an illuminating light not only on Zen but on Buddhism as a whole: "the medical analogy of the root Buddhist teachings on the Four Noble Truths took on new significance…. Indeed, from this perspective it becomes apparent that healing is at the center of Buddhist teachings" (p. 29). This "therapeutic worldview" of Buddhism is based on its fundamental teachings of emptiness, impermanence, and interrelatedness. In short, the realization that all phenomena, including human beings themselves, are empty of essential nature – that is, composed of a transient combination of natural elements – is also a liberating realization of a fundamental interrelationship between self and other, or self and world. As Arai writes: "The Way of healing of my Buddhist women consociates is most fundamentally a path of retraining themselves to act in harmony with the way that things are: impermanent and interrelated" (p. 31).

Like Arai's previous book on Zen nuns, *Women Living Zen* (Oxford, 1999), *Bringing Zen Home* broadens our idea of Zen in a welcome and enlightening way. It also contributes significantly to a range of developing new academic fields, from women's religious studies to the study of therapeutic ritual and everyday "domestic" religion. But this is not just a work of excellent and original scholarship; it is also a book of wisdom, the wisdom of generations of Japanese women who have found relief from their everyday sufferings in the "therapeutic" worldview and meditative ritual practices of Zen. The book is also written in a lucid and graceful style and so may well itself possess the "healing power" of drawing readers into a state of *dokusho zanmai* (reading samadhi).

Reviewed by ROY STARRS
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James A. Benn, *Tea in China: A Religious and Cultural History*, University of Hawai'i Press, 2015, 204 pp. + notes, glossary, bibliography and index. ISBN: 978-0-8248-3964-2 (pbk); 978-0-8248-3963-5 (hbk)

Books on the subject of tea are by no means in short supply. There are examples on leaf varieties, tea etiquette, tea aesthetics, the medicinal and healing properties of tea, and tea espionage, as well as social histories, cultural histories, and just plain old histories of tea. In a fairly crowded field, it is not easy to come up with a new angle on the topic, but James A. Benn, in his work *Tea in China*, has managed just that. And, generally speaking, he has produced an informative and insightful work, with only a couple of minor caveats.

Benn examines tea as a religious and cultural commodity prior to the establishment of the tea trade, and the emergence of tea as a key global commodity. Far from being a mere comestible for assuaging thirst, tea is presented as something that is intimately connected to major developments in Chinese society, helping to shape social and cultural values. (The author at one point, in fact, makes the contentious claim that the rise in the popularity of tea-drinking brought with it a "total reorientation of Chinese culture" (p.17).) The book focuses on the formative stages in cementing tea as an integral part of Chinese social habits, in particular the Tang and Song dynasties, when most of the major developments in tea cultivation and drinking practices occurred, and when tea went from being a local to a national beverage. Two major areas are highlighted to trace the rise in popularity in tea across these dynasties, and its transformation from a pleasant, health-giving drink to something that was claimed to have spiritual, almost miraculous properties – first, the role of Buddhist (and, to a lesser extent, Daoist) thinkers, ideas and institutions in championing tea, with its ability to promote health and wakefulness in meditating monks, as a suitable alternative to alcohol, forbidden in Buddhism (Benn is an historian of medieval Chinese religions, and a Buddhist specialist); and second, the equally important role of the secular, urban elite, who, through their poetry, painting and written treatises of various kinds, transformed the making and imbibing of tea into an exquisitely refined ritual, a signifier of civilized behavior and good taste. There are also chapters on the tea economy of the Ming, and on Lu Yu, author of the first book ever written on tea (*Classic of Tea* or *Chajing*). There is also a quirky chapter which discusses, and then presents the full translated treatise of the Japanese monk, Eisai's

Kissa yōjōki (*Drinking Tea for Nourishing Life*), the first such work in Japanese on the subject, and an important source of information for one of the major tea-growing regions of China, Zhejiang Province, during the late Southern Song.

The book has a number of notable strengths. In an early chapter, the oft-repeated (in both Chinese and Western sources) "history" of the beginnings of tea in China is interrogated, and the famous Shennong (Divine Husbandman) story is subjected to proper academic scrutiny (Benn ultimately determines that the story's emergence was more the result of Lu Yu's need to root the origins of tea in high antiquity than having any basis in historical fact). Benn's account of the life of Lu Yu is detailed and insightful, particularly in terms of the network of relationships Lu maintained, which included prominent individuals such as the Buddhist-monk poet, Jiaoran, the Daoist poet Zhang Zhihe, and provincial governor and accomplished calligrapher, Yang Zhenqing. Lu is a pivotal figure in the centre of this network, supplying through his writings the historical and cultural rationale for tea-drinking as a refined, as well as healthy, social practice, resulting in its remarkably rapid acceptance by China's elite and subsequently by the wider society.

The book draws extensively on an impressively wide variety of sources (in Chinese and Japanese, as well as in English), greatly enriching our understanding of the subject through the inclusion of *materia medica*, poetry, gazetteers, scholarly treatises, official and private histories, and monastic regulations. At the same time, this approach poses a challenge for the author, as he attempts to knit together a diverse array of material into a cohesive whole. The *Kissa yōjōki* section, for example, is an interesting stand-alone chapter, but does not fit as comfortably into the author's schema as other material. A lesser example is the whimsical debate between the imaginary adversaries, Mr Tea and a Mr Alcohol, taken from an eighth century manuscript, *Chajiu lun*, discovered at Dunhuang. The two beverages 'fight it out', pointing up their own merits and highlighting the flaws of their opponent, an amusing reflection of the intrusion of tea, under vigorous promotion by Buddhist monks and institutions, into the social space formerly held by alcohol.

Occasionally, there are points that are confusing, need explaining or are worded too strongly (such as the one quoted in paragraph two of this review). For example, the author informs readers on p.19 that Chapter Two will look at "sources for the early (pre-Tang) history of tea," but then he states two pages later, in a chapter entitled "The Early History of Tea" that, "the history of tea in China begins with the publication of Lu Yu's Classic of Tea around 780" (i.e. well into the Tang dynasty). The observation that tea was originally ascribed an ancient pedigree, since, in traditional China "it was difficult to present a new cultural development as an innovation," (p.13) begs further explanation. And one hopes that the author's assertion that, "it is most sensible…to accept that the prehistory [i.e., pre-Tang history] of tea is impossible to recover" (p.41) may one day be proven incorrect.

Aside from these minor points, this is a well-researched, informative and enjoyable book. The various facets of tea as medicine, as poetic inspiration, as a symbol of refined living, as a medium to transport the drinker into transcendent realms are all here in this valuable addition to tea scholarship.

Reviewed by MARIA GALIKOWSKI
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Simon Creak, *Embodied Nation. Sport, Masculinity, and the Making of Modern Laos*, Honolulu: University of Hawai'i Press, 2015. xv+327 pp., map, illus. ISBN: 978-0-8248-3889-8

Seemingly long in gestation, and acquiring on the way a little too much jargon for mental if not bodily comfort, this book is all the same a very welcome addition to the University of Hawai'i series 'Southeast Asia Politics, Meaning, and Memory', edited by David Chandler and Rita Smith Kipp. For one thing, Laos is a relatively untilled field, especially in the English language. But in addition the book is a contribution to the history of sport, and in particular of its political connexions, and as that is currently a lively field of study, its scope and its merits may have the advantage of attracting a wider interest in a land-locked and little-known country, its past and present.

Where its history should begin is itself a controversial matter. Historiography is still commonly written, and even more commonly taught, within the confines of nation and state. No student of Southeast Asian history would be unaware of the greatness of the old kingdom of Lan Xang, the wealth of which was to attract the interest of the Dutch, or of its later breakup. No Lao would be unaware of the catastrophic clash between Laos and Thais that led in the 1820s to the destruction of Vientiane and to a long-term love-hate relationship between the two peoples. Modern Laos owes its existence to French intervention. The French accepted limited frontiers, and belatedly brought about political unity within them.

The best-known part of Creak's story is concerned with the Vichy period. The Japanese occupiers allowed the French to continue to rule most of their old empire in Indo-China until March 1945. In that period Admiral Decoux, the Governor-General, applied in the local context the policies the Pétainist regime was applying in what was left of the metropole, denoted by the slogan 'work, family, fatherland'. Why he did so is not quite clear. Creak suggests that the aim was to 'restore the legitimacy' of the French regime and enlist popular support. Decoux was, of course, a naval officer, perhaps recalling that French rule in Indo-China had initially been a naval creation. Recreating it, he presumably found the policies attractive in themselves, and applying them was in keeping with the unwillingness of French imperialism to tolerate the decentralisation that British imperialism preferred. But fitting Pétainist policies to a subordinate union made up of 'petit patries' involved substantial adaptation.

Sport had, however, already played some part in inter-war French policies, and Creak's account begins with a graphic account of a football match between a largely Lao team and a Vietnamese team in Vientiane in 1936, 'a magnificent sporting scandal, the likes of which are a common feature of sport everywhere', as he says [p. 2]. In the war sport became a major focus. The name of Maurice Ducoroy is well-known to historians of the period. But what Creak so ably traces is the way in which the connexion between sport and state endured – developing in ways that neither Decoux nor anyone else could have anticipated – through the turbulent subsequent history of modern Laos.

After the war the French reluctantly conceded independence to the kingdom they had finally unified. Building a new nation involved more than creating institutions such as a new army and a new police force. Beyond that, as Creak shows, its leaders associated

nationalism with a militarisation of youth and its leaders that recalled the activities of Ducoroy and his colleagues. Patriotism was now tied not to the 'petit patrie', but to the new nation. Remaining in Laos even after 1954, French advisers played their part.

In the next phase the United States played a larger role. Unhappy with the neutralism of Souvanna Phoumma, the CIA supported the right-wing and boosted the fortunes of General Phoumi Nosavan. Creak points out how he at once displayed his power and sought to boost it by establishing the National Games of Laos only two months after his coup in Vientiane in January 1961. Sport and youth were to be associated with state and regime as under Vichy. Themes such as teamwork and solidarity were re-echoed. Developing the human body was seen as a developing Laos as a whole.

The notion recurred under the Communist regime after 1975. Indeed it re-emerged with an element of pathos. In another echo of Vichy themes, Lao people were urged to work hard and fight for the nation: more than that, the LPDR wanted to create a new socialist person. But though it had the resources to punish and 're-educate' through labour, it did not have the wherewithal to create the mass sport and physical culture it envisaged. What remained was the rhetoric, the stress on physicality, downgrading mental activity, the capacity and opportunity to think, so far that many Laos left the country.

The regime, like Stalin's, expected the people to be 'joyous'. The word became applicable perhaps only in the new century. The book concludes with an account of the Vientiane games of 2009, when even members of the diaspora returned for the spectacle and joined in the fun. The major expenditure was however met by the Chinese and the Vietnamese. Had the post-socialist regime been clever or had it, too clever by half, offered them too much in return?

The last paragraph ends with a throwaway line that should be heard. In Laos, Creak writes, '[t]he concern with physicality has not only pervaded popular notions of individual health, wealth, and well-being, but … given substance to state ideology and power. It is this aspect of physical culture that has exercised the most profound impact in Laos, as perhaps in all modern societies' [p. 246] His book connects sport in Laos with sport elsewhere and so raises a question for us all.

Reviewed by NICHOLAS TARLING
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[Nicholas Tarling was Professor of History at the University of Auckland 1968-1996. He edited the Cambridge History of Southeast Asia. His publications include *Britain and the Neutralisation of Laos* [Singapore: NUS Press, 2011].

Julie Nelson Davis, *Partners in Print: Artistic Collaboration in the* Ukiyo-e *Market*, Honolulu: University of Hawai'i Press, 2015, xvii + 245 pp. ISBN 978-0-8248-3938-3 (cloth).

This study examines the social and institutional networks underpinning the production of *ukiyo-e* "floating world pictures" in Edo during the later part of the eighteenth century. It seeks to enhance appreciations of the complex and shifting relationships within *ukiyo-e* print industry communities. It builds these appreciations through four

exemplary case studies, each developing around a different genre of printed product: a specially commissioned print, an illustrated album, a hand scroll, and an illustrated novel. The primary focus here is on printed matter, rather than painting, and on the functional relationships between publishers and print designers. Its effective scope is much broader, however, including writers, carvers, printers, artist collaborations, institutions for learning and entering art world circles, copyists, shopkeepers, censors, critics and chroniclers, and peripheral producers such as brush makers, paper makers, pigment and woodblock producers. The introduction explains the nature of each of the principal roles: publisher as agent, coordinator, producer, contractor, financier, investor, promoter, and collaborator for example. Nelson Davis situates these commercial and creative interfaces within the densely populated social and economic networks of eighteenth century Edo. Her descriptions of the city's patrons, buyers, collectors and librarians extends beyond the inventive processes of print design and publication to embrace processes of reception and consumption – owning, collecting, borrowing, displaying, conserving, and above all the intimate acts of handling and viewing the small scale *ukiyo-e* objects.

The opening chapter examines the relationship between a painter and his students in their collaborative design of a *surimono* (printed thing), a specially commissioned limited edition print. This exemplary work is a hybrid product: its text and pictorial content explain the hierarchical collaboration of teacher, Toriyama Sekien (1712-1788), and artists, Kitagawa Utamaro (1753?-1806) and Toriyama Sekikūjo (1762-?). Its convincing replication in print media of the painted mark, tone or texture reflects the intimate interface between painting and print, and the professional expertise of the wider production team. Together with the seal of the work's owner Ōta Nanpo (1749-1823), the composition's pictorial representation of a genre scene, in front of a picture of a drawing of a narrative reflects the layered, reciprocal ways in which art objects mediate between makers and viewers. This chapter provides a welcome re-evaluation of Sekien, so long overshadowed by his celebrated student Utamaro, as a poet, Kano school painter, *tsū* (urbane connoisseur), print designer and teacher. Moving beyond its introductory analysis, this section also examines the instructional function of printed *gafu* (copybooks) as media of transmissive through transformative pedagogy. The commentaries on *Toriyama biko* (Echoes of Bird Mountain, 1773, also published in 1774 as *Sekien gafu*, Sekien's Picture album) and *Kaiji hiken* (Painting Comparisons, 1778) demonstrate how *gafu* could maintain conventional subjects (history, bestiaries of the supernatural, natural history, poetic themes), or characteristics of composition, style, gesture and technical modes of *kara-e* (Chinese style) or *yamato-e* (Japanese style) painting methods.

Nelson Davis next examines the practice of artistic collaboration through a partnership between the artists Kitao Shigemasa (1739-1820) and Katsukawa Shunshō (1726-1793) in the design of a colour illustrated album *Seirō bijin awase sugata kagami* (The Mirror of Yoshiwara Beauties, Compared, 3 volumes, 1776). These critiques and guidebooks to the pleasure quarters, the attractions and rankings of their beauties, and their conditions of engagement reflect the functional agendas of the Edo print industry. Nelson Davis situates the design and technical refinement of these printed images against pretensions to authenticity in representations of individuals, scenes

and habits of the pleasure quarters. Her description of a collaboration so intimate that the individual hands of either artist have become indistinguishable provokes questions of authorship, originality, status and leadership, attribution, and the creative contributions of block cutters and printers. This account also acknowledges a broader collusion between publishing partnerships (here between Yamazaki Kinbei [shop active from late-seventeenth century] and Tsutaya Jūzaburō [1750-1797]), and the interests of designers, cutters, poets, printers, *yūjo* (sex workers) and brothel keepers of the Yoshiwara licensed pleasure quarters, *tsū* patrons of the quarters and other viewers. The descriptive elegance and selections for illustration here emphasise how, through these complicities, high quality brothel quarter manual illustrations came to embody the very qualities of languorous elegance they contrived to promote.

While guidebooks to the Yoshiwara maintained a certain decorum, the earthier dimensions of activities in the quarter inevitably also attracted the attentions of print networks and their public. The third case study presented here develops its examination of the designer/publisher partnership around the production of an *emaki-e* (handscroll) titled *Sode no maki* (The Scroll of the Sleeve, c. 1785) attributed to Torii Kiyonaga (1752-1815). Again this close analysis provokes insights into contractual relationships between publishers (here Nishimuraya Yohachi, dates unknown) and their writers and illustrators, and the tensions between art world interests and constraints of official sanction, regulation or prohibition in the publication industry. The analysis of images from these albums reveals further tensions, between practices of production and evaluation, between earthy subject matter and the elevated stylistic elegance expected by sophisticated audiences, and between observation of convention and innovative risk taking in this pictorial genre especially. As Nelson Davis notes here, the intimate real time act of studying the *emaki* format, one scene at a time, rolling and unrolling, hiding and revealing, physically engages the viewer into this interface between production, representation and apprehension.

The final chapter examines the partnership of writer Santō Kyōden (1761-1816) and illustrator Kitao Masayoshi (1764-1824) in the production of a more mundane but widely disseminated phenomenon: the *kibyōshi* (yellow-cover) illustrated narrative. These cheap, accessible, "pulp fiction" best sellers typically combined text and illustrations printed in black ink on recycled paper. Nelson Davis selects a comic narrative *Daikokujō uke aruri: Shingaku hayasomegusa* (Greatest Sales Guaranteed: Quick-Dye Mind Study, 1790) commissioned by the publisher Ōwada Yasuemon (dates unknown). This example developed a subversive satire on moral doctrine and spiritual practices (the Shingaku in the book's title was a popular sect promoted near Nihonbashi at this time) that yields fascinating insights into the social imagination of Edo. Though its plot is stock material, the text/image arrangements make creative use of humanised motifs of concepts of good and evil spirits to address issues of mind-body duality, freedom and regulation, virtue and dissipation, good and evil. This is an engaging analysis. These kinds of picture-text narrative have taken second place to the more colourful pictorial media of floating world markets in earlier *ukiyo-e* literature. The explanation of the closely melded operations of producers, authorities and readers yields valuable insights into relations between the print industry, official regulation of subjects and themes, materials and distribution, and censorship.

The summative conclusion here relocates the collaborative engagements of publisher/illustrator/author within the broader social networks of Edo's educated public. It reinforces the threads that flow through its case-study narratives through issues of intention and use, social and aesthetic networks, and reputation and status within the aesthetic world of *ukiyo*. In doing so it illuminates how its themes of conception and reception, production and consumption, could act both as contributors to and manifestations of the complex networks of a floating world imaginary.

As Nelson Davis acknowledges, recognition of an *ukiyo-e* production network is not new. The term "*Ukiyo-e* Quartet" was coined in 1949 to explain the collaborations between publisher, designer, block cutter and printer and their combined contributions to the appearance of the final image. Artist collaborations, market relations and patterns of production and consumption have occupied several recent studies. What distinguishes this volume is its breadth of compass: it acknowledges the expansive range of contributors, celebrated, peripheral, or invisible, to the realisation of the *ukiyo-e* project; it selects print matter often marginalised in earlier studies by the celebration of *nishiki-e* "brocade-picture" single-sheet prints; and it recognises the market commodity focus of the print industry, and the commercial realities that impacted on matters of acceptance, commission, publication and sale. This is a nuanced study, situating artists as co-participants rather than celebrating them as principal producers of art objects, and recognising the fluidities between roles, dependent on individual status, function, or inventive capacity. It adopts multi-faceted perspectives to set its detailed analyses of the social relations of production within closely detailed accounts of both the art historical and sociocultural contexts within which *ukiyo-e* objects were conceived, produced and consumed. In recognising the mediating role of the printed object as a "medium of exchange" within and between institutions of production and consumption, it also recognises the crystallisation in Edo of the complex networks of what we now call an "art world." The academic rigour of this study, its highly detailed analyses, and comprehensive contextual discussions inform an insight into the print industry as intimate as the professional relationships, and artistic subjects, it explores. It provides rich insights into the commercial and aesthetic worlds of Edo consistent with the way their eighteenth century contemporaries might have understood them.

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Benjamin A. Elman (ed.), *Rethinking East Asian Languages, Vernaculars, and Literacies, 1000-1919*, Leiden & Boston: Brill, 2014. X + 324 pp.
ISBN13: 9789004277595 (hbk); E-ISBN: 9789004279278

This is a collection of ten essays examining East Asian languages in a non-Eurocentric way. It adopts a new conceptual framework within which the dichotomy between the "classical" and the "vernacular" is examined through detailed textual analyses and from different perspectives. In the introduction to this ambitious volume the editor, Benjamin Elman, describes how the project developed and how each study addresses the key question "whether European modernity is an appropriate standard

at all for East Asia" (p. 1), and challenges "accepted distinctions between classical and vernacular languages in East Asia" (p. 2).

Apart from Elman's introduction, seven of the nine chapters focus on mapping the actual uses of languages in Central Asia, Japan, Korea, Vietnam and China. Peter Kornicki presents a study of the Taugut Empire where the Chinese script was adopted to facilitate vernacular translation of Buddhist texts for a Taugut audience. Wang Sixiang narrates the role and significance of the interpreters between the Korean Court and Ming China, revealing that the Korean alphabet was invented mainly as an aid for teaching people the correct pronunciation of Chinese script "according to the contemporary standards of the Ming court" (p. 9). By examining two prefaces to – one in Vietnamese (Nom) and the other in Literary Sinitic – *Explication of the Guide to Jeweled Sounds*, a dictionary that glossed over the terms commonly used by Confucian scholars, John D. Phan argues that the native Nom script was reconceived and conceptualized in the seventeenth century not as "a regional alternative to Han characters, but as an augmentation of the civilizing technology they represent" (p. 97). Through a detailed analysis of the commentaries on *The Wakan Rōeishū* (Collection of Japanese and Chinese Poems for Singing) Haruo Shirane argues that "commentaries were critical in making a body of classical Chinese poems an integral part of the Japanese literary tradition through vernacular translation and the generation of anecdotal literature" (p. 143). Daniel Trambaiolo explores the languages used to transmit traditional medical knowledge in Tokugawa Japan, revealing that vernacular Japanese rather than literary Chinese was used for most medical names for diseases and medicinal plants. Marten Soderblom Saarela narrates a linguistic experiment with alphabetic script in Qing China and illustrates that the development of this alphabetical order was initially prompted by the need to teach Manchu script. The chapter by Benjamin Elman informs the reader that the competitive civil service examination system in China created a large literate population who failed the examinations but could still use their classical learning to pursue other alternative careers and economic opportunities.

The findings presented in these concrete case studies point to the historical reality where the literary and vernacular registers "interacted and influenced each other as part of a unified, if hybrid, language system that was mastered by Chinese, Japanese, Koreans, and Vietnamese according to their own unique linguistic resources" (p. 2). The Japanese, Korean and Vietnamese languages were all "conceptualized more as an extension of, and an aid to, classical Chinese than as an alternative to it" (p. 18). Such findings lead to a different history of classical Chinese compared to Latin and Sanskrit as early modern cosmopolitan languages, and thus challenges the old assumptions of parallels between classical Chinese and Latin.

The final two chapters in this volume further question the relationship between the rise of vernaculars and the emergence of nation-states. Atsuko Ueda examines the call for language reform in early Meiji Japan by four linguists, all of whom proposed the development of an ideal Japanese language by replacing Chinese script with alphabets. With a meticulous study of these reform proposals, Atsuko argues that these calls for language reform should be viewed as early Meiji Japan's intellectual search for a unified spoken and written Japanese rather than a "linguistic nationalism." Shang Wei's study

offers a historical account of the spoken and literary aspects of Chinese language(s) from 1400 onward, challenging a dichotomy between classical and vernacular Chinese posed by the May Fourth intellectuals and further endorsed by the modern Chinese state in the twentieth century.

This volume covers a broad scope through a comparative approach to the study of East Asian languages and their interaction with classical Chinese. It is rich in content and elaborative in textual analyses. As a result of the editor's excellent work, these individual studies, each featured with its own original and thorough research, form a coherent scholarly work within an innovatively conceptualized framework. The volume adds new material and novel findings to recent debates initiated by Sheldon Pollock's research on the spread of Sanskrit, and will inspire more research in this field.

Reviewed by LIMIN BAI
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Gautam Ghosh and Jacqueline Leckie (eds.), *Asians and the New-Multiculturalism in Aotearoa New Zealand*, Dunedin: University of Otago Press, 2015, 312 pp + photos. ISBN: 978-1-877578-23-6 (pbk).

This book could well become, indeed perhaps should become over the next few years, an acknowledged reference point for research into the ethnic make-up of Aoterearoa New Zealand. The volume is a collection of a wide range of papers which were presented at a symposium held at the University of Otago in 2011. The four parts into which the book is divided indicate the breadth of the discussion on the subject: *Biculturalism and Multi-Culturalism*, *the Performance of Asian Multiculturalism,* (looking at Asian festivals and Asians in the arts), *Multiculturalism and Religion* and *Multi-Cultural Economies*. The reader might wish for an in-depth analysis of the 2013 census, the information of which is now largely available, to have been included. Nevertheless, this work presents clear and wide-ranging perspectives on the issues involved.

In the introduction, Ghosh rightly notes that the concept of multi-culturalism has been variously defined and in certain places, such as Germany, rigorously criticised. He notes that definitions of Multiculturalism flows out of the self-understanding of the nation and especially out of the understanding of nationalism on which it is based. In New Zealand, multiculturalism is "a fraught and vexing issue" where people do not see eye to eye. "The aim of this volume is to clarify how and where these confluences and contentions visible in Aotearoa. Insofar as the tensions among the volumes chapters point to tensions in multi-culturalism, each can shed light on the other" (p.7).

Paul Spoonley argues that the changed nature of multiculturalism and the "concessions" to Maori (p.56) (perhaps an unfortunate word: biculturalism by its nature celebrates the contribution of Maori) has changed the way we understand being diverse and yet one. Issues which relate to how to govern such diversity under a bi-cultural model and resolve "the unfinished business of colonialisation and migration" at local, regional or national levels need to be negotiated. Specifically, decisions relating to immigration policy which have been made since 1986 have not involved Maori. Multiculturalism

then becomes another means to marginalise Maori, both in decision making and in the economic arena, such as the labour market. New notions of citizenship are defined and how the state is to be understood need to be openly debated.

In Part Two, Hilary Chung looks at the ways in which art has expressed Asian self-awareness in New Zealand. She focusses on the 2009 production Alienz to illustrate her point. Henry Johnson discusses the significance of festivals such as Diwali and Chinese New Year. They look at the ways that such expressions of racial and cultural difference challenge the audience and participants to "interrogate", (another perhaps unfortunate word) or examine what such differences mean for national identity and narratives. In Part Three, Erich Kolig describes the way that Muslim community in New Zealand is seen through the lens of modern secularism. In New Zealand, he argues, we see minority groups as aggregates of individuals. We do not enshrine the collective cultural and religious rights of defined groups into our social fabric. This approach needs to be reconsidered and new ways to recognize the values of these groups need to be discussed.

In Chapter Seven, "The New Asian Faces of Kiwi Christianity", Andrew Butcher and George Wieland examine the phenomenon of the appearance of Asian Churches and Asian participation in New Zealand church life. With well supported statistics, they show that religion is alive and well in New Zealand, even though attendance among the non-migrant community has declined drastically. Indeed, without the inflow of its new Asian members, the rate of decline of the historic churches especially would have been catastrophic. What needs more examination is what these new members understand by "membership" and also how they understand the nature of "Christian faith" and the role of the Church.

Chapter Eight raises the issue of how the media reinforces stereotypes of Muslims in New Zealand and in particular, stereotypes of Muslim women. The largely negative impression created of Muslim women through the media hampers their sense of belonging to this country as accepted and valued citizens. The media plays a critical role because it defines who is a Kiwi and who is not and it can limit access and opportunity for more informed discussion and interaction. This chapter contains some rather moving interviews of a number of Muslim women who talk about their experiences in this country. While they acknowledge the media's influence on re-enforcing negative stereotypes, the interviewees also acknowledge their own need and responsibility to work harder to connect with the wider New Zealand community. One interviewee commented: "I think we have got a lot of responsibility, especially for those of us who have confidence in our identity as New Zealanders. We *have* to do it …. I really feel [that]" (p.230).

Part Four, "Belonging", discusses Asian participation in New Zealand economic life. Paul Spoonley, Carina Meares and Trudie Cain look at "Immigrant Economies in Action: Chinese Ethnic Precincts in Auckland", while Tim Beal, Val Lindsay and Kala Retna look at "Valuing Multiculturalism: business engagement with the challenge of multiculturalism." Both chapters see Asian business people as a human resource; the more New Zealand promotes its Asian migrants as human capital "the better we will engage in the complex, demanding, but profitable markets that lie offshore" (p. 22).

This book highlights the tensions that arise when a dynamic renaissance of Maori identity occurs at a time when other ethnic minorities are finding their feet and asserting themselves in this country. How Pakeha, who remain the majority in New Zealand, understand the Kiwi-Asianness of their fellow New Zealanders needs more research. The discrediting of the notion of "integration", in favour of new forms of multiculturalism, makes for an exciting time in New Zealand, even if it is unclear where this path takes us.

Reviewed by STUART VOGEL
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Christine M. E. Guth, *Hokusai's Great Wave: Biography of a Global Icon*, Honolulu: University of Hawai'i Press, 2015, xv + 256 pp. ISBN 978-0-8248-3959-8 (hbk) ISBN 978-0-8248-3960-4 (pbk.).

The immediate subject of this volume is a single pictorial composition: Katsushika Hokusai's (1760-1849) ubiquitous *Kanagawa oki no namiura* – "Under the Wave off Kanagawa" – from his memorable woodblock print series *Fugaku sanjūrokkei*, "Thirty-Six Views of Fuji." Its broader purvey encompasses the remarkable currency of the motif as a globally reflexive site of relocation, negotiation, re-interpretation, and expression. Christine Guth's discussion of the work itself recognises the way its universal appeal is anchored in its own tensions, between overwhelming force and fragile vulnerability, between catastrophe and frailty. Throughout this account she sustains layered themes building beyond the dramatic moment of high suspense of the scene itself to examine how an image can generate a narrative life beyond its origins. She constructs its "biography" or "social life" as a highly mobile medium of social and cultural intercourse, developing through concepts of migration and connectivity, and social, cultural or political interface. Its metamorphic potential, illustrated here in a comprehensive sequence of case studies, is revealed in its multiple "re-workings and reconfigurations." As Guth explains, these themes have been synthesised into myriad transformations of the work, its multiple "changes of ownership" so extensive as to make it impossible even for modern Japanese viewers to apprehend the work today as Hokusai's contemporaries may have done. To explain the extent of these transformations, she situates "The Great Wave" (*gureto uebu*) not just against Hokusai, or Edo, or even Japan, but as a resonant, flexibly significant global phenomenon. Its universal appeal is emphasised through every part of this narrative and its illustrations.

The first chapter situates "The Great Wave" within Hokusai's own milieu, examining it in relation to contemporary relations of production, consumption and reception. These issues are prefaced by a section of Hokusai's own text, from an 1830 advertisement to the series introducing the technical, commercial, functional and geographic themes expounded in the views. The discussion develops out through an appreciation of both the aesthetic and socially constructive attractions of the woodblock medium in Edo communities. The techno-commercial explanations here offer some insights into the difficult questions of edition, sales and value. Importantly, Guth explains the rich resonance of Fuji in folklore, Buddhist traditions, and devotional practices that underpinned its appeal in Edo. She sets

these discussions, and her evaluation of the wave motif in Hokusai's oeuvre, against a backdrop of Japanese preoccupations with geographies of coast and sea, and growing awareness of the fragile sanctity of its coastal borders.

Next, Guth examines the circumstances of "The Great Wave's" dissemination into Western settings from the 1860s to the early twentieth century, exploring themes of reception, re-interpretation, and translations of media. She describes the immediate enthusiasm for Japanese arts in Europe, especially in artistic circles; Hokusai's *aizuri* blue translated readily to the porcelain kilns of Copenhagen – and the Danish designs were as readily absorbed back to Japan. She also acknowledges the vogue for Japonisme was not universal, describing disagreements of taste and style, and tensions of competition and ownership. Of particular interest here is Guth's explanation of "The Great Wave's" "multiple voices," its singular capacity for accommodating diverse, even contradictory interpretations amongst its Western viewers; dealer Seigfried Bing and Hokusai biographer Edmond de Goncourt understood the work in quite different ways for example. This multiple voice facility may be a reflection of the anthropomorphic suggestions in the clawing fingers of foam leaping off the wave; this, in its turn, may explain the motif's ready absorption into the European visual consciousness. Guth's appreciations of these exchanges are carefully moderated. Her description of the circulation of Japanese media, including Hokusai works, from as early as 1830 challenges earlier assumptions of Tokugawa period isolation. She specifically avoids causal arguments of influence that infect earlier accounts of the emergence of Japonisme, and takes especial care, in her discussion around Claude Debussy's *La mer*, for example, to avoid assumptions of simple illustrative translation. Here and elsewhere she couches her explanations in terms of empathy, affinity of taste.

Guth then turns her focus to the "The Great Wave" as a popular motif of shifting states of political and economic intercourse, of patterns of migration, conflict or occupation, but also of aesthetic and cultural understandings between Japan and the United States. She describes how, despite the early disdain of scholars like Ernest Fenollosa, *ukiyo-e* woodblock prints were embraced into the collecting frenzy that generated the accumulations still held in American museums. "The Great Wave" was a prize amongst prints for collectors, and a lucrative commodity for dealers. It also assumed something of a cross-cultural mediating role, in its manifestations in American children's literature, for example, and in its reciprocal adoption into post-World War II Japanese graphic design. This chapter embraces also juxtapositions of themes of trans-cultural critique reflecting the shifting and ambivalence of relations between North America and Japan. Its scope extends through post-1970 curatorial preoccupations in United States museums to the recent emergence of contemporary Japanese visual tropes into new, popular, transnational, and especially Pacific Rim, phenomena.

The fourth chapter, "Lifestyle Branding," evaluates the commercial life of "The Great Wave" as design motif through key themes of alterity, difference, and cultural authority. It examines the ease with which the "Wave," itself an Edo consumer product, could translate into an apparently limitless range of consumer merchandise. Thus "The Great Wave" can reappear, with no apparent leap of credibility, on watch faces, teaspoons, *tatebanko* (paper dioramas like those designed by Hokusai himself), food

products, clothing, soap or Christmas cards. As Guth explains here, "The Wave's" market successes have contributed even further to the ubiquity of the motif, its slippage into the visual currency of multiple audiences. Its capacity for traversing cultural or geographic boundaries has effected its transformation from local to transnational commodity.

The final chapter investigates "The Wave's" remarkable capacity for geographic transformations. It examines how it has been adopted into new cultural settings through a kind of transfer of usage or ownership, as its motif has assumed new, and locally specific, importance, from Vancouver to Washington, Germany to England and Australia. Guth explores how its incursions into public spaces in airport installations, street art, crop art (citing the politically charged *tanbo aato* (rice paddy art), in Aomori Prefecture, Japan), and disaster memorials have created markers that juxtapose local with national or even global interests. She explains how, while site-specific constructions may denote a sense of place, they can also mediate transnational interfaces that transcend borders, and embrace themes of place and time, stasis and mobility, difference, inclusion and hybridity. The epilogue, "After the Tsunami," couches its poignant acknowledgement of the grim portent of Hokusai's original vision against the aftermath of the Fukushima earthquake. If "The Great Wave" has provided a leitmotif for geophysical events all over the globe, it has also provided a vehicle for cultural exchange, political tensions, or socio-cultural anxieties. The epilogue draws together the multiple threads of these diverse narratives.

"The Great Wave" has long received literary attention. Its enduring global significance is reflected in its recent selection for the British Museum/BBC Radio's *The History of the World in One Hundred Objects*, and Timothy Clark's 2011 *Hokusai's Great Wave* in the British Museum *Objects in Focus* series. What justifies yet another volume on the subject? First, Guth's is an engaging, sometimes amusing, and often poignant narrative. It celebrates the remarkable facility of a motif for provoking connection-making, meaning-making interpretations and responses beyond its own world. Second, its compass is extensive: the global purvey of this study complements the discursive currency of the image itself. It embraces a diverse range of exemplary case studies and illustrations on the "Wave" theme, including variations by Hokusai and his contemporaries, and introducing unusual derivations, from illustrations for Pushkin, through éclairs by Fauchon, an architectural façade by Endell, fashion poster for *Patagonia* surf wear, to compositions by Monet and Gaugin. Third, this account is distinguished by its multi-disciplinary scope. It embraces formalist analysis, socio-cultural contextualisation, sociological and anthropological perspectives, histories of political intercourse, economic exchange, media studies, and finally, and perhaps most closely in sympathy with the disturbing tensions of the image itself, geophysical events within, and beyond, Japan. These diverse lenses invite re-evaluations of how we appreciate art objects today: in relation to their own time or setting, or in their reflexive relations to other contexts and times. For Hokusai, his own public, and almost two centuries of viewers around the world, "The Great Wave" has provided an enduring and constantly shifting motif. In Guth's own words, it is an "icon," "celebrity," and "global phenomenon:" a "recognisable idiom for evoking both the means and meaning of cataclysmic change" (p.207).

Reviewed by DAVID BELL
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Christopher Kaplonski, *The Lama Question: Violence, Sovereignty, and Exception in Early Socialist Mongolia,* Honolulu, University of Hawai'i Press, 2014, xvii + 259 pp. ISBN 978-0-8248-3856-0 (cloth: alk. Paper)

When living in Mongolia in the early 1990s, I learned that the Mongolians blamed the Russians for the violent religious purges of the late 1930s – the *Ikh Khelmegdulelt*, or "Great Repression". Every day I walked past the statue of Marshal Kh. Choibalsan outside the State University in Ulaanbaatar, "Mongolia's Stalin", I was told. When I visited Gandan temple complex for the first time, the guide informed me that the Soviets had taken the large Buddha statue back to the USSR and "melted it down" to fund the Soviet project. I stared into an empty hall. For a Tibetan-Buddhist country, the lack of temples and monasteries in the countryside was noticeable. The mass killings of the 1930s have left a deep mark in the Mongolian psyche. It seems that every family in Mongolia today lost at least one of their members to the Great Repression.

The numbers are staggering: approximately 18,000 lamas (Tibetan-Buddhist monks) were killed over 18 months between 1937 and 1939 (with some estimates pushing 30,000); all but a few of the 700 or more monasteries (some estimate over 1,000) were destroyed; 18,000 or so from ethnic minorities (mainly Buryats), politicians, intellectuals, and herders were executed. The common myth is that this was a time of "Stalinist purges", and that the Mongolian government could do nothing but comply with Moscow's wishes. "The lama question" presumed that the lamas presented so much of a cultural and political challenge to the new socialist government that they had to be dealt with. The easy solution was simply to exterminate the lamas, and raze their temples and monasteries. Russian Soviet Stalin ordered it, and Mongolian Socialist Marshal Choibalsan made it happen. The violence came without warning. End of story.

However, Christopher Kaplonski challenges this narrative in his well-researched and accessible book *The Lama Question: Violence, Sovereignty and Exception in Early Socialist Mongolia.* In addition to a life time of research into Mongolian history, Kaplonski spent several summers visiting field sites, interviewing people, and poring over state archives. His bibliography demonstrates near open-access to primary documents in the Mongolian National Central Archives, the Mongolian People's Revolutionary Party archives, the Foreign Ministry archives and the depository of Supreme Court Decisions. His research leads him to different conclusions to the accepted narrative. Kaplonski conceptualizes this social data within a theoretical model of "three technologies of exceptionism", demonstrating overall that the decision to resort to violence had not been quickly made, nor was violence to be a long term strategy, nor was it to be random and out of state control.

The new socialist state of Mongolia (from 1924) was transitioning from a Buddhist feudal theocracy to a modern twentieth century socialist nation state, and its first task was to win the hearts and minds of the people who were mainly illiterate nomadic herders, and Buddhist lamas. This new state needed legitimacy with its own people, and internationally, at least in the Soviet sphere. Two factors were in tension: how to deal to "the lama question" when the Buddhist lamas were revered by the population, and how to gain legitimacy for a new socialist state which needed no religion. "The lama question" was conveniently never tightly defined, but was a generic rubric to

recognize the question of political power and the ability to rule and hence sovereignty of the Mongolian People's Republic. "It pitted a centuries-old religious establishment [i.e. Buddhism] against up-start revolutionaries backed by the ideological, political, and military strength of the Soviet Union" (p. 4). The Mongolian People's Republic was, after all, only the second socialist state in the world.

In his theoretical framework, Kaplonski draws on the work of Georgio Agamben (b. 1942) vis à vis political violence and the state. "Exception" is rule by decree, rather than by law. It is the "state power's immediate response to the most extreme internal conflicts" (p. 6). However, Kaplonski takes Agamben's overarching unitary model of exception and demonstrates in Mongolia a more complex intertwining of a number of "technologies of exception", arguing that contingency of government and vulnerability of the first Mongolian socialist leaders blurred the boundaries of sovereignty and governmentality. Dealing with "the lama question" was a domestic Mongolian problem, but a problem in a geopolitical context vis à vis Mongolia's location between Russia (its new patron) and China (whose representative in Ulaanbaatar had been thrown out in 1911) and with Japan rising to the east. Kaplonski demonstrates that the socialists were at pains to somehow include the lamas – at least initially – in the emerging socialist state. How the Mongolian socialists dealt with the lamas could influence the very trajectory of the new communist programme, whether Russian or Chinese.

Kaplonski's first technology of exception is "the construction of the new". In abolishing the old feudal and creating the new socialist state, the Mongolian leaders had to deal to literacy challenges (the lamas had controlled literacy), the role of women in society, and the popularity and power of the *hutagt* and *huvilgaan* (certain lamas who were "living gods"). The second technology of exception was "ineffective persuasions and accommodation", where the state administration sought to control the monasteries for socialist ends. The third technology of exception was "the turn to violence, resignation and defeat", resulting in sham trials and intentional extermination of lamas and others perceived to be a threat to the state, and the physical destruction of most of the monasteries and temples.

Thus contrary to the received myth of sudden unexpected violence ordered by Stalin, the turn to violence was slow, taking the full first decade of the socialist state to emerge as the ultimate way to deal with "the lama question". In the final chapter, Kaplonski draws his argument together, signifying that there was nothing particularly glorious about the final mass killings, and that they were an "admission of defeat... a forcing of the [socialist government's] hand after a decade and a half of an apparent reluctance to use physical violence" (p. 25). This final chapter also clearly puts agency and hence ultimately culpability with the Mongolians: the Mongolian socialist leaders, Choibalsan included, while certainly influenced by soviet leadership, were not mere puppets. "We had no choice" is not a justifiable excuse for the violence. The Soviets did not demand it, nor was it inevitable "because of the evil actions of the Buddhists, who would not see reason" (p. 229). Rather, Kaplonski argues that because of the changing nature of the relationship of the socialist leaders and the Buddhists lamas over the first decade or so (the late 1920s and early 1930s), it only became a last option because the Buddhists would not accommodate to the socialists' goals of a new society. When the socialists did turn to violence, some of them were horrified at what they had unleashed.

Kaplonski demonstrates that the mass killings were "a particular type of violence, wrapped in the performance of legality". To the end, there was an attempt to normalize and contain this exception, which Kaplonski believes was due to the influence of the Buddhist establishment itself (p. 230). The socialists could only claim a "contingent and negotiated sovereignty": the socialist state could impose its will inasmuch as that will was not too onerous a burden (p. 92).

Kaplonski writes with a light hand, and is easy to read. He takes a narrative approach, injecting his own research story into his findings. In addition, he illustrates his various lines of argument with case studies of actual named lamas, the stories of whom he has found in the archives. He humanizes the trauma. The book is a corrective contribution to an historical period of Mongolia, and it nuances current theory regarding statehood, politics, marginality and governance, and violence. That Kaplonski highlights personal case studies and stories reminds us of the awful tragedies that were played out. It is commendable that today the post-socialist Mongolia from 1990 is posthumously rehabilitating many who were purged, and various mechanisms of memory and honour have been initiated by way of memorials and museum displays. Kaplonski's book itself plays a role in restitution and a more honest telling of a difficult time in Mongolia's history.

Reviewed by HUGH P. KEMP
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Timo Kivimäki, *The Long Peace of East Asia (Rethinking Asia and International Relations), 2014,* Ashgate, 222 pp. ISBN: 978-1472422293

The University of Helsinki's Timo Kivimäki is a well known scholar of international relations in Asia, and the book under review here is a natural extension of the author's 2001 article on the "Long Peace of ASEAN" (*Journal of Peace Research*). In amongst an exhaustive analysis of historical trends and datasets, Kivimäki is able to conclude that Asia as a whole has become even more peaceful than Europe or the Americas, and that this "long peace" has lasted for three decades. This might seem counterintuitive, but the raw data seems to support this thesis – for the time being at least. When news about East and Southeast Asia is dominated by the periodic rush of stories about flashpoint issues, Kivimäki's finding gives us some perspective. The region has travelled a long way since Indo-China seemed to be in perpetual war, inter-state violence was more pressing, and Southeast Asian countries (pre-ASEAN) had open and bitter territorial disputes with each other. The role of revolutionary thought was once also significant, and Kivimäki notes how China's radical foreign policy approaches prior to the middle 1970s presented a convergence of ideological and ethnic concerns that pushed it into serious tension with (fellow Marxist state) Vietnam and drove difficulties in relations with other Southeast Asian states with large Chinese minorities (p. 163). Non-interference has been a critical development, including seeing off the Cold War era superpower competition that fuelled conflict.Kivimäki sees US hegemonic power, as it once was, as being not particularly beneficial. His example of US "cold logic" is a 1941 statement by "President Truman" about playing Germany and Russia off against each other during WWII. It is worth noting, however, that not only was Truman not president at the time, he was in fact nowhere near the US Administration – as a then relatively unworldly senator from Missouri.

How has this positive trend come about? ASEAN paved the way, and the rest of East Asia eventually followed, when member states forged social constructions at regional gatherings that were (to quote Amitav Acharya) "institutional, normative and identitive" (p. 25). Kivimäki notes that ASEAN peace spread like a "benign disease" (p. 65). This strained metaphor sounds like an oxymoron, and perhaps the author means something like a "benign microbe"?

There is a sting in this tail, however. Despite laying out the exhaustive case, complete with lots of datasets that show just 100,000 battle deaths since 1979, Kivimäki identifies a soft underbelly. He notes the region's insufficient conflict resolution – specifically Kivimäki has identified a tendency in ASEAN derived institutions to avoid difficult discussions – and tensions around Taiwan and the Korean Peninsula, "which in a matter of days could turn battle death statistics upside down" (p. 57). This rather important observation about extant regional tensions, conclusions about which are not to be found in looking at metrics, does not form part of the book's overall thesis and appears confined to this one solitary reference above. As they say in journalism, Kivimäki might have therefore 'buried the lead', or at least given little weighting to the central story of the changing power dynamics in the Asian region and the tensions that this is giving rise to.

At the end Kivimäki notes that what his findings pose for general theories of war and peace is not covered in this book. It is not clear why. Nor is it clear why Kivimäki seems to have decided not to consider his thesis in a wider global context. Interestingly the term "long peace" is usually associated with Cold War historian John Lewis Gaddis to note the effects of deterrence on preventing war; yet Gaddis is not discussed in this book at all. That is a pity in a way, as one suspects there would be daylight between Gaddis and Kivimäki on the role of hierarchy in global and regional stability. More broadly, there are other scholars who have pointed out that the trends Kivimäki notes for Asia, are in fact not confined to Asia. Steven Pinker's tour de force, *The Better Angels of Our Nature* (Viking Books, 2011), is perhaps the most well known of accounts that document declining trends in inter-state violence, and violence, including crime, more broadly in much of the world. Scholars like this may come to a wider set of conclusions, even if there is some overlap with Kivimäki's findings on Asia specifically. But it does raise the question as to whether Asia is in fact that much different to a wider trend – and, if not, where does it leave Kivimäki's constructivist hypothesis that Asia-Pacific multilateral architecture might be the leading reason for the "long peace"?

The value of Kivimäki's book is a timely reminder that Asia has travelled a long way, even in recent decades. The fast changing strategic equation can give the impression of an impending conflagration in the region, whereas just a few generations ago Asia was beset by far more border tensions and instances of internal insurrection than it is today. Only time will tell if all that means is that the current "long peace" is simply storing up tension and conflict for some future time.

Reviewed by ANTHONY SMITH
Department of Prime Minister and Cabinet

The views expressed here are those of the author alone and do not represent DPMC or the New Zealand government.

Uganda Sze-pui Kwan and Lawrence Wang-chi Wong (eds.), *Translation and Global Asia: Relocating Networks of Cultural Production*, Hong Kong: The Chinese University Press, 2014, 305 pp. ISBN: 978-962-996-608-9 (hbk).

The title and purpose of this volume promise a great deal. It seeks to show that translation is the hub of a myriad of networks that connect the vast variety of people who make up "Asia" and which connects those networks with the West. Translation is not only an interface between those networks but an active agent that opens up new frontiers between them. This volume seeks to explain the role and contribution of translation in this task. It also seeks to offer an alternative understanding of a fast-changing Asia to the Eurocentric one. This is a "big ask" and many readers will feel the book has fallen short, but admirably so.

This work originates from the Fourth Asian Translation Traditions Conference held in Hong Kong in 2010. It is published by the Research Centre for Translation, based at the Institute of Chinese Studies at the Chinese University of Hong Kong. The volume comprises 11 academic papers under four headings. Part One, "Disembodiment and Dissemination: the Chinese Factor", includes three historical essays which seek to open up the historical background of the practice of translation in China. They relate to Japanese poetry in Chinese translation in the Ming Dynasty and the development and roles of Chinese translators in the eighteenth and nineteenth centuries. The three articles show how translation was used to fulfill the political aim of controlling and sinicising the "barbarians". Lawrence Wang-chi Wong's article "*Chouban yiwu* (Handling the Affairs of the Barbarians)" is a helpful introduction and includes an enlightening discussion of Wang Tao and the dilemma of being forced to work for foreigners for a living. Wong demonstrates the importance of research into the history of the social circumstances in which Chinese translators worked.

In Part Two, "Cultural Divergence and Assimilation through Translation", the three articles describe how foreign literature was absorbed into and moulded by local literature. The different times, situations and issues represented in this section, Im Hak-su's translations of Western works in the Democratic People's Republic of Korea during the Cold War, the spread of Buddhist teachings through translation and Ronaldo S. Tinio's translations of Western literature in the Philippines, illustrate impressively the diversity of the subject in Asia. Im Hak-su (1911-1982) sought to translate within the requirements of and limitations imposed by the North Korean regime. This included substituting lofty and religious language with creative use of ordinary Korean terms and more religiously neutral terms. Tinio sought to demonstrate the ability of Filipino (which is based on Tagalog) to express and embody a wide range of concepts and experiences which was held to be impossible in a language considered common and provincial. Both of these articles take us beyond the particular case study to enquire into the nature of translation today.

The essays in Part Three, "Navigating and Negotiating Cultural Space through Literary Translation", are perhaps more strictly historical. They focus on the role of translation in creating a public sphere in Kerala India, the role of Russian translations in Marathi in the state of Maharashtra and early Thai prose fictions. In

each case the authors demonstrate how translation became a political and literary tool which generated social discourse to aid the struggle for national freedom. By absorbing foreign elements, their national literatures, paradoxically, were enriched and consolidated the nation building process.

The last section, "(De)Colonisation and Elite Collusion", is concerned with the ethics of translation. Questions such as what to translate, when, who for and how are fraught with ethical decisions. Nazry Bahrawi discusses the idea of translating for a decolonialised Malaysia in the twentieth century. If, as Lefevere says, translation is a rewriting of an original text, and if, as Bassnett and Trivedi argue, rewriting in a formerly colonised country is imbued with the spirit of unshackling hegemony and empowering the people, then further questions arise. Bahrawi asks "could these rewritings subjugate as much as, or even more than, they liberate?" (p. 244). Social and political elites know language is a form of power. It has the power to liberate but also to recolonise. Bahrawi uses the Malay translation of a sociological treatise, *The Myth of the Lazy Native,* to depict the power struggle between the pro- and anti-Mahathir groups within the UMNO party. The concept of the move from translation as "cannibalism" from the outside to "incest" or being devoured from the "inside", where translation is used by local elites to dominate others, is a useful one.

This book contains some very useful insights into the power of translations and translators to introduce new ideas and bring change. It perhaps cries out for a concluding chapter which collects all these points and gives an overview as to where translation in Asia might take Asia next. Some chapters perhaps need to apply the lessons from their case study to lessons for today. Nevertheless, this volume enriches our understanding of the issues and is welcome.

Reviewed by STUART VOGEL
Auckland

Lida V. Nedilsky, *Converts to Civil Society: Christianity and Political Culture in Contemporary Hong Kong*, Waco, Texas: Baylor University Press, 2014, Xii + 227 pp, ISBN 978-14813-00322 (hbk)

Lida V. Nedilsky is Professor of Sociology at North Park University in Chicago. Using interviews and narratives, in this book she portrays the lives of over 50 people who lived in Hong Kong through the crucial years of 1997 to 2008. The interviewees share their stories of choosing a faith that "works" for them as they engage in this critical period of modern history. They move into and out of workplaces and religious commitments on the basis of perceptions of their understanding of faith and the needs and demands of wider public life.

Nedilsky traces people's engagement in the "Public Square", rather than in the world of legislative politics or even in Church life. Through religious and specifically Christian channels, individuals gain the skills to enter and debate in public. The most basic skill, Nedilsky argues, is the ability to act as an individual even when a member of a Christian group with strongly-stated doctrines and beliefs. This skill brings with it

the choice and ability to negotiate an exit from the association as well as the potential to commit to it. This book shows what skills they have learned and how they learned them. It is also a fascinating study of what "choice" means in a context where this might be expected to be restricted.

In Chapter One, "A Question of Competence", Nedilsky shows how the experience of Christianity in the former British colony created the necessary conditions for making choices of free association. This concept has flowed out of the early church and the Protestant Reformation, which re-defined "community" as a voluntary association of believers in a new spiritual world order. People broke old bonds to create new ones in order to re-express their new understandings and insights of faith. These new communities engaged the public sphere with powerful symbols, such as the cross. Interestingly, however, the British colonial powers did not also institutionalise democracy. This created a tension as these associations sought to voice their insights, and all the more so, as the Christian community in Hong Kong is an identifiable, contactable and significant body. 10% of the population belongs to a Church and Christian associations can be especially effective in engaging the public sphere in social and political issues.

The book, however, may be a little deceptive in that in Hong Kong as elsewhere, relatively few Christians choose to be consistently and pro-actively engaged in public debates. In fact, the majority of the interviewees have a strained relationship with their institutional churches which, they feel, are staid and uninvolved in public life.

Chapter Two, "Conversion to Christianity", tells the stories of how the interviewees become Christians. There is an unsettling dynamism of entry and exit here. "Benedict", for example, converted to evangelical and then to liberal Christianity and after that to Catholicism. *One* conversion is no longer *the* turning point in life. "Voluntary group affiliation with a fellowship or church brings both self-assertiveness and conflict. Once entered upon such a quest, the novice finds the journey resembles a lifelong endeavour forever complicated by new possibilities" (p.63).

Chapter Three, "Conversion to Civil Society", analyses the struggle of people for whom engagement in the public square is more significant than it is for their church. This is a crucial chapter which shows how the events of Tiananmen Square in 1989 shaped the interviewees. They perceive a formidable disjuncture between what the Church and the Gospel teach about peace, and what they believe should be the priorities within the Church. Many come to the conclusion that the lack of engagement is a structural issue for the Church rather than their own personal issue. This is so for both Evangelical and Catholic Christians whose churches do not encourage civil engagement. As a result, they often leave and join a faith-based activist NGO, which can include international organisations such as World Vision, Caritas, the YMCA, the Student Christian Movement (Hong Kong), and local organisations such as the Hong Kong Christian Industrial Committee (1968) or SCM. However, whether they recognise it or not, this may not in fact be a complete disjuncture and rejection. Nedilsky says: "without their initial pull into the Church and break from family, tradition and other guides to behaviour, converts to Christianity would not communicate struggle that liberalises and converts them a second time" (p. 92).

Chapter Four, "The Work of Civil Society", depicts the realisation after the events in Tiananmen Square that there are significant cultural differences between Christians in Hong Kong and in China. June 4, 1989 not only confirmed many Christians in Hong Kong's suspicions about the realities of Beijing, but also reinforced their own sense of relevance of the NGOs. These NGOs were quite crucial in defining Christianity in Hong Kong and developing a vibrant market place of religious ideas where people struggle to express and assert their views. They defended the private sphere of religious belief, gave lay leadership an opportunity to develop skills, provided an alternative Christian voice and sought to secure the line separating Hong Kong and China in the one country two systems formula. Much of what Hong Kong Christians understand about themselves and faith is determined by what they understand or do not understand about China.

Chapter Five, "Passing the Torch", is a moving record of how some of the interviewees see their future. Interestingly, the onus is on the individuals to find their own paths, a challenge they accept with dogged determination. Chapter Six, "The Question of Convergence", asks how the experience of religion in Hong Kong and China can be reconciled with each other. There is little new in this chapter, but the question is critical. Nedilsky describes the three pathways that Hong Kong has travelled: 1. the pathway of a marketplace of ideas and individual struggle, 2. the pathway of voluntary association and individual agency, and 3. the pathway of Christian membership and individual conversion. They are irreversible and non-negotiable.

This book is an excellent contribution to our understanding of Hong Kong. At the time of writing (October 2014), this book is incredibly timely.

Reviewed by STUART VOGEL
Auckland

Gilbert Rozman, (ed.), *East Asian National Identities: Common Roots and Chinese Exceptionalism,* Washington, D.C.: Woodrow Wilson Center Press; Stanford: Stanford University Press, 2012, 256 pp. ISBN: 978-0-8047-8117-6 (hbk)

This volume, as its title suggests, analyzes the elements that Gilbert Rozman considers form the common roots of East Asian national identities via his six-dimensional framework: ideological, temporal, sectoral, vertical, horizontal, and depth. The book is divided into two parts. Part I includes four chapters written by Rozman. He first introduces readers to the six-dimensional framework and then applies this theoretical approach to his analysis of elements which shape national identities in Japan, Korea and China in the first three chapters. Chapter Four, as the concluding chapter to Part I, introduces a new concept called "the East Asian national identify syndrome" (EANIS) aiming to identify the common roots in the national identities of these three countries. According to Rozman's description, this new concept unites at least five ingredients: a shared Confucian legacy; a "desperate catch-up mentality"; a shared experience of isolation from international currents; achievements in economic growth, and fluctuations between optimism and pessimism (p. 10).

While Rozman's chapters afford an overview and context for the topic, the second part of the book containing six essays by scholars from Japan, China, South Korea and the United States, provides concrete studies and in-depth analysis. Chapter Five takes readers on a historical journey by examining Japanese National identity with a focus on Japan's reaction "to powerful inundation by a foreign culture", namely "to the influx of Chinese civilizations in pre-modern times, to European civilization during the Meiji Era, and to American values after the end of World War II" (p. 148). Chapter Six describes how the Japanese government built its national identity after WWII by analyzing the "three basic principles" in Japan's postwar foreign policy: seeking its membership in the United Nations, maintaining the U.S-Japan alliance, and finding its place in Asia. Chapters seven and eight both focus on Korean national identity. Chapter Seven provides a chronological coverage of the evolution of Korean national identity, along with "diplomatic challenges and the tension between ethnic and civic forms of national identity" (p. 158). Chapter Eight explores these tensions further and in greater-depth. Interestingly, while Chung-In Moon in Chapter Eight analyzes the discourse on Korean national identity through an examination of conceptual terms such as *minjok* (ethnic identity) and *gukmin* (civic and political identify), Chapter Nine reviews the formation of Chinese national identity from a historical perspective. However, in its narration Jin Linbo somewhat conflates the key terms in the discourses on nationalism and national identity, sometimes blurs the meanings of the terms "dynasty" and "nation", and confuses the notions between "state" and "nation." Chapter Ten also focuses on China but examines the guiding principle of noninterference in internal affairs by describing "how Chinese national interests, national identities and global rules of the game at a given historical moment define this principle" (p. 257). Overall, this edited volume is an ambitious project which utilizes an interdisciplinary approach to touch upon the subject areas of nationalism, comparative politics and international relations. Scholars with an interest in comparative politics may find Rozman's novel six-dimensional framework thought-provoking, and his broad-brush analysis invigorating. Scholars who expect a research work rich in content and with more depth may find the second part of the book more useful than Part I. While some chapters in this volume provide a clearly defined historical outline and conceptualized account, such as chapters five and six, some (such as Chapter Nine) could confuse a general audience with so many –isms but so little analytical clarification. Overall, the book may stimulate further intellectual queries into the broader framework Rozman has offered.

Reviewed by LIMIN BAI
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Juliane Schober, *Modern Buddhist Conjunctures in Myanmar. Cultural Narratives, Colonial Legacies, and Civil Society*, Honolulu: University of Hawai'i Press, 2011.

Max Weber posited that Buddhism was inherently 'other worldly'. Questioning that is an essential setting-out point in Juliane Schober's book, the focus of which is on the relations between the monastic order [sangha] and the rulers of Burma from 'pre-colonial' times to the early twenty-first century. Throughout, as she argues, there was a 'this worldly economy of merit' that linked social status to the practice of generosity [p. 12]. It was

on that basis that the 'pre-colonial' monarchy was built. The righteous ruler intervened to 'reform' the sangha, 'purifying' the sasana, affirming the legitimacy of the monarch.

By contrast to their preservation of the rulers in Malaya, the British ended the Burman monarchy after conquering Mandalay at the end of 1885, and they did not replicate its role with respect to the sangha. Their conception of the secular was a novelty in Burma. Though lay Buddhist societies and associations emerged in 'colonial' Burma and used modern methods of organization, their purpose had a traditional Buddhist justification.

Schober makes good use of Alicia Turner's work, available to her as an unpublished thesis. That shows how the General Council of Buddhist Associations turned towards political nationalism after the shoe controversy of 1917-18 and appropriated Indian forms of agitation. Perhaps Schober somewhat confuses the shift by describing the Young Men's Buddhist Association's agenda as 'nationalist'.

The more immediate outcome, as she sees it, was that 'Burmese' nationalism in the 1930s emphasised 'a revisionist traditionalism of what it meant to be Burmese and Buddhist', moving 'the focus of activity upcountry … toward a millennial return of the past' [p. 75].

Leading the post-independence government after 1948, Nu deployed his charisma 'to promote a Buddhist welfare state and Buddhist national culture in Burma. According to Schober, he was aware 'that a secular state would offer only a weak paradigm for governing the country' [p. 79]. But here surely was a notion that Schober should have analysed more deeply. Civil society was weak, but his course would not strengthen it.

The result, as she so clearly concludes, is that Burma/Myanmar came to face but two rival forces, the sangha and the military: alternatives to their authority 'have not been sufficiently developed' [p. 142]. The book concludes with an account of their confrontation in 2007, 'when the state asserted its coercion over the moral claims of the sangha with a violent military crackdown on those protesting' [p. 123] How far all this is 'a colonial legacy' [p. 145] is perhaps questionable.

The title of the book and its contents employ the notion of 'conjunctures'. Perhaps a more strictly chronological approach would have been preferable, particularly for those unfamiliar in any detail with the trajectory of the modern history of Burma/Myanmar. The inclusion of a 'chronology' suggests a misgiving that the reader might need one.

Reviewed by NICHOLAS TARLING
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Henry Spiller, *Javaphilia: American Love Affairs with Javanese Music and Dance*. Honolulu: University of Hawai'i Press, 2015. Appendices; Notes; References; Index. 266 pp.ISBN 978-08248-4094-5.

Javaphilia: American Love Affairs with Javanese Music and Dance is a book that tells the stories of four North Americans and their representations of Java through music and dance over the past century. With narratives focusing on the creative work of singer Eva Gauthier (1885-1958), dancer/painter Hubert J. Stowitts (1892-1953),

ethnomusicologist Mantle Hood (1918-2005) and composer Lou Harrison (1917-2003), the author of the book, Henry Spiller, himself an ethnomusicologist at the University of California, Davis, who specializes in the performing arts of Indonesia, takes the reader through a historical and biographical journey of some of the ways that Java has been portrayed in the creative performing arts by Canadian and American scholars and artists. Each of the biographical subjects had a distinct personality or character, and it is with these traits that the author gives special attention, not only in terms of their difference during their lives, but also in terms of how they contributed to the representation of Java in North America at the time. Noting that the suffix "-phile" in the title of his book is intended to have a positive connotation (p. vii), Spiller opens the book with a short Preface that outline its raison d'être, orthography and acknowledgements. For his seven chapters, he presumes the reader has some background in Indonesian performing arts, especially gamelan (orchestra of mainly tuned percussion) and wayang (puppetry).

The first two chapters of the book outline the context of the influence of cultural expositions and their inclusion of gamelan. Chicago 1893 and Vancouver 1986 provide two moments within a century at which Java was particularly influential on the lives of many North American performers. The 1893 World's Columbian Exposition was held in Chicago to celebrate four hundred years since Christopher Columbus' landing in the New World. The event included a Java Village, and Spiller argues "that aspects of the performances of music and dance in the Java Village contributed to and became emblematic of a particular brand of exoticism associated with Java . . . [and] Javanese performing arts became fixed as convenient indexes for this image of a gentle human nature devoted to a world of aesthetic beauty" (p. 27). The Chicago exhibition had a profound impact at the time, being remembered in various ways such as through the many photographs taken at the site, or through the material culture (including musical instruments – e.g., flutes) that was either purchased by visitors, produced as a result of being influenced by what inventors saw, or left behind after the event.

The mezzo-soprano Eva Gauthier, whose career in Europe was not the success she had originally hoped for, was not immediately drawn to Javanese music. Instead, she was introduced to some of the sounds and adapted sounds of Indonesia through Paul J. Seelig, who was her accompanist on many occasions. Through Seelig, and by spending some time in Java gaining first-hand experience of the culture, Gauthier exoticized Java through songs and costumes, and thereby carved a niche for herself at a time of considerable American interest in batik fabrics. In Spiller's discussion of Gauthier he analyzes several songs, questioning their Javanese influences and authenticity. In all, through costume and song, Gauthier portrayed Java as "a place of both danger and beauty, peopled by naive, innocent, but ultimately anonymous people" (p. 87).

Hubert J. Stowitts appropriated aspects of Javanese dance and reinforced through its male style his own homosexual identity. He spent time in Java where he worked on a number of paintings and learned about dance styles. Bringing his creative work back to the US, Stowitts held several exhibitions and performances that showed clearly his Javanese inspired art and dance influences, culminating in his performance in the 1934 film *The Painted Veil*. Through Java, Stowitts was able "to legitimate his fascination with muscular male bodies" (p. 123), and portrayed to North America his real and imaginative world of the Javanese male body.

Mantle Hood had interests in both spirituality and scientific method. He was pivotal in the development of the discipline of ethnomusicology in the US in the 1950s and 1960s (he worked at UCLA), and was deeply attracted to and influenced by Javanese music, particularly gamelan. He established gamelan as a scholarly topic and practical study at UCLA from 1954 and spent much time studying in Java. The author offers fascinating detail into Hood's background and personal journey to and engagement with Javanese culture, noting that "Hood never wavered in his private optimism that Javanese music provided a glimpse of the unobstructed universe" (p. 151).

Lou Harrison was a composer and performer who was deeply inspired by the sounds of Java, particularly its gamelan. His legacy includes numerous compositions and recordings that have contributed greatly to North American gamelan music and compositional creativity more broadly. What makes Spiller's chapter on Harrison so appealing is that while he explores the composer's interests in "lyrical melodies, devotion to rational tunings, and a firm belief in the notion of the autonomous composer" (p. 153), this way of thinking is actually shown to be "quite incompatible with Javanese aesthetics" (p. 153). It is this type of deeper, critical reading of not only Harrison's creative works but also the other figures portrayed in the book that makes *Javaphilia* so interesting in terms of cultural understanding – both Javanese and North American.

The book closes with a critical reflection on the North American fascination with Java. The author includes an explanation of his own engagement with the culture – "unusual, esoteric, and non-mainstream" (pp. 192-193) – and includes several useful appendices with some specifics and clarification on gamelan tunings and Japanese courts. Further, the book includes a number of illustrations (music examples and photographs) that help add visual and analytical components to complement the intriguing text. Spiller provides much insight into the lives of each of the four Javaphiles included in *Javaphilia* – there are indeed many more North American and others who have had love affairs with Javanese music and dance who are not included in the book and in time their stories will surely be told.

Reviewed by HENRY JOHNSON
University of Otago

Shane Strate, *The Lost Territories. Thailand's History of National Humiliation*, Honolulu: University of Hawai'i Press, 2015. xi + 245pp, map. ISBN 0824838912, 9780824838911

This is a well-written book. It is also well-argued. There are, Strate suggests, two ways in which the emergence of Siam/Thailand into the modern world has been discussed, one more familiar than the other.

The first celebrates the maintenance of its independence when all around were losing theirs. It stresses the diplomatic skills of the Thais, and in particular of the Chakri monarchs, Mongkut and Chulalongkorn. They had to make compromises with Britain and the Western powers, conceding extraterritoriality in the Bowring treaty of 1855, ceding territory to the French after the bombardment of Paknam in 1893, giving up their claims over Battambang and Siemreap in 1907, over the northern Malay states in 1909.

But colonial rule was avoided, even though royal rule took on many of its characteristic features. Indeed, as Strate emphasises, the role of the monarchy was strengthened and the kingdom became more centralised in part as a result of the treaties with foreign powers.

Chulalongkorn had indeed expanded Thai claims in order to have something to abandon, as Prince Pritsdang recognised in his reference to Medea's way of distracting her enemies. But that kind of policy was quite alien, if not incomprehensible, when the kingdom took on the character of a nation-state. That prompted a different view of the past, which, as Strate argues, was taken up after the absolute monarchy was displaced by the Promoters in 1932, in particular by the army man who became their leader and later prime minister, Phibun Songkhram. He and his propagandist, Wichit Wathakan, saw the past in quite a different way: a Thai nation-state had existed and the Europeans had humiliated it. Phibun and Wichit focused on France, and indeed went to war with the Vichy regime in 1940. The Navy was defeated, but the Army won something of a victory. Japanese intervention qualified the success. But when the Japanese moved on the rest of Southeast Asia, Phibun declared war alongside them. A novel part of Strate's story is an account of the persecution of the Catholics in Thailand, identified with France, in which government and local authorities were involved, not to mention bully-boys and looters.

National humiliation was to be redeemed by regaining 'lost territories', particularly at the expense of the French protectorates, Laos and Cambodia. Though Phibun was temporarily replaced when it became clear that the Japanese would lose the war – had he thought they would win, or did he expect a compromise peace? – the succeeding civilian regimes found it difficult to abandon claims that were now connected with Thai nationalism. The return of the territories in 1946 was done with reluctance. A subsequent pborder commission rejected all the Thai claims. The government had perhaps expected a deal. Its official request was for all the territory lost since 1893: it got none of it. Though it was prepared, as Christopher Goscha has shown, to support nationalist movements in French Indo-China, it failed to conceive a diplomacy based on good relations with the states that would succeed it.

Its relations with Sihanouk's Cambodia were notoriously bad. Before he gained independence, it had occupied the border temple of Preah Vihear, allocated to Cambodia in a border rectification forty years earlier. It lost its case in the International Court of Justice. But strong man Sarit kept the wound open, as Strate puts it, declaring that the temple must revert to Thailand some day. When Cambodia applied to make it a World Heritage Site and the Thai Foreign Minister agreed to support its application in 2008, yellow-shirted members of the People's Alliance for Democracy demonstrated against the ruling Samak cabinet. Royalist and irredentist approaches had apparently converged.

Strate says little about the Shan and Malay territories which Thailand 'lost', only temporarily regaining them under the Japanese. Perhaps there is less to say. Was that because they were more remote or because they had been in British hands, not French? Perhaps Phibun should have seemed happier, a Japanese observer wrote when Tojo announced the transfers in 1943. The Thais withdrew from these territories after the war without demur. The British for their part abstained from challenging continued Thai control over Patani, perhaps fatefully.

The government of the PRC made use of a 'national humiliation discourse' after the Tiananmen Square massacre so as to divert anger away from the party. Strate associates that notion with Zheng Wang's work on the 1990s. But might not the argument be taken further back? Chinese governments of all hues have long presented the nineteenth and early twentieth centuries as a story of humiliation that had to be redeemed, the compromises made by the Manchu dynasty being dismissed, successful though they were, as the late S.A.M. Adshead pointed out, in preserving China from colonial despoliation. They have adopted what Chen Jian has called a 'victim mentality'. There is a parallel with the history of Thailand that Strate explores so ably. Perhaps states that had no history of colonial rule had to find a rhetoric that would substitute for revolutionary opposition to it.

Reviewed by NICHOLAS TARLING
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Sanjay Subrahmanyam, *Courtly Encounters: Translating Courtliness and Violence in Early Modern Eurasia.* Cambridge, Massachusetts: Harvard University Press, 2014. Xvi + 312 pp. ISBN: 978-0-674-06705-9 (hbk)

This book arose from three lectures given by the author at Bryn Mawr College in Philadelphia in 2009 as part of the Mary Flexner lectures in the humanities series. Focussing mainly on events of the sixteenth and seventeenth centuries, it consists of a long introduction and three chapters. The first deals with patterns of courtly insults, diplomacy and war in the Deccan; the second, with the martyrdom of a Portuguese Christian at a Muslim court in Aceh; the third, with exchanges of visual culture between Europe and the Mughal courts. The author is as much concerned with how events have been framed, construed and constructed by historians of various eras, backgrounds and persuasions as he is with giving an account of "what happened".

A key concept that runs through all three chapters is the idea of "incommensurability" in a range of contacts among cultures. In his introduction, Subrahmanyam cites Thomas Kuhn, who in the 1960s wrote about incommensurability among scientific traditions. He saw this as essentially a semantic problem, caused by the lack of equivalence between the meanings of lexical items in one language and those in another and the consequent difficulty of translation across cultures (pp. 4-5). The difficulty in translating words is both a practical difficulty and a sort of metaphor for the translation of cultural constructs. Subrahmanyam notes sixteenth century borrowings by Portuguese and other European languages of Asian words including "Brahmin" and "pagoda" that early translators found untranslatable. Chinese and Indian customs and ceremonial observances also needed to be introduced and described without exact lexical equivalents in the target language (p. 214).

Subrahmanyam sees anthropology as the source of the theory of incommensurability, but linguistic theory has also influenced his approach. He comments negatively in a note (p. 222) on the "strong" version of the Sapir-Whorf hypothesis, which proposes that the kinds of thoughts that can be thought in a given language are largely determined by the limits of the lexis and syntax of the language itself. He is highly critical of what he sees

as a kind of "cultural relativism", parallel to linguistic relativism and influential among historians of the 1970s and 1980s, who conceived of "largely impermeable cultural zones, perfectly coherent in and of themselves but largely inaccessible to those who look in from outside" (p. 5). He argues that such an approach, which he characterises as "structuralist", fails to account for historical change or for the complexity of interactions among courts across ethnic, religious, political and geographic boundaries. He suggests instead that concepts such as "hybridity" and "semi-periphery" may be more helpful in understanding confrontations and exchanges between the court cultures of the past. At the same time, however, Subrahmanyam scathingly characterises early European efforts, including those of Montesquieu, to understand and write about the courts of Asia, as "based on a profound conceit that in the final analysis such differences were not insuperable." These early efforts were mere "ventriloquism" and "navel-gazing" by Europeans who were projecting their own ideas and issues onto an Asian screen, without having heard authentic Asian voices or gained any insights into the realities of Asian cultures (p. 219).

Subrahmanyam's first chapter deals with diplomatic courtly encounters, which he argues were the most "ritualized and circumscribed" of encounters between cultures and societies. They were also the interactions most likely to be recorded and the ones where the participants on all sides were most likely to share similar understandings of what they were doing. (p. 215) As early as the sixteenth century, Subrahmanyam notes, Portuguese writers had begun to assume "a broad congruence" between courtly cultures engaged with each other in diplomatic negotiations (p. 214). The Portuguese in India seem to have acted on the basis of an unspoken assumption that they could transcend linguistic and cultural barriers and communicate successfully with the sultanates of the Deccan.

In this chapter, Subrahmanyam foregrounds the work of Indo-Persian historian, Muhammad Qasim Firishta, who wrote a chronicle in Persian of diplomacy and war in the Deccan between 1580 and 1610. Firishta recorded the deliberate insults aimed by Rama Raj, the Hindu King of Vijayanagara, at the Muslim sultans of the Deccan and all their envoys. The King chose the most sensitive subjects for his insults, attacking mosques, the honour of Muslim women, and even the Holy Qur'an (p. 87). Subrahmanyam concludes that the insults and invective on both sides reveal levels of mutual knowledge and understanding, bordering on intimacy, between the Hindu and the Muslim courts of the Deccan. However, despite the knowingly provocative, teasing nature of the verbal and visual insults, the conflict Firishta describes ended in a bloodbath, with the death and public mutilation of the body of King Rama Raj.

Subrahmanyam applies the concept of incommensurability again in his consideration of the military cultures of the early modern period, highlighting the extent to which the "rules of the game" varied from culture to culture. For example, he notes that on the whole, the Mughal emperors of the Deccan did not aim primarily at destroying their enemies. Rather they aimed at "incorporating the enemy by means of endless rounds of negotiations." Their politics were fluid, dynamic and protean (p. 22). Mughal ways in warfare stood in dramatic contrast to the approach of the Dutch East India Company, which strove for the absolute disempowerment and destruction of its enemies and the establishment of economic monopoly and political hegemony.

The second chapter deals with an example of courtly martyrdom. Relying on the work of several seventeenth century Portuguese historians, it describes competition among religions for the patronage of sultans and their courts as a regular feature of the political and cultural scene. The sultan of Makassar, for example, summoned representatives of rival religions to debate the merits of their creeds. The Muslim teachers came from Aceh and the Christians from Melaka. The envoys from Aceh, representing Islam, arrived first, argued best and won the sultan's patronage.

Central to this second chapter are overlapping chronicles of the activities of Portuguese nobleman and adventurer, Luís Monteiro Coutinho. Portuguese historian, Manuel Erédia framed his account of Coutinho's activities as a confrontation between the well-organised and law-abiding Portuguese East India Company, and the barbaric forces of Islam. Through the historian's narrative, conflicts which clearly had key political and economic dimensions took on the colour of a holy war between representatives of rival religions. Having defeated the Portuguese in battle, Sultan Rayamançor of Aceh had all of Coutinho's men hideously tortured to death, then ordered the public execution of Coutinho himself with a cannon, while the sultan watched from his war elephant. Erédia frames Coutinho's death as that of an heroic, Christian martyr, who, when faced with the violence and tyranny of a Muslim sultan, joyfully gave up his life for his faith (p. 153).

In his third chapter, Subrahmanyam demonstrates that in addition to the circulation of people, goods, plants, animals and microbes, visual culture also circulated among the courts of Europe and Asia in the sixteenth and seventeenth centuries (p. 26). He shows that, from the time of the earliest contacts, the exchanges of visual material were two-way. Asian and European artists eagerly adopted images and techniques from each other's cultures, with mixed degrees of success and often without much understanding of the borrowed idioms. Jesuit priests brought to the Mughal courts paintings, illustrated books and engravings of works by European masters from Michelangelo to Dürer. The Portuguese accounts of these exchanges highlight their perception that Muslims responded with reverence to the Christian religious images in these works. Subrahmanyam shows evidence that, on the contrary, Christian images could spark a negative response among Muslim courtiers, who ridiculed a religion whose God had been mocked, scourged, spat upon and crucified naked. He demonstrates that the Mughals were much more interested in the Europeans' technical skills in painting, including the use of perspective. They admired European portraits, nature studies, depictions of everyday items, maps and globes. In their turn, European painters adopted images from Indian and Mughal paintings and books. One artist, a contemporary of Rembrandt called Willem Schellinks, tried out Mughal conventions such as depicting camels, horses or elephants as fantastic animals whose forms were composed of artfully arranged human figures and smaller animals.

A glorious full-colour reproduction of a painting of this kind by Schellinks adorns the dust jacket. Three maps and eighteen illustrations, digitally printed on the same paper as the text, make the text of this book more accessible. While informative, these illustrations stand in stark contrast to the quality of the image of the Schellinks painting. More high quality full colour images and maps would have made the book even more enjoyable to read and its arguments more accessible.

Subrahmanyam's work contains a number of very interesting references to the role of women in the politics of the polities he describes. These include the exchange of a daughter and a sister in a double marriage alliance between the rulers of Golkonda and Bijapur. The daughter of the Nizam Shah of Golkonda brought with her as dowry the rich and mighty fortified city of Sholapur (p.49). In another case, the wife of Rama Raj, King of Vijayanagara, adopted another sultan as her son (p. 78) dramatically changing the dynamic of Deccan political relationships. The exchange of princesses was a regular feature of diplomacy (p. 13) and armed Tartar women guarded the harem of a Mughal emperor (p. 204). Subrahmanyam presents all of this very interesting information without particular emphasis. Further analysis of the place of women in the politics of the courts he considers would have been very welcome.

Subrahmanyam is interested in examining the differing perspectives, approaches and emphases of the authors of his sources. His work critiques Euro-centric and Euro-theoretical approaches to the history of contacts between "Europe" and "Asia", but European voices still predominate in most of the sources he uses and we hear the voices of the Asian participants less often. A notable exception is the work of Firishta, whose account of the wars in the Deccan he uses extensively. Firishta's work was itself part of the process of cultural exchange, translated into English and read by English literati including Edward Gibbon and Samuel Johnson.

The bibliography did not include an entry for Thomas Kuhn, whose work on the concept of incommensurability has clearly been an important influence on Subrahmanyam's own approach. The index also contains lacunae. There are no entries for "women" "jihad" "China" "Christianity" "anti-Christ" "sultaness" "dowry" "bride price" and many other important topics that are mentioned in the text. In addition, in a book composed of lectures originally intended for a general audience, more signposting and background information to orient the non-specialist reader to the field would have been welcome.

Subrahmanyam does not claim the intention of demonstrating the relevance of his three studies to the present. And yet, his work resonates at many points with the conflicts that define the politics of our own era. These days, while new kinds of warfare and diplomacy link all the world's polities as never before, political, economic, military, linguistic, religious and cultural engagements among them often seem to share many of the characteristics of early courtly encounters. The roots of present day conflicts lie in all the past encounters, both courtly and quotidian, that have taken place between and among cultures over centuries. Subrahmanyam's three studies lead the way to a rich potential vein of historical enquiry, comparing the cultures of the courts of Asian polities with each other and with those of Europe in full awareness of the complexity of the interactions and the fluidity of the boundaries. A deeper understanding of the past may yet help us to manage the threats and opportunities of the present day.

Reviewed by ELLEN SOULLIERE
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Alison McQueen Tokita, *Japanese Singers of Tales: Ten Centuries of Performed Narrative*. Farnham: Ashgate, 2015. Tables, Examples, CD, References, Index. 294 pp. ISBN 978-0-7546-5379-0.

Japanese Singers of Tales introduces examples of traditional narrative performance practices over the past ten centuries. While sharing some distinct qualities of voice production and context of narration, Tokita shows how a number of narrative performance traditions have continued a line of musical style from the tenth century to the present day. The book comprises seven chapters that include case-study discussion of representative narrative genres from Buddhism, *nō* (*noh*), *kabuki*, and elsewhere in Japanese traditional culture.

In Chapter 1, Tokita begins by referring to Benedict Anderson's notion of "imagined community". In the case of Japanese singers, a shared community was formed over several centuries when traveling performers would help create an identity through the cultural stories of narratives. It is with such stories that many styles of performance emerged, covering numerous spheres of Japanese society, culture and location. The author continues by outlining the history of performed narration in Japan, as well as placing such a style in global and analytical context. She concludes that three styles of narrative – strophic, stichic, and prosimetric – can be found in Japan (p. 17).

The second chapter explores narrative performance in Buddhism. This religion has a history in Japan from the sixth century and had a profound impact throughout Japanese society and culture. In this chapter, Tokita focuses on a form of musical preaching called *kōshiki*, not only in terms of its own importance, but also more broadly because of its influence on a number of other narrative styles covered elsewhere in the book. As a type of Buddhist liturgy that interprets sutras, *kōshiki* is interpolated into some Buddhist services and might last for up to one hour or longer. Tokita offers both a historical survey and a musical analysis of the structure and elements of *kōshiki*. As a recitative style, *kōshiki*, along with some related genres, "is not in poetic metre" (p. 51). Further, the author notes that *kōshiki* may not have been the origin of the *heike* genre (see next) and was by its very nature a hybrid style.

The topic of *heike* narrative is the focus of the next chapter. *Heike* narrative is a style based on the recitation in musical context of extracts from *Heike Monogatari* (*The Tale of the Heike*). At first it was recited in Buddhist settings, but the tradition was soon transmitted to blind performers known as *biwa-hōshi* playing the *biwa* (four-string lute). There are various traditions and versions of the text, as well as historical settings, which makes a study of this style particularly interesting on a comparative level. As with the previous chapter, an analytical musical thread permeates the chapter and offers a valuable musicological comprehension of some of the finer details of the performance elements.

In Chapter 4, the topic of *nō* and the narrative/sung style known as *kōwaka* that is performed with dance and drum (*tsuzumi*) accompaniment. With extracts and summaries showing musical analysis, the author traces through historical and musicological analysis some of the threads from which this narrative context originates and was transmitted. Tokita argues that the narrative styles of *nō* and *kōwaka* relate closely to *heike*. Of particular interest is understanding "how narrative is danced in kōwaka" (p. 91).

Puppet theatre has a strong tradition in Japan. The case study on *jōruri* in Chapter 5 begins in the seventeenth century with the consolidation of *katarimono* (a term used for a narrative style of performance) as a performance form within puppet theatre (*bunraku*). As with some other narrative styles (see the next two chapters), the narrative style in *bunraku* is accompanied by a *shamisen* (three-string lute), which had recently been transmitted to Japan from China via the Ryūkyū islands to the south of Japan. As a broader narrative style, *jōruri* divides into several genres, including *gidayū-bushi* and some of the narrative styles found in *kabuki* theatre, as discussed in Chapters 6 and 7. In summary, the author notes that "puppet jōruri was largely responsible for the full dramatic development of kabuki" (p. 169).

Chapters 6 and 7 are on several of the narrative performance styles that are included within *kabuki* theatre. Tokita includes historical and musicological analyses to trace threads of similarity between styles, as well as observing some of the distinct intricacies of some narrative styles. In Chapter 6, the author shows that the *bungo-kei* (*bungo* line) of narrative performance styles show a clear connection with earlier *heike* forms. In Chapter 7, Tokita looks at the sung narratives of *nagauta* and *ōzatsuma-bushi* as found in *kabuki* dance, again showing connections between narrative styles.

To close the book Tokita includes an Epilogue. She concludes that she has "argued for substantial structural continuities across these genres … I have developed the concept of musical substyle, arguing that each genre had a range of different musical resources to call on for different parts of a narrative" (p. 263). As a whole, Tokita offers a thorough overview of some of the intricacies of historical connections and influences in a range of Japanese traditional narrative forms, as well as offering much factual information on the internal dynamics of structure, text and musical elements.

There are many tables and musical examples included in the book. Further, an accompanying compact disk offers an extremely useful addition to the text with 14 extracts that add sonic references concerning many of the narrative styles mentioned. The musical examples and textual analysis provide excellent examples where the reader can begin to trace threads of musical and structural elements that permeate narrative genres more broadly. They provide valuable information on distinct styles of performance and the intricacies of the musical elements that give them structure and style.

Japanese Singers of Tales provides an outline of some of the more well-known narrative styles of traditional performance in Japanese culture. The case studies in this book are succinct, but do well to cover important historical, sociological, cultural and musicological points. As a whole, the book illustrates a narrative thread through Japanese cultural history where different narrative styles have emerged as a consequence of the social and cultural milieu of the time.

Reviewed by HENRY JOHNSON
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Daniel Tudor and James Pearson, *North Korea Confidential: Private Markets, Fashion Trends, Prison Camps, Dissenters and Defectors*, Tokyo/Rutland/ Vermont/Singapore: Tuttle Publishing, 2015, 192 pp. + Illustrations. ISBN: 978-0-8048-4458-1

The Democratic People's Republic of Korea (the DPRK or North Korea) frequently appears in media headlines. This presence is encouraged by the ongoing tensions on the Korean Peninsula, and Pyongyang's challenging relationship with the international community. Moreover, there is widespread curiosity and debate over domestic developments under Kim Jong Un, the youngest son of Dear Leader Kim Jong Il. This is encouraged by the challenges associated with obtaining accurate information and diverse opinions held on fundamental questions like the exercising of power and the country's future. Hence, a reputable study of life in the DPRK is timely, particularly as themes such as contemporary leisure and fashion often receive limited attention.

Such a study, albeit brief, is given by the journalists Daniel Tudor and James Pearson. Their work is based on research including interviews with North Korean experts and sources drawn from different sections of North Korean society, some of which remain in Pyongyang. Tudor and Pearson aim to provide "an informative introduction to the real story of modern North Korea – that of not just the leadership, but also the dramatically changing lives of 24 million people who live there" (p. 10). They assume readers have some knowledge of North Korea with limited historical background given, and the focus is on domestic events rather than Pyongyang's foreign policy and military. It is though noted that the average soldier is likely to spend more time on building sites than focused on fighting Seoul, and with their low morale the DPRK will not voluntarily surrender its nuclear weapons, which remain its only real deterrent.

The authors describe the country as "quite a dynamic place" (p.7) with recent social change primarily attributed to the mid-1990s famine which significantly weakened the bond between the state and the people, forcing average North Koreans to fend for themselves. The government is "now just one part of a quasi-capitalist market economy, rather than the sole coordinator of economic activity that it once was" (pp. 8-9). This theme appears throughout the book. Indeed, the authors write that North Koreans increasingly disregard the government's rules of economic and social behavior with a bribe usually resolving problems.

North Korea Confidential starts by looking at markets. The authors argue that terms such as "communist" and "collectivized" used for describing the North's economy are outdated. This is because the DPRK now heavily relies on popular person-to-person market exchanges for profit-making with private trade permeating society. Leisure time is then discussed. Although life for average people is hard, many enjoy themselves through foreign television dramas and movies, reading, computers, "eumjugamu" (drinking, music and dancing) and greater opportunities for domestic travel. Cigarette smoking is common (Kim Jong Un's favorite cigarette is evidently the local brand called "7.27" after the date on which fighting during the Korean War ended), while the drug of choice is crystal methamphetamine. The authors then examine who actually governs and write that the Kim family does not hold absolute power as there

exists a shadow power structure named the "Jojik-Jidobu" (Organisation and Guidance Department or OGD) – the "central hub of power" (p. 97). North Korea, in Tudor and Pearson's opinion, is ultimately "a formally unstructured coalition" composed of Kim Jong Un and his close relatives, senior OGD members and any trusted senior military or party officials (p. 110). An interesting subsection explains how the leadership obtains foreign luxury goods through trusted individuals and the country's embassies.

Chapter Four contributes to our understanding of North Korea's poor human rights record by outlining crime, which has increased, and punishment. Here the Ministry of People's Security essentially functions as the police force while the State Security Department is responsible for the political prison system; both organisations at higher levels are "somewhat mutually hostile" (p. 119). Political crimes can lead to imprisonment not only of the offender but three generations of their family under very harsh conditions. On a lighter note, clothes and fashion trends are noted in the following chapter with Ri Sol Ju, Kim Jong Un's wife, being a "trend setter of sorts" among women in Pyongyang and fashion flourishing in Chongjin (p.133). The next chapter focusing on communication uses the 2008 launch of network operator Koryolink and greater access to mobile phones to illustrate major change in recent years. While the network blocks international calls and the Internet, and calls are monitored, some people use phones with access to Chinese networks, thus allowing contact with people outside the North. Access to outside information is also facilitated through listening to foreign radio broadcasts despite the regime's counter-measures.

The myth of a "single-minded, robotic mass" of people is discussed in Chapter Seven. This chapter also examines social divisions, and more specifically, the so-called "songbun" system of social classification, whereby approximately 28 percent of the population is considered loyal, 45 percent neutral and 27 percent hostile. This gives advantages and disadvantages to people based on their birth, though its influence has declined. Another division arises from the differences between those deemed loyal and living comparatively well in Pyongyang and those in poorer rural areas. Although the population is ethnically homogeneous relative to other countries, there is a small yet important number of ethnic Chinese ("hwagyo").

With regard to the future, the epilogue (disappointingly only three pages) notes that the government is "basically bankrupt" and marketization "is the only thing keeping North Korea from suffering a fresh catastrophe" (p. 178). Hence, the government needs to accept it at a minimum level. Despite changes, political control remains intact and any challenges are met with extreme ruthlessness. Tudor and Pearson conclude that the most likely scenario in the short and medium term is the gradual opening of the country under the current regime.

Overall, the authors have overcome obstacles in obtaining new insights and found statistics and information (though these can be unreferenced and undated). Given the nature of the topic, debate over their conclusions can be expected. For instance, some no doubt will question the statement the "DPRK leadership may be many things, but irrational is not one of them" (p. 179). Likewise, assertions such as people now are less likely to inform on one another are made with limited evidence provided. The details of North Korean life help debunk myths such as its people being "robots who simply

live to serve their "Dear Leader" (p. 47). Added value is provided by colour illustrations with insightful captions, though a map showing areas mentioned in the text would have been useful. Although a brief and basic list of recent publications for further reading is provided, Barbara Demick's excellent book, *Nothing to Envy* (Spiegel & Grau, 2010), is surprisingly absent and only mentioned within the text.

All in all, this readable and informative book provides many worthwhile insights into contemporary North Korean society, and will be helpful to those seeking a better understanding of the country and its people. Tudor and Pearson are to be commended for their research on a country that will probably remain in the international headlines but whose society is misunderstood or little known by many.

Reviewed by PAUL BELLAMY
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Alicia Turner, *Saving Buddhism. The Impermanence of Religion in Colonial Burma*, Honolulu: The University of Hawai'i Press, 2014. xiii + 221pp. ISBN: 978-0-8248-3937-6 (cloth)

This is a powerfully, if not somewhat repetitively, argued book that certainly achieves its purpose, and adds distinctively to our understanding of Burma in the aftermath of its complete absorption into British India after 1885, and indeed to our understanding of more recent Buddhist movements in early twenty-first century Myanmar.

Its focus is on the Buddhist lay associations that were formed in the 1890s and the first two decades of the new century with the traditional purpose of arresting the decline of the sasana, the life of the Buddha's teachings after he was gone. That task could no longer be undertaken, as it had been, by the monarch, displaced after the British conquest of Mandalay. Nor was the authority of the Thathanabaing found sufficient to preserve the Buddha's teachings amid the tumultuous changes that colonial rule was bringing about. Lay Buddhist initiatives took precedence over initiatives by the sangha. Buddhism had new patrons, like the old determined to preserve the sasana by reform.

At the same time the lay associations owed something to the changes initiated under the new rulers. The leadership often came into the hands of minor officials, schoolteachers and clerks who had absorbed some European education and saw the associations as a means of gaining greater prominence in their community. The zest for organising owed something not only to their often bureaucratic background, but to the example of European associations, in particular temperance and abstinence movements the objects of which they shared, albeit for different reasons. They were like past reformers of Burma's Buddhism in their concern for sasana, but ready to adopt and adapt new methods. Levying a subscription and exacting a pledge were features of the associations, and, practising their precepts, the members formed what Turner calls a 'moral community'.

European observers had often remarked on the high rate of literacy among Burmans, higher, they observed, than in much of Europe itself. Colonial officials at first hoped to utilise the monastic schools that had brought that about, but they proved

resistant to the introduction of a different curriculum, since it had after all a different purpose. But Buddhist laymen set up schools of their own that incorporated Buddhist teaching and Western learning, and Government schools saw fit to diverge from the insistence on the secular that had prevailed in the Indian empire since the Mutiny.

Turner insists, however, that the associations and the identity they helped to create should not be subsumed under the heading of early nationalism. Much of the literature – from Von der Mehden and Donald Smith onwards - has indeed tended to do this. In this phase, Turner argues, the new sense of identity was 'imagined not through the idea of nation but through a Buddhist world-view and project' [p. 109]. She believes that the shoe controversy of 1918-19, in which the Buddhists won a victory, marked a shift, and, together with Burma's exclusion from the Montagu-Chelmsford reforms elsewhere in the Indian empire, made for a decisive nationalist turn. A younger faction took over, the change marked by changing the Buddhist Associations into Burmese Associations. They rewrote the past history of the lay associations, as Turner argues, and their narrative became part of the story told by most of those who wrote about Burma in the twentieth century.

This valuable book concludes with some references to more recent events. Monks organised in support of Ne Win's second coup, on the ground that the policies of Nu [she mistakenly calls him President, p. 141] threatened the future of sasana. Lay people protected the monks in the Saffron 'Revolution' against the government in 2007. An uglier side of the rhetoric has inspired attacks on the Rohingya minority in more recent years.

Reviewed by NICHOLAS TARLING
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Visions of Peace. An exhibition of Chinese art from the collection of Harold Wilfred Youren, University of Canterbury, December 2014.

This highly informative and evocative Chinese art exhibition, entitled 'Visions of Peace,' brought into the public arena for the first time an intriguing picture of New Zealand's interaction with both the arts and politics of Maoist China, as told through the story of the art collector, political activist and Hawke's Bay farmer Harold Wilfred Youren (1910-1983).

Between 1952 and 1960 Youren visited China three times as New Zealand's delegate to the World Peace Council (WPC). Through these visits, which all happened to coincide with major junctures in the history of the People's Republic of China, Youren developed both a great passion for Chinese art and a deep admiration for the efforts of New China to improve living conditions for its people. Peace activists such as Youren viewed China's role in hosting the WPC as a welcome opportunity to increase its diplomatic recognition and unblock the impasse between the major Cold War forces. He and fellow delegates enjoyed the warm welcome afforded to select foreigners through Chinese 'soft diplomacy' before the Cultural Revolution (1966-76) reshaped China's domestic and international policies.

Youren displayed his art collection at exhibitions and lecture tours all over New Zealand, starting in 1953 and continuing until the year of his death, 1983. His aim was to challenge the widespread unfavourable images of New China by presenting what he regarded as cultural productions of a remarkable, diverse and highly sophisticated civilisation. It was his intention to use art to foster the understanding and respect to bridge the otherwise irreconcilable political divide between the communist and non-communist worlds, and thereby diminish the nuclear threat of Cold War hostilities. In his growing despair at the direction China was taking in the mid - to late 1960s, he focused perhaps more than ever on the unique and enduring qualities of Chinese civilisation to be found in its art.

Part biographical, part object-led, this exhibition conjoins the often disparate disciplines of art and politics by displaying works of predominantly nineteenth and twentieth century Chinese art from Youren's personal collection. These are accompanied by both explanatory panels providing the context to the collector's engagement with post-war Sino-New Zealand relations and world peace activism, and also vintage film footage of China and Russia from the 1950s and 1960s shot by Youren, a keen amateur film-maker, during his visits there. There are no records of these films having been shown to the public in his lectures tours, but were made rather for his own record, and to provide his family and friends with a glimpse of a region of the world that was essentially closed to foreigners. The exhibition is the culmination of much delicate, determined and deep research conducted by James Beattie (University of Waikato) and Richard Bullen (University of Canterbury) into the Youren family's personal memoires and archives, as well as into the provenance and significance of the artefacts themselves. These were loaned to the Museum Theatre gallery (MTG) in Hawke's Bay after Youren's death, but have never since been displayed. Some have been restored for this exhibition through generous funding from the Confucius Institute.

Youren developed a love of Chinese art through the encouragement of fellow New Zealander and peace activist Rewi Alley (1897-1987). He bought many fine artworks from Beijing's famous antiques market, Liulichang. The works selected for this exhibition display a wide range of Chinese picture-making techniques, from the delicate brushwork and fine painted detail of the 'academic style' of the Imperial workshop of Dowager Empress Cixi (1835-1908) to the exquisitely rendered 'boneless' style botanical woodblock prints of Qi Baishi (1864-1907). The strongly calligraphic but seemingly amateurish landscape paintings of 'literati style' painters are also represented here in the works of Puru (1896-1963) and Huang Jun (1775-1850). The pictures are displayed in a variety of forms - as hanging scrolls, table scrolls and framed pictures, on paper or silk.

The image of China created by these works is one of an idealised country, exhibiting an idealised form of natural beauty in its broadest forms in evocative landscapes, and in its narrowest forms in botanical studies. Wonderfully observed natural details are captured by the painter's brush strokes and the printer's blocks. The curators breathe life into our understanding of the various styles, the artists and the subject matter through explanatory panels, while the scholarly translations and interpretations of the accompanying poems, inscriptions and seals provided by Duncan Campbell (Director

of the Center for East Asian Garden Studies, Huntington Library) and Shi Xiongbo (UC Art History PhD candidate) add an extra dimension to our appreciation of the works. These somewhat enigmatic poems contribute much to the atmosphere of enduring wisdom, tolerance, and man at peace with and in balance with nature.

It was this pervading spirit of man's harmony with both his surroundings and fellow man that Youren wanted New Zealanders to appreciate, as part of his overarching desire to foster Western understanding of the fundamental principles that he believed shaped both Old and New China. It is in this light that the 76 minutes of archive film footage provide such an intriguing glimpse into Youren's own personal view of the formative historical events and movements that he witnessed in China as part of its 'soft diplomacy' welcome of the Council Delegates. Youren recorded a captivating combination of both formal and informal events, including the visits delegates paid to rural Chinese communes, urban welcome parties and panoramas of the rapidly modernising Chinese landscape.

This exhibition allows us access to beautiful and artistically significant pictures that can be enjoyed simply as art *per se*, and also appreciated by viewers as an intriguing link to our recent diplomatic history. The high quality of the artefacts, the research into their significance and the exhibition design all do the collector and the curators proud. The exhibition will next be on public display in Napier in May 2016.

Reviewed by RACHEL PAYNE
University of Canterbury

Editor's note: A publication based on this exhibition, edited by James Beattie and Richard Bullen, may be reviewed in a future issue of the Journal.

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