than the approach typical of philology which focuses on compilation of comprehensive editions, Vickers undertakes a preliminary step he suggests should precede any editing process. This work concentrates on the production, meanings, and uses of Malat at different points in Bali history. For example, Vickers seeks to understand local meanings of and reasons for Balinese scribes persistent copying of single or several episodes rather than the entirety of the cycle of Panji stories, a practice disparaged by previous philologists as a scribal laziness that produced mere "fragments" or "variants" of an original precursor manuscript assumed to have been corrupted over time.

Vickers finds that this "fragmentary" quality is intentional, tied to the episodic quality of Malat stories as they are told, performed, and painted in Bali. Through juxtaposition and comparison of oral retellings and textual, performative, and painting contents (ch. 2 and 3), Vickers discovers that rather than viewed as one long tale, the Panji cycle is broken into scenes with specific names and/or central events such as the stabbing of Panji's horse. At the same time, he describes a pattern of artistic influence that goes against the grain of Western preconceptions that privilege textual authority and primacy. In Malat, Vickers argues, there is a dynamic and dialogic process in which different narrative media simultaneously and mutually influence one another.

In addition to asking "what is the Malat?", Vickers questions why the Malat, once so popular, has all but disappeared? Whereas in the 18th and 19th centuries Balinese palaces had special pavilions for the enactment of *gambuh* performances of Malat using casts, quite literally, of thousands, in contemporary Bali *gambuh* is rarely performed, the stories of Malat mostly forgotten. He suggests the past popularity and current irrelevance of the Malat can be explained with reference to Balinese history and politics (ch. 4 and 5). The Malat tells the story of Majapahit courtly splendor, romance, and martial dominance. During the period when Majapahit ruled Bali, then, the Malat was the artistic representation of a Balinese reality of subjugation to a foreign court.

When Majapahit power ended and multiple small, competing Balinese kingdoms emerged, Malat had the capacity to tell a different kind of story, one in which the kings and princes of each small kingdom could aspire to the preeminence of Panji by vanquishing their enemies in battle and wooing and ravishing the royal daughters of their competitors. Vickers argues that while the Malat, with its complex stories of noble war and intermarriage, was amenable to the political exigencies of the small, competing courts that emerged in the wake of Majapahit's disintegration, it could not be made to comment so easily on the royal courts dismantling undertaken during Dutch colonization or the modernizing projects of the Indonesian state which left no role for the traditional power and splendor of princes and kings, their arts and courts, and their commoner followers.

The one major disappointment that emerges, for this reader, has to do not with Vickers's scholarship but presumably with decisions made by KITLV Press regarding the quality of photographs, which is simply terrible. The images are small, blurry, faded, indistinct. Indeed, though the paintings Vickers discusses are reproduced for the viewer they may as well not have been as the aspects Vickers calls attention to in his analysis are indiscernible. Many of the images mentioned in the text are not included at all. Fortunately, Vickers's description is sufficiently rich that this inadequacy does not harm the points he seeks to make. High quality photographs, however, could have added significantly to the readers apprehension of the relationships between Malat forms upon which Vickers concentrates.

"Journeys of Desire" is a welcome addition to the admirable corpus of works on Bali that have been published over the years by KITLV Press and complicates our understanding of the narrative landscape in Bali and Java, raising questions salient for scholars of other textual genres as well as the performing and visual arts. The engaging writing style of "Journeys of Desire" make this work accessible to a broad audience of students and scholars interested in Indonesian textual, visual, and performing arts and the ways they are informed by, and in turn inform, political and social life. Vickers's interweaving of theoretical and methodological challenges to the assumptions of philology, which contain lessons for other disciplines similarly constrained, along with his exhaustive consideration of the multiple links between Malat and Balinese culture, politics, and history will perhaps be most appreciated, however, by an audience of specialists reasonably well-acquainted with Balinese textual genres, musical principles, religion, and political history.

Laura J. Bellows

West, Mark D.: Law in Everyday Japan. Sex, Sumo, Suicide, and Statutes. Chicago: The University of Chicago Press, 2005. 279 pp. ISBN 0-226-89403-7. Price: $ 19.95

Author Mark D. West serves as the Nippon Life Professor of Law and Director of the Center for Japanese Studies at the University of Michigan. He begins his book by observing that legal studies in Japan focus mostly on "big topics," such as corporate law and large-scale litigation. While these phenomena deserve attention, they portray an inaccurate picture of ordinary life in Japan. Consequently, West decided to investigate how law, traditional cultural norms, and economic and political forces interact to affect people's behavior in "everyday life." To achieve this end, West studied seven areas of Japanese life: lost and found, sumo wrestling, karaoke, condominiums, love hotels, working hours, and debt suicide. He states that his methodology was based on rational choice theory and his assumptions that "rules of the games" or institutions matter and that empirical data amenable to statistical analysis are especially useful. West accesses a wide range of information sources: legal codes, court cases, published analytical and descriptive studies (in both English and Japanese), personal observations, interviews with participants (business owners and managers, private citizens, police, etc.), and, in one case, his

own experiment. Hence, his data are rich and comprehensive.

His first study begins with the question of why the Japanese usually have their lost items returned to them. Part of the answer involves cultural expectations. But another part points to the law (rewards and punishments) and convenient lost and found institutions. Japanese law requires a finder of a lost item to return it to its owner or turn it in to a local police station and fill out a form. A recovering owner is legally obligated to give the finder a reward, usually about 10% of the value of the lost item. But, if no owner claims the item within six months and two weeks, the finder can retrieve it. Apparently, police in Japan take their lost and found duties seriously. They keep detailed records and provide safe storage for lost items. Police can devote significant amounts of time to these duties, because they are not distracted by high rates of crime.

Coincidentally, New York has a lost property statute somewhat similar to the one in Japan. According to New York law, a finder of property worth $ 20 or more must turn it into the police. If the value of the item is less than $ 100 and the owner fails to claim it within three months, it can become the finder's property. The existence of the New York statute enabled West to conduct an experiment that controlled for law, but not for culture. He chose three locations for his experiment: a mixed shopping-business district in New York (midtown Manhattan), a similar district in Tokyo (Shinjuku), and the front of a New York grocery store that caters almost exclusively to a Japanese expatriate clientele. In each location he dropped one hundred mobile phones and twenty wallets, each containing an owner's identification card and either $ 20 (New York) or 2,000 Yen (Tokyo). Given the similarity in the New York and Japanese lost property laws, a significant difference in return rates could be attributed to cultural norms. In fact, the highest return rates occurred in Tokyo (95 phones and 17 wallets with cash), and the lowest in Manhattan (77 phones and 6 wallets with cash). The third site's return rate fell in-between. The differences were statistically significant at the $p =< 0.01$ level. One can conclude from this experiment that culture matters.

The remaining chapters are equally insightful and detailed. West investigates the hidden and traditional organization of sumo wrestling, and the popular spread of karaoke music, and the various ways (formal and informal) that citizens and karaoke establishment owners resolve noise pollution disputes. Next, he examines the nature of neighborly relations in Japanese condominiums. Owing to insufficient maintenance, such buildings tend to have a life of little more than thirty years. Then unit owners must agree either to rebuild or make major renovations. West examines the roles that social relations, demography (especially unit owners' ages), economics, and condominium law play in making this decision so difficult to reach.

West's chapter on love hotels is especially intriguing. He estimates that about half of all sex in Japan occurs in these establishments. Many married couples and young lovers resort to love hotels to enjoy the privacy that is unavailable in their small, crowded apartments. Once regarded as seedy and shameful places, the 1985 Entertainment Law gave these hotels legitimacy and apparently destigmatized them. The law encouraged operators to upgrade their hotels, making them more appealing to a more diversified clientele. Over a three-year period West made "unaccompanied" visits to fifty hotels in various parts of Japan. Although he did not engage in anthropological "participant" observation, he did observe and conduct interviews with seventy-one persons at seventeen hotels. West describes the history of love hotels, their locations, architecture, decor, marketing strategies, clientele, rates (about $ 50 for two hours), and regulatory laws.

In the two remaining chapters, West addresses the questions of why Japanese work such long hours and why so many people in debt commit suicide. In each of these cases, he shows how historical fluctuations in work and suicide rates can be explained by the interplay of legal changes, economic trends, and traditional norms.

In conclusion, this book contains an extremely well researched and presented series of case studies. It is highly recommended for legal anthropologists and essential reading for those in Japanese studies.

Paul J. Magnarella

Zaman, Shahaduz: Broken Limbs, Broken Lives. Ethnography of a Hospital Ward in Bangladesh. Amsterdam: Het Spinhuis, 2005. 250 pp. ISBN 90-5589-229-7. Price: € 35.00

In his striking ethnography of the orthopedic ward of a government-run teaching hospital in Bangladesh, Shahaduz Zaman lays out three goals for his study: to "give a thick description of the life" in this ward; to describe how facets of broader Bangladeshi society come to be expressed in hospital life – that is, how the hospital is a mirror of Bangladeshi society; and to illuminate the cultural and structural problems such hospitals in Bangladesh face. He succeeds notably in the first and third tasks, but somewhat less at connecting features of Bangladeshi society to the microcosm of the hospital.

Zaman draws vivid pictures of life in this orthopedic ward. A native of Bangladesh, trained there as a doctor and taking his anthropology degree in Amsterdam some years later, Zaman returns to Bangladesh to create this ethnography. While his research goals are clearly defined, he gives less detail as to his methods of data collection. He does, however, seem keenly aware of any possible biases on his part, and of the potential difficulties in conducting his research, being a formally trained Bangladeshi medical doctor on the one hand, yet striving to be an objective anthropological observer on the other.

Zaman guides the reader through his portraits of Bangladesh's history and of the hospital itself, and then devotes chapters to each of the pertinent actors in the hospital ward: patients, relatives, lower-level staff, nurses, and doctors. He effectively illustrates the roles of the players both as individuals and as part of the malfunctioning machine that is the orthopedic ward. For example,