

good) are often in opposition to one another: “[W]elfare and cohesion of the extended family ... is held more dearly than the putative cost to the country” (126).

The book is a good introduction to the topic of corruption in the South Pacific Island states. However, the issue could be addressed in a more exhaustive way, especially as regards empirical material. In the case of Papua New Guinea, the author refers only to TI reports and to an essay written by Joseph Ketan in 2007, which is not sufficient. In this case, it would have been better to do research in the countries themselves; this would have given the description of corruption and its reach greater depth. The lack of constructive ideas on how to reconcile *kastom* (custom) and stateship is also disappointing. In addition, the book entirely fails to mention increasing criticism of the role played by Australia as a place of refuge for those suspected of fraud and corruption (key phrase: Australia as the Cayman Islands for Papua New Guinea and other Pacific states). According to the Australian Federal Police Liaison Officer Steve Mullins, politicians and high-ranking civil servants from Papua New Guinea alone have siphoned off half a billion kina (240 million US dollars) annually over the years; this sum was then converted into dollars and annually invested in Australian banks (*PNG National*, 24th May 2013). Loopholes for assets obtained through criminal activity are the reverse side of the same coin of corruption. The monography makes it clear that there is no simple and final explanation for corruption, and the same applies to strategies for fighting it.

Roland Seib

**Lutz, Maija M.:** *Hunters, Carvers & Collectors. The Chauncey C. Nash Collection of Inuit Art.* Cambridge: Peabody Museum Press, Harvard University, 2012. 128 pp. ISBN 978-0-87365-407-4. Price: \$ 21.95

This publication not only deals with the Chauncey C. Nash Collection of Modern Inuit Art kept at the Harvard University's Peabody Museum of Archaeology and Ethnology, but also with the development of this art form, its previous expressions, the history of the museum's arctic collection, the personality of Chauncey C. Nash, and how he built up his collection. Furthermore, it presents short biographies of the most prominent artists and examples of their styles.

After the acknowledgements and some notes on the terms employed in the book, Lutz uses an Inuit print as an example for her preface. It soon becomes evident that although the art forms discussed here are produced for outsiders, they are also of cultural importance for the artists' communities.

The chapter “Contemporary Inuit Art” illustrates the development of this art and its predecessors. First, Lutz introduces James A. Houston (1921–2005) to the reader. Being an artist, Houston was on a painting trip to northern Ontario in 1948, where he received an invitation to visit an Inuit settlement. By this time, visitors to the Arctic already collected Inuit carvings in ivory and stone, but outside that region the art was largely unknown. Houston was impressed by the carvings and bought some ex-

amples, which he showed to the Canadian Handicrafts Guild. He was sent back to the north to buy several hundred sculptures, which were quickly sold at an exhibition in 1949. From 1957 to 1962 Houston lived in Cape Dorset on Baffin Island, working first for the guild and later for the Canadian government. As the Inuit had previously made drawings for European travelers, Houston introduced printmaking to the community. During this time, many Inuit still lived as hunters in camps around Cape Dorset, hence, the persons who made the drawings seldom made the stone cuts in the print studio. Chapter 1 also includes the further development of this art, such as the introduction of new techniques and the founding of print studios in other Inuit communities.

In “The Peabody Museum and the Arctic” Lutz examines the history of the museum's regional collection and the exhibitions showing the collected objects. The museum was founded by George Peabody in 1866. He intended to collect and preserve archaeological and ethnological material from the indigenous people of the Americas. The Arctic collection quickly grew through donations, purchases, and exchanges with other institutions. At the beginning of the 20th century, Arctic material culture was well-represented in the museum. Unfortunately, the author does not mention whether the museum received more recent items from the Arctic aside from the ones of the Chauncey C. Nash Collection. Instead, she stresses the changing attitude towards tribal art from objects for scientific studies to artistic representations. In the 1920s, art museums started to collaborate with institutions owning archaeological and ethnological material – a trend that is still current.

The third chapter, “Chauncey C. Nash. Collector, Scholar, Stockbroker;” is dedicated to the man who built up the collection named after him. Nash was born in Boston into a family of tea traders in 1884. He studied at Harvard, where he participated in several courses of anthropology. After his studies and short employments in a stock exchange firm and a bond house, he founded a stock brokerage and investment firm together with a Harvard classmate. He married the sister of this classmate and they had two children. Since his studies, Nash had been a member of several societies and a collector, e.g., of early American furniture. He was also very fond of outdoor activities, especially of hunting and bird watching. Before his death in 1968, he donated not only his Inuit art to the Peabody Museum but also many other items he had collected to Harvard.

“Building the Collection” describes how Nash obtained Inuit art. He collected the objects between 1959 and 1967. He donated 210 carvings, 60 prints, and some archaeological material to the Peabody Museum. During a visit to Churchill, Manitoba, where he followed his interest in birds in 1958, he saw Inuit sculptures at the Hudson's Bay Company store and the Eskimo Museum for the first time. He soon started buying Inuit carvings from this store, but he also found another connection to acquire items – the missionary who was the curator of the Eskimo Museum. Nash first saw Inuit prints in an exhibition in Boston, and they were rather easy to obtain in

the south, as the print shops produced catalogues of their releases.

In the 5th chapter, “The Chauncey C. Nash Collection of Prints and Sculptures,” Lutz discusses the collection in detail. Beginning with the prints, she presents short summaries of the life of the most important artists represented in the collection as well as some of their individual artistic expressions. A single page is dedicated to the various printmaking techniques. In contrast to the good documentation of the prints, the artists of the carvings in the collection are largely unknown.

A large part of the book concentrates on the color plates of a part of the collection. Here, the texts focus on the interpretation of the prints and sculptures, but also mention characteristics concerning the style of the artists, the material of the items, the myths that are expressed, quotations of the artists, and other information.

The publication is well-written and points to many interesting details. The photographs, which not only show Inuit art but also single Inuit portraits and group pictures, artists during their work, the interior of museums, and pictures of Euro-Americans involved with modern Inuit art and the Nash collection, support the subject matter very well. The book includes a book and article list for those who would like to take a closer look at Inuit art and culture. Although the publication deals with one single collection of modern Inuit art, it represents a good introduction to the topic in general. Hence, it can be recommended to laymen and specialists, both will enjoy the book.

Dagmar Siebelt

**McCloud, Aminah Beverly, Scott W. Hibbard, and Laith Saud** (eds.): *An Introduction to Islam in the 21st Century*. Malden: Wiley-Blackwell, 2013. 328 pp. ISBN 978-1-4051-9360-3. Price: £ 21.99

Islamic practice in the 21st century has been a major source of a series of intellectual endeavours in different parts of the world. “An Introduction to Islam in the 21st Century” is an academic effort that exhibits an uncompromising allegiance to the essence of the title. The editors have done a commendable job of bringing together sharp and precise works on 21st-century Islamic practice. The volume engages with a multitude of interpretations of the Islamic tradition as it moved from one period to another. More importantly, there is a direct addressing of issues that remain controversial in the present (4).

Divided into four parts, the volume looks at the myriad manifestations of lived Islam in order to draw the reader’s attention to the gap that exists between essence and appearance. Barring four out of five chapters of Part III all the chapters are written by the editors. Part I looks at basic tenets of Islam, its history, core beliefs, and political theology. While the chapter on history gives a succinct account of successive Muslim dynasties and empires, factors responsible for their rise and fall, and the shifts in political interests as Islamic state changed hands, the ones on structures, beliefs and political theology remain linked to the centrality of *Tawhid* (oneness of God) in Islam. In particular, chapters 4 and 5 require a special mention. The

4th chapter not only introduces the reader to the development of Islamic jurisprudence but also touches upon the founders of each sect. Moreover, the subheads that deal with the Mutazilite intellectual tradition and the Asharite response outline the contours of Islam’s relationship with philosophy very well. The 5th chapter looks at the development of different fractions that emerged as Islamic political theology began entering newer domains of belief. The section on modern developments specifically makes one aware of the way the idea of pure Islam gained prominence as both Europe and European modernity became inescapable.

The second part of the book engages with the political dimension of Islam’s relationship with the modern world. Given the point at which the earlier part ends, arguments made with reference to the rise of nation-states and the way it restricted the religious worldview readily make sense. In two consecutive chapters, Hibbard (one of the editors of the volume) has engaged with two trajectories of Islam’s political advancement in the modern age. In the context of state-sponsored secularisation Turkey, Egypt, South Asia and several other geographies are briefly discussed, whereas with reference to traditionalist state Saudi Arabia, Iran, Pakistan, and Afghanistan are looked at. Through these two chapters Hibbard has tellingly questioned the wholeness of the Islamic world. Besides, both the chapters highlight the perpetual struggle involved in attaining Islamic ideals in the age of political correctness and fallible human aspirations. The last chapter in this part deals with the Muslims’ experience as minorities in the US, UK, France, and Germany where they find themselves torn between the demand for leaving their age-old customs in order to get assimilated, on the one hand, and the rise in Islamophobia on the other. As “second-class citizens” in the West, the chapter highlights, Muslims’ endeavours in the direction of integration are rarely considered genuine (158). Part III deals with the Muslim experience in different geographies. While going through the chapters of this section one gets to question the singularity of Islam-colonialism experience. In particular, the chapter on Muslim histories in Latin America and the Caribbean adds significantly to the knowledge of someone interested in the religion and its followers. These regions add to our understanding for Muslims’ presence in these geographies is negligible, yet Islam, having come from several regions of the world, remains unavoidable. Through understanding how Islam from several countries shapes and gets shaped in these geographies, the author argues our view of the “Islamic world” gets globalised (250).

The last part of the volume that deals with Islam in the globalised world is the most important section. The chapter on teaching about Islam and Muslims in the present age makes a strong case for an essential shift in the pedagogical practices given the radical shift in perception of both Islam and Muslims after the 9/11 attacks. The author has used the word ecology as an “organising concept” to summarise the range of relationships that become more crucial in the context of teaching about Islam and Muslims in the present (273). It has been rightly pointed out