

“wonder” as “wander,” page 137 misspells “glossolalia” as “glosolalia,” page 200 omits the blank space between two words in “thesnake,” and page 241 misspells an adjective as “Minfull.” The text is also full with punctuation errors, such as including a semicolon on page v in “... chiNyanja; language ...” Further, capitalization rules were not consistently followed. While the first character of words in the title of bibliographic entries is generally capitalized, it is not done consistently, such as with Jedrej on page 257, the first entry of Lévi-Strauss on page 260, and the second entry of Marwick on 261. We cannot blame Mildnerová for poor editing. This is the responsibility of the publisher and LIT is well-known for its poor to non-existent editing services.

Overall, this is an excellent monograph and Mildnerová can be congratulated for her outstanding research, convincing analysis, and robust interpretation of her findings on spiritual healing in Zambia and southern Africa. I hope that more of her solid research will be published during the coming years. The book is highly recommended to anyone interested in spiritual suffering and healing in Africa and beyond, particularly bachelor and graduate students in anthropology, sociology, African and religious studies.

Alexander Rödlach

Moj, Muhammad: The Deoband Madrassah Movement. Countercultural Trends and Tendencies. London: Anthem Press, 2015. 245 pp. ISBN 978-1-78308-389-3. Price: € 35.71

The 19th century in colonial India remains an extremely important period with reference to understanding the emergence of a certain kind of religion-politics interface as a response to colonialism. It also remains significant in relation to comprehending how nationalism in the colony, as a result of its peculiar engagement with religion, contributed to a range of identity constructions in the subcontinent. Muhammad Moj's work on the history and evolution of Deobandi Islam is a significant contribution in that respect.

Divided into six chapters and a short but perceptive epilogue, the book is a comprehensive account of the trajectory of the Deoband movement from a unique perspective, the countercultural one. Premised on the “perennial conflict” between the Deobandi School and the mainstream, the work's focus is on Pakistan (ix). Given the age in which we live where media-sponsored discourse on *madaris* (plural of *madrasah*) is disturbingly overgeneralised, Moj's work becomes exceedingly vital in making a case for another understanding of *madaris* as sites of learning and socialisation.

The prologue sets the tone on the basis of an informed review of a range of credible sources on the subject. In addition to the political, reformist, and intellectual dimension of the work done on the Deoband Madrassah Movement (DMM) the author lays out the possibility of understanding the movement from a countercultural perspective. The first chapter places the research by giving a detailed history of the trajectory of *madaris* from almost the beginning of Muslim presence in the subcontinent. Focusing on *ma-*

daris as sites for the training of *ulama* (Muslim clerics), it explores at length the range of events that took place in the 19th century and that contributed to putting the *ulama* in a “completely defensive mode” and how that “reactionary approach” led to the emergence of Deoband *madrasah* (6). It explores various viewpoints on the DMM in relation to its goals and objectives, followed by a detailed explanation of theories and types of counterculture and a reasonably detailed section on the methodology.

The second chapter tries to give an explanation related to the “seeds” of this counterculture and, in that regard, traces DMM back to the first half of the 18th century to the reformist works and ideas of Shah Waliullah of Delhi. While the claim in the book that Waliullah's ideology was influenced by the ideas of Abdul Wahab (known as the founder of Wahabism) can be debated, the connections drawn between DMM's first generation and Waliullah's reformist agenda are praiseworthy. It is in this chapter that Moj has made a case for ascetic counterculture in relation to DMM's inward turn, a mode that remained functional till 1905 (59). The third chapter looks at DMM in an united India, particularly focusing on the activist countercultural trend, a development brought by famous scholar and activist Mahmood Hassan (the correct name is Mahmood-al-Hasan) by entering into the political arena. As the work highlights at length, this led to a major conflict within DMM for Hassan's activities were not in tune with the goals and objectives laid down by the founders of the movement, one of them being *maslehat* (rightly translated by the author as short-term compromise). It is in the same chapter, that Moj highlights DMM's opposition to the movement for Pakistan, a movement the author surprisingly labels as popular or mainstream. This debatable thesis once again supports the case for countercultural trends and tendencies of DMM.

The fourth chapter explores DMM in Pakistan by highlighting different phases and trends that characterise the trajectory of the movement. In this chapter, there is a rich documentation of extremism of various dimensions that took place in the country at different levels. Of special significance in this respect is the role of Jamiat-ul-Ulama-e-Islam, a small group of scholars from the Deoband school that were in favour of the Pakistan movement. The chapter also engages at length with the problem of Talibanisation and terroristic trends in relation to making a case for the fourth aspect of counterculture, which is the extremist aspect. The fifth and sixth chapter outline how Deobandi Islam counters folk Islam and popular customs, and how viewpoints articulated in Deobandi journals and held by Deobandi students are in absolute opposition to those found in the mainstream. Some of the themes that contribute to the outlining of this opposition are festivities, status of Prophet Muhammad, intercession, paying visit to shrines, role and status of women, politics, education, and popular values and practices. Given the nature of the themes, it is not surprising that those associated with DMM have a very different stance as compared to the mainstream.

While the work remains extremely rich and informative, there are instances where the reader is urged to ques-

tion the author. For instance, quoting W. W. Hunter in relation to Muslims in 19th-century colonial India is not a wise idea, for Hunter is known for his disturbingly biased reading of the community. The framing of DMM versus the “All India Muslim League” is a bit accentuated, as it meticulously explores only one side of the equation. In that respect, the author is urged to revisit the term “Muslim Nationalist” for someone like Mahmood Hassan (72) whose political activism was too layered to be captured by some of these oft-quoted terms. In the same breath it also needs to be pointed out that the Iqbal-Madani debate deserves more attention for Iqbal wrote a detailed note during his last days wherein he categorically subscribed to Madani’s formulation and openly acknowledged that he had completely misunderstood the DMM scholar.

Regardless of some of the issues highlighted, the work remains extremely significant for anyone interested in modern South Asia and Islam and Muslims in South Asia. Lastly, the author deserves every bit of appreciation for writing on such an important movement in an uncommonly lucid manner, something that is a rarity in academic circles these days. Irfanullah Farooqi

Morton, Christopher, and Darren Newbury (eds.): *The African Photographic Archive. Research and Curatorial Strategies*. London: Bloomsbury, 2015. 245 pp. ISBN 978-1-4725-9124-1. Price: £ 64.99

This book is the result of the encounter of a group of interdisciplinary scholars brought together by the editors, first in a workshop in Oxford in 2011, and then in this exciting volume where they share dilemmas and strategies from their research with images connected with the African continent.

“The African Photographic Archive,” despite its title goes beyond static definitions and discusses the very same categories used in it. A heterogeneous range of case studies, which does not aspire to be geographically or thematically exhaustive, critically discusses concepts such as Africa, archive, and photography. The authors know that their work is not only to excavate meaning in the images but also to create new meaning in the research process, relocating the “African Archive,” including the role of the researchers and the research in the reconstruction of the social life of images. The very notion of the archive must be expanded, including photographs not related with institutions, as well as considering them not as isolated objects but connected to other images. The essays show that the “archive is not what it once was” (9). Through the chapters we see it as a distributed entity that needs to be relocated and reimagined, paying great attention to context avoiding that images “tell us only what we already know” (10).

Four sections, 11 chapters about crucial topics: the “cultural encounter, political opposition, identity and notions of self” (6). The two chapters in the first section, “Connected Histories,” address images from colonial expeditions and the missionary archive. Morton follows the path of Richard Buchta in the first photographic tour of Central Africa. But he goes far beyond the travels of the

Austrian photographer and the images he made, studying their circulation and contemporary uses as digital images, decontextualized and re-appropriated, which tell other stories about Africa.

Rippe’s chapter is also focused on the biography of the images; those from the Mariannhill Mission in colonial Natal. His research, between the archive and the field, starts from the “mission encounter” and its three key figures are the missionary, the chief, and the diviner. The study of their images, as powerful and competing producers of knowledge, is approached considering the magical implications of photography and personhood until today, in an ethnographic effort of “reconnection” (56).

In the second part of the book, “Ethnographies,” Zeitlyn approaches images he found during fieldwork in Cameroon and, similarly to the previous chapters, defends the need to reconstruct their biography and the story of their subjects, saving the image from being generic and paying attention to concrete people. According to his proposal, giving names to the people depicted in a photograph can be an act of redemption. In the Mambila examples he gives, “[n]ames enact the redemption by connecting images and individuals” (62).

The relationship of photography with death is also the centre of the next chapter, where Behrend analyses the role of pictures taken during Christian funerals in the central province of Kenya. The family of the dead uses images to create photographic biographical cards, “celebrating life” of the person deceased. The creation and circulation of these compositions are an excellent example of archival distribution.

In the last chapter of the section, Vokes takes us to a chairman’s sitting room in southwestern Uganda where an unofficial public archive is preserved and put into use every day. This small story, beautifully described, brings important insight on the limits of the power on the archive, giving examples of constant movement in the images, with unintentional inclusions and unexpected narratives. This movement he observes and analyses ethnographically is also accompanied by the bodily engagement of the visitors, a physical or haptic encounter with the photograph that has to be taken into account.

In Part 3, “Political Framings,” three out of four chapters are dedicated to South Africa. In the first one, Peffer deals with private photographs of black families during the apartheid, which create a counter-image for the general idea of poverty circulated by documentary photography. In this case, vernacular photography, especially hand-coloured photos, reminds us that photography is about imagination. People can shape with images a different identity from the one the state and the media impose on them, also to “create zones of freedom, conviviality and respectability – and to imagine a better future” (130).

Feyder, in the following chapter, tackles the challenge of reactivating an archive from the past with a street exhibition. Photographic collections can produce historical frictions, she warns us. Ngilima’s portraits of African and Indian families where stored for 30 years after the community of Benoni Old Location was removed in the 60s. The images, reconnected with the Indian community liv-