

whole generation to integrate “Others” with their complexity, their richness, their autonomy. With this preface the tone is set, and the authors will each bring a stone to the memory-based building that must be wobbly and unfinished.

The contributions of Jean-Pierre Dozon and Alice Gallois reflect, on the one hand, the unfailing links between Jean Rouch, Marcel Griaule, and Germaine Dieterlen and, on the other hand, the innovative contribution of the research undertaken by Jean Rouch when he worked on migration dynamics or the specific treatments of mental illness. Rouch liked both to assert his loyalty to his teachers and to impose his new own working dynamic with the introduction of cinema.

Paul Stoller, Jean-Michel Arnold, and Philo Bregstein share three autobiographical narratives of their relationship with Rouch that reveal their happiness to be at his side in Niger or at the French *cinémathèque*, at the CNRS as well as on the banks of the Niger River, building utopian mills, and the way in which they themselves have been contaminated by his *joie de vivre* that has led them to a desire to transmit in a spirit of fundamental optimism.

The implementation and construction of the structure designed by Rina Sherman perfectly reflects this fertile disorder so dear to Jean Rouch. The testimonies follow one another in an assemblage that allows readers to grasp the apparently heterogeneous aspect of the life of this revolutionary filmmaker of his time and who, in fact, played with paradoxes to cultivate and offer wonder.

Antoinette Tidjani Alou with her article entitled “Jean Rouch et ses Maîtres fous. Quelques considérations à partir de Niamey, au Niger,” gives access to the film’s counter field by trying to provide some answers concerning the way in which this film is currently perceived in Niger and how the impact of history and post-colonial politics has influenced the reading of the work of the filmmaker who proclaimed himself anarchist his entire life.

Some of the contributions, such as those of Jamie Berthe, Daniel Mallerin, Johannes Sjöberg, Laure Astourian, and Daniele Pianciola, put into perspective the profound impact of Rouch’s work within the film, the academic and political landscape in a certain way. Dialogue and respect, an inexhaustible sense of humor, allow Rouch to respond to the criticisms, remarks, and even condemnation that his work may have provoked. Jamie Berthe presents precisely the elements of opposition between Ousmane Sembène and Rouch in her article entitled “Beyond Entomological Criticism. Rouch and African Cinema, Another Point of View” (Au-delà des critiques entomologiques. Rouch et le cinéma africain, un autre point de vue). It provides solid details in the face of the replica that had become a “stereotypical” figure of the relations that African directors could have had with Rouch’s cinema. This article demonstrates how important the nuances are and how deserving of a detailed analysis they are.

Daniel Mallerin in a letter to Rina Sherman gives us a rare, moving, and fascinating account of the relationship between Diouldé Laya, a sociologist and former director of the Institute for Research in the Humanities (IRSH) and the “Centre d’études linguistiques et historiques par tradition orale” (CELTHO) in Niamey. With the lightness of an epistolary exchange, the author reveals aspects of Rouch’s career and his relations with Boubou Hama or Amadou Hampaté Bâ to whom Rouch dedicates his monograph on the Songhai.

Johannes Sjöberg allows us to situate the place of psychodrama in Rouch’s work as a creative dynamic and ethnographic method. These reflections give us the opportunity to grasp the continuity of the ideas to which Rouch was so deeply attached since the beginning of his career with the “Theatre of Cruelty” and Artaud. Improvisation allowed Rouch to inspire “La nouvelle Vague” as Laure Astourian reminds us and demonstrates by analyzing precisely the links between Godard and Rouch in the genesis of “À bout de souffle.” With a text dedicated to Nadine “Gradiva” Ballot, Steven Ungar insists on the image of Rouch’s tutelary figure within “La nouvelle Vague.” He uses the film “Gare du Nord” to affirm, following Jean-André Fieschi, that after “Gare du Nord,” the French cinema began to “breathe differently.”

It will be quite naturally that Daniele Pianciola will deal with the figure of *détournement*, so dear and so fundamental in Rouch’s approach, to introduce the idea of courage, very rarely mentioned in the previous texts. Rouch and his courage: I cannot help quoting here a sentence from the author. “Courage is feeling every embryo of original idea that germinates in our brain, and letting it grow and arise without worrying about what it will be at the end, without thinking that there is as much chance that Alien, monstrous creature, or Athena, goddess of wisdom, will spring from our head.”

Through more than 300 pages, Rina Sherman allows readers, who discover Jean Rouch’s work, to retrace at will the trail taken by this *ingénieur des ponts et chaussées*, filmmaker, poet, ethnographer and thus to create their own fabulation.

We only regret that this book does not include a presentation, even a succinct one, of the invited authors and that the illustrative place of the photographic archives painfully revives the difficulty of combining the visual and the scriptural, a battle of a lifetime for Jean Rouch.

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Smith, Arielle A.: Capturing Quicksilver. The Position, Power, and Plasticity of Chinese Medicine in Singapore. Oxford: Berghahn Books, 2018. 308 pp. ISBN 978-1-78533-794-9. (Epistemologies of Healing, 17) Price: \$ 120.00

“Capturing Quicksilver” is the 17th volume of the Epistemologies of Healing Series co-edited by David Parkin and Elisabeth Hsu. The series emphasizes, that

“indigenous epistemologies inform healing, against a background of comparison with other practices, and in recognition of the fluidity between them.” Based on ethnographic field research, this monograph is a fitting contribution as Arielle Smith engages the transformation of Chinese medicine in Singapore via notions of situated positionality and power. Medical plurality in this hypermodern city-state is not only shaped by lingering colonial concepts of bodies and ecologies but also by contemporary ideologies of “multiracial” national state identity and vibrant food cultures. Smith utilizes the notion of “mercurial assemblages” to address the shifting landscapes of Singapore’s sociopolitical history, identity politics, and plural health practices. In spite of ongoing changes, the author argues that the “adaptive persistence” of Chinese medicine in these compelling, even contradictory, contexts offers a significant lens onto broader formations of boundaries both *between* Chinese medicine and biomedicine as well as *within* Chinese medicine itself.

Tracking Chinese medicine in Singapore entails careful attention to temporal and spatial frameworks as well as people and practices. Rather than simply narrating the story of medicinal practices as part of migration patterns over several centuries across Southeast Asia followed by more recent transnational flows from mainland China, Smith situates how Chinese medicine is defined by regulatory frameworks as complementary (rather than alternative) to biomedicine, with the latter being the primary form of medical services in the modern health care system. In the 21st century, Singapore is a global center for the pharmaceutical industry as well as biomedical research. Nonetheless, various forms of Chinese medicine are sought out and practiced across the city-state. The first chapter “Chinese Medicine Unbound” addresses the initial roles of Chinese medical practitioners who provided services for free in colonial Singapore. The professionalization of these practitioners took place in the mid-20th century with the establishment of a physicians’ association, training school, exchange programs, standardized admissions criteria, and certification helped to raise the status of physicians. Facing concerns for quackery and safety, additional measures such as the regulation of doctors and materia medica along with the “modernization” of clinics, shops, and production sites, were utilized in the Singaporean context. The rise of global forms of traditional Chinese medicine (TCM) or Chinese medicine (*zhongyi*) over the past several decades have helped contribute to the formation of Chinese medicine in Singapore as a transnational “traditional” medicine while retaining uniquely local forms of practice and engagement.

The rise of Chinese medicine as a vehicle for nation building extends beyond mainland China. Smith documents how Chinese cultural heritage and values came to define Singaporean governmentality in chapters two and three. The region has a complex history of 19th-century British colonialism in Straits Settlements with waves of

immigration and intermarriage amongst the three officially recognized ethnic groups of Malay, Chinese, and Indian. The creation of a separate nation city at mid-20th century with the assertion of a “multiracial” national identity was based on careful construction of Singaporean history for a predominately ethnic Chinese majority within the broader Southeast Asian region. Health care in this context initially relied on Chinese medicine as an affordable and community-based resource that was a primary form of medicine. Smith relies on analytic frameworks of governmentality to trace the regulation of Chinese medicine and its practitioners. The rise of standardized TCM theory in the late 20th century shaped the Singaporean context through notions of *jingyan*, or experience, of medical practitioners as a primary form of biopower and authority.

Complementary medicine as a concept may seem to offer easy solutions for healing. By following patients in clinical settings and documenting their choices in selecting certain forms of Chinese medicine alongside biomedicine, however, Smith illustrates the complex forms of bodily expressions and experiences which accompany notions of convenient treatment and efficacy. A key contribution is the careful attention to the embeddedness of Chinese medicine in everyday life. While hospitals and clinics are the usual sites associated with most forms of medicine, Smith brings readers beyond clinical contexts to the streets, shops, and neighborhoods where one might encounter the various forms of Chinese medicine as herbal, acupuncture, or dietary. The ubiquity of *liangcha*, cooling teas made with flowers or fruits steeped with hot water sometimes with herbs then sold in bottles, in carts, street stalls, or shops across the urban landscape reflects how Chinese medicine also exists as popular forms of health practice. Vendors would suggest particular teas made with specific ingredients associated with the ameliorization of particular symptoms or sensations of heating and cooling. Similarly, home-based remedies were also a significant element of how Chinese medicines came to be embedded as part of everyday life.

The discussion of heat, “heatiness,” and bodily experience in chapter five brings readers immediately into the contemporary cityscape as well as humoral notions of heat/cool that continue well into the present moment. Heat indexes not only experiences of external temperatures but also internal bodily qualities in addition to overall notions of health and wellbeing. Smith documents how notions of hot/cold permeate not only human bodies but also the environment as well as substances such as foods and herbs. With sky high concrete housing estates that rely on air conditioning, the nostalgia for *kampongs* (rural villages or enclosures) by some Singaporeans suggest the desire for healthy environments imbued with social networks and collective engagements. Concerns for fevers, especially dengue fever, continue to animate this landscape as it did during the colonial era. Public health campaigns against “moszies” (mosquitos) are juxtaposed with home care seasonal

strategies of brewing *liangcha* as a means to prevent illness caused by heat as part of equatorial living.

The liveliness of Singapore's food culture is featured both in Michelin food guides as well as the 2018 film "Crazy Rich Asians" whereupon arrival to Singapore, key characters go immediately from the airport to a well-known food market. By chapter six, Smith brings readers to several hawker centers and food courts to address the significance of gastronomy – particularly for the intersections of food and medicine and notions of healthy lifestyles. While public food consumption in the markets and food stalls offer distinctive embodied experiences of Singaporean culture, the consumption of medicinal foods in private are also a significant component of the pursuit of health. Dietary practices and home-based medicinal foods utilizing specific herbs, berries, or plants are a significant part of Smith's interlocutors. Teas, soups, and tonics are prepared to enhance a person's vitality as well as manage elements of heating and cooling in one's body. Rather than frame these practices as compliance or resistance, the author suggests that food and medicinal practices in Singapore facilitate "creative negotiation of authority, heritage, identity, and health" across a range of hierarchical, colonial, and socioenvironmental landscapes. Smith concludes with reflexive anthropology frameworks to illustrate how normalizing any system of medicine as the primary standard may obscure complex and generative practices with potential for new forms of hegemony.

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Srinivas, Tulasi: *The Cow in the Elevator. An Anthropology of Wonder.* Durham: Duke University Press, 2018. 269 pp. ISBN 978-0-8223-7079-6. Price: \$ 26.95

In this intriguing and richly-textured book, Tulasi Srinivas immerses us in the world of contemporary Hindu ritual practice in Malleshwaram, a suburb of the South Indian city of Bangalore. The author notes that she did not originally intend to write a book about wonder. Yet in the serendipitous encounters that so often emerge in ethnographic projects, an initial inquiry into modern ritual change morphed into this delightful examination of ritual wonder in the context of rapid economic and technological transformation in India. Srinivas proposes in the introduction that "wonder is apparent in everyday ritual in Bangalore," and "practices of wonder align with moments of ritual creativity or improvisation that occur sporadically but then sediment and become instituted as part and parcel of the ritual" (4). She then sets out to explore the numerous ways Malleshwaramites seek and find wonder in the particular context of Hindu neoliberal modernity, where ancient habits of ritual practice collide with the ever-changing landscape of new technologies and the surging power of a capitalist economy. The universe Srinivas explores is one of "experiential Hinduism" where established Hindu rituals interact with modernity in ways that render these rituals both iterative and innovative. While

much of Srinivas's inquiry focuses on the religious life of two particular temples and their attendant priests, Dandu Shastri and Krishna Bhattar, her field of inquiry expands beyond temple space to ponder the wondrous nature of, for example, street processions and house blessing rituals. Of particular concern throughout the book is the ethical creativity that the author sees emerging from the various forms of ritual practice she delineates.

The book's first chapter focuses on ritual wonder in the context of overwhelming spatial transformation as it is occurring in the rapidly modernizing information technologies hub that Bangalore has become. It is here – among innumerable shiny, new luxury apartment buildings with improbable Western names and malls boasting fast food chains like Taco Bell and Krispy Kreme – that Srinivas encounters the book's eponymous "cow in the elevator," who has been deployed for a ritual blessing of a swank penthouse flat. The author acknowledges that wonder emerges in the encounter with extravagant built forms available only to the rich; but it also emerges in religious practices, like the house blessing, that recover morally and socially vital mappings of space that resist the modernist transformations embodied in the physical landscape. Chapter 2 examines the many ways that ritual and everyday practices mutually shape and validate each other's ethical universes. Practices of waiting that arise in religious discourse and in contemporary urban ritual procession, for example, lend moral weight to mundane routines of waiting in traffic gridlock, and a deity's alleged frustration when ritual disruption occurs vindicates ritual participants' frustrations in light of the rapidly changing landscape of everyday life. The adjustments that deities and humans alike require to navigate modernity also suggest the need for compassion in the face of challenging situations and hence valorize traditional aspects of Hindu *dharma*.

The 3rd chapter explores the alliance, variously perceived, between ritual displays of wealth and social conceptions of virtue. The aesthetically wondrous deployment of money and gems as forms of deity adornment in temple practice cements the apparent bond between wealth – whether real or aspirational – and divine blessing; simultaneously, however, ostentatious displays of temple wealth incite distrust and cynicism concerning the moral stature of temple priests. Chapter 4 explores the expanding use of new technologies in temple practice. Noting that "[t]edium ... is an enemy of wonder" (148), the author describes in fascinating detail a number of modern inventions (including a helicopter, an animatronic goddess, and an automatic drum set) that have come to be incorporated into temple ritual in the last two decades particularly to appeal to younger devotees by positioning temples as fashionable and "cutting edge." The 5th chapter examines the disjuncture between the rationalization of time in neoliberal modernity, which requires punctuality and adherence to schedules, and ritual time, which "needs to remain open ended, porous, and mysterious" (191) to make room for