is a sense of balance on it. It is interesting to note that the models of social complexity discussed in this volume not necessarily are related to classic social differentiation but also to non-hierarchical or heterarchical models, which proves that these two models are not mutually exclusive in a broad region like the Central Andes. There is also a challenge posed by the opening articles, which is the inclusion of Late Archaic sites into the Formative scheme, and which would need a proper reevaluation of the Formative chronological framework. While some scholars would argue instead for the definition of clarification of what is considered to be Late Archaic (like myself), others would prefer to reevaluate the conceptual parameters of the Formative period.

Christian Mesía Montenegro

Shimada, Izumi (ed.): The Inka Empire. A Multidisciplinary Approach. Austin: University of Texas Press, 2015. 382 pp. ISBN 978-0-292-76079-0. Price: $ 75.00

The large-formatted and richly illustrated volume edited by Izumi Shimada contains 18 articles by contributors from the United States, Japan, Peru, and Europe. After an introductory chapter by Shimada, part I of the book discusses "Written Sources, Origins, and Formations," beginning with Frank Salomon's excellent overview of historical sources on the Incas. It is followed by two articles on the question of the origins of the Incas of Cuzco, the ruling elite of the empire. The contributions of the Peruvian linguist Rodolfo Cerrón-Palomino and the Japanese geneticist Ken-ichi Shinoda reflect the results of the authors' own research and trace the origin of the Incas back to the Lake Titicaca basin.

In contrast, archaeologists Brian S. Bauer and Douglas K. Smit (a student of Bauer) point out the lack of congruence between Inca oral traditions about their migration to Cuzco and the archaeological record. The authors provide a short introduction to recent archaeological studies of the Late Intermediate Period cultures (the period prior to the Inca expansion, ca. 1000 to 1400) in the central highlands of Peru and the conflicting versions of the written sources about the degree of political centralization among groups like the Chanca or Colla. In their account of Inca state formation in the Cuzco area, the authors summarize the research of Bauer and archaeologists associated with him during the last 25 years. One result of this research is an earlier begin of the political consolidation in the core of the empire than traditionally assumed on the basis of the textual evidence. Bauer and Smit, therefore, urge to keep archaeological studies independent of the historical information, and compare the results of both disciplinary approaches in a second step (68).

Part II turns to "Imperial Infrastructures and Administrative Strategies," beginning with R. Alan Covey's summary of Inca conquest strategies and methods of governance as described in the written sources, and the evidence archaeology can provide on Inca rule in the provinces, e.g., in the investigation of roads, provincial centers, religious installations, and the cultural remains of resettled populations (*mitimaes*). The subsequent article by Terence N. D'Altroy turns to the economic basis of the empire, beginning with Andean geography and the *ayllu* (extended family group) as the basic production unit, and then discussing Inca state finance on the basis of labor tribute, the different types of labor specialists, and the development of large agricultural projects as a way to extract additional resources for the state. D'Altroy finishes his review with a short look at the material remains of these economic state activities, as, for example, ceramics made by specialists and the huge storehouse complexes serving to house the goods produced by the Inca subjects, thereby providing the transition to part III.

This part called "Inca Culture at the Center" includes articles on the material manifestations of Inca political, social, economic, and religious practices, exemplified by objects, buildings, and transformed landscapes. John C. Earls and Gabriela Cervantes present their investigation on the site of Moray northwest of Cuzco, which is known for its agricultural terraces arranged in concentric circles. The authors posit that the layout of the terraces allows specific observations of the sun's shadow during the yearly solar cycle and suggest that Moray functioned as a calendar for agricultural scheduling in the region of Cuzco. Gary Urton recapitulates his research of the last three decades on Inca *quipus* (knot records), especially in relation to Inca administrative organization. Using an example from the Santa Valley, he correlates extant *quipus* with a description of the *ayllu* structure taken from 17th-century Spanish documents.

Thomas B. F. Cummins introduces the readers to Inca art with its mostly geometric and abstract design found on ceramics, sculpture, reliefs, or textiles. He states that Inca art and iconography cannot be understood by looking at the objects alone, but needs the context of the political, social, and religious practices to which they were applied. Such examples of context are, for example, forms of Andean social organization as the division of social units into *hanan*/*hurin* moieties or the use of objects for the recollection of the mythical and historical past. In his conclusion, Cummins reflects about the subtlety of Inca art, which conveys a message about the empire's power and orderliness, although it lacks intimidating motifs like scenes of violence and warfare or depictions of fear-inspiring supernaturals.

After Cummins's broader introduction, Elena Phipps takes a closer look at one of the important manifestations of Inca material culture, the textiles. She begins with a short overview of Andean textile traditions and the main weaving techniques the Incas inherited. After describing Inca female and male clothing she reviews the examples of such textiles, especially from the high-mountain sacrifices of humans. Since a source of information about Inca textiles are also extant garments from the colonial period, Phipps shortly discusses the continuities and changes after 1532. The subsequent article by Stella Nair and Jean-Pierre Protzen comprehensively describes Inca architecture, from the main building forms and construction techniques to settlement patterns and the infrastructure of roads and bridges, canals, and terraces. A category of Inca sites, the royal estates, is presented next by Susan

A. Niles. The estates were landholdings of the Inca rulers consisting mostly of a main settlement with a network of smaller installations, agricultural lands, roads, and holy places. The estates were settled and maintained by personal retainers of the rulers and became the legacy of the ruler's descendants. Niles discusses the historical information about their purposes, extent, and development, and presents Machu Picchu as an example of such a property. Peter Kaulicke continues the topic of the estates with his following discussion of Pisac, which like Machu Picchu was an estate of the Inca ruler Pachacuti located in the Urubamba valley. He analyses the layout of the site as an expression of Inca cult practices and worldview, especially related to the veneration of the deceased rulers as ancestors. Kaulicke emphasizes that on the estates economic purposes, religious practices, remembrance of the past, and political statements of Inca dominance are inseparably intertwined.

Part IV of the book "Imperial Administration in the Provinces" moves the focus to the periphery, beginning with Martti Pärssinen and his introduction to current research about the Collasuyu, the southern quarter of the Inca empire including parts of Peru, Bolivia, Chile, and Argentina. Discrepancies in the chronology between the historical record and the archaeological findings are discussed, followed by a review of the evidence on the eastern borders of the empire (with a short discussion of the sites of Cuzcotoro and Samaipata). Like Bauer, Pärssinen concludes that history and archaeology provide different types of data and a complete congruence between their findings should not be expected (271, 280, 281). He also discusses the influence of Collasuyu architecture and ceramics on the development of the Inca imperial style. The article by Frances M. Hayashida and Natalia Guzmán moves to the northern Chinchaysuyu quarter of the empire, specifically the north coast of Peru. The authors begin stating the relative absence of Inca remains on the north coast, and then discuss the evidence found, for example, at the site of Farfán (Jequetepeque Valley) and La Viña (Leche Valley). They point out the continuance of local pottery styles and the use of traditional local techniques in the production of Inca-style ceramics.

With the following two articles by Inge Schjellerup and Tamara L. Bray, the readers remain in the Chinchaysuyu quarter. Schjellerup's topic are the Chachapoyas in northeastern Peru. Like Hayashida and Guzmán, she first takes a short look at the historical sources, especially on the Inca intrusion into the area, and then discusses exemplary sites like Cochabamba and Posic. Tamara L. Bray's exposition on the northern frontier of the Inca Empire in modern Ecuador approaches the topic in a broader manner, beginning with an account of the Inca conquest of the two ethnic groups in the area, the Caranqui-Cayambe north of Quito and the Pasto on the border between Ecuador and Colombia. The integration of both groups was the objective of the last major war of expansion in the Inca Empire. Among the remains of Inca presence are impressive fortification systems, and Bray discusses new research on how to differentiate between these constructions and the fortresses built by the local population. Subsequently, she compares the reports of Spanish authors on Inca installations north and south of Quito, and the repeated lack of corresponding findings in the archaeological record (especially notable in the case of the provincial center of Quito; 333–336).

The last part of the book "Impacts of the Spanish Conquest" consists of an article by Tetsuya Amino about the persistence of the Inca past in the colonial period, exemplified by the invocation of its glories during public festivities or its use by individuals to advance their personal status. Amino also relates how the Incas in Andean myths and rituals came to be remembered as powerful beings of the past akin to other supernatural forces.

Shimada's book is apparently the outcome of the editor's work as the curator of a 2012 Japanese exhibit on Machu Picchu and the Incas. Shimada explains in his own introductory remarks that the original idea for the book developed in the late 1970s, but he is not an Inca specialist and mostly worked on the Sicán culture of the north coast of Peru. The intention for the book was to provide a "holistic and integrated vision of the empire" (2), but this is unevenly fulfilled by the volume's contributions. Several articles strive to provide broad overviews (Salomon, Bauer/Smit, D'Altroy, Cummins, Phipps, Nair/Protzen, Bray), others shortly introduce the topic and concentrate on an example (Niles, Hayashida/Guzmán, Urton) or just serve as an introduction (Covey). Some texts focus on the author's own research and interpretations but within a broader perspective (Pärssinen, Schjellerup), while others mostly concentrate on the contributors' projects and interpretations (Cerrón-Palomino, Shinoda, Earls/Cervantes, Kaulicke, Amino). However, for English-speaking readers interested in the Inca empire in general, the book presents a good introduction to many, although not all aspects of Inca culture. I am missing especially an article on Cuzco, an overview of Inca expansion, and discussions of Inca and Andean religion and society (all of the last would have been ethnohistorical, see below).

Shimada's intention to provide a multidisciplinary approach is realized in the sense that the authors, nearly all of them archaeologists or art historians, make use of historical sources. Contributions by (ethno)historians on the Incas are absent, except for the overview of ethnohistorical sources by Salomon and Amino's discussion of the Incas in the colonial period. I wonder if this represents what archaeologists or art historians regard ethnohistory to be, a provider of information on textual sources, not an independent analysis of them, or the study of the colonial period. In this regard, this volume seems to exemplify the decline of Inca ethnohistory and the lack of Inca ethnohistorians as noted by Thomas Abercrombie for the US (The Ethnos, Histories, and Cultures of Ethnohistory. A View from the US Academy. *Memoria americana* 20.2012.1; <http://www.scielo.org.ar/scielo.php?script=sci_arttext&pid=S1851-37512012000100010&lng=es&nrm=iso>). This is lamentable, because several of the authors in the volume make clear that the historical and archaeological evidence often do not concur and have to be treated separately and only combined in a second comparative step (see for example Bauer/Smit, Pärssinen and Bray). In view of

this, a distinct look at the ethnohistorical material would have been appreciated, especially in a volume asking in its subtitle for a "multidisciplinary approach."

Kerstin Nowack

Sogawa Tsuneo: Japanese Martial Arts and Far Eastern Thought (*Nihon Budō to Tōyō Shisō*). Tokyo: Heibonsha, 2014. 394 pp. ISBN 978-4-582-61004-8. (In Japanese) Price: ¥ 3,780

Sogawa Tsuneo, a Japanese anthropologist of sport, specialized in research on ethnic sports, i.e., on forms of sport characteristic to a given ethnic group's culture. The groups he studies are usually small societies whose history is scarcely recorded, if it is recorded at all. For that reason, Sogawa's sources for research and analysis are the observation of actual sport events and oral accounts collected in the course of his fieldwork. Although he is also interested in elucidating the history of a society's traditional sport, this history remains more often than not obscure due to the lack of records. In Japan's case, however, the situation is very different. Martial arts (*budō*) are characteristic of Japan and can be qualified as Japan's ethnic sport. Like other ethnic sports they can be observed today, but what makes them differ from ethnic sports of other societies is the great amount of extant recorded documents. These documents enable the author not only to trace the historical development of these forms of sport but also to grasp the ideas that both provide the rationale for their performance and reveal their roots in the culture of a particular period in Japan's history.

The author approaches Japanese martial arts as a phenomenon that is the physical expression of metaphysical thinking, which owes much to religious thought (Confucian, Taoist, and Buddhist) and to ascetic practices guided by such thought. Although martial or military arts are forms of violence directly employed for the purpose of wounding or killing an adversary, metaphysical thinking, on its part, constitutes an effort either to control the use of violence in society or to help to make violent techniques ever more effective. Finally, thought concerning the purpose of violence in martial arts can redirect the orientation of violence away from an adversary to the actor and so contribute to a person's health and, through self-control, to a balanced mind so that the person will become an appreciated member of society. How a person deals with violence is, therefore, a matter of how that person's mind (*kokoro*) controls the action.

Sogawa considers the question of martial violence from two points of view: from the point of view of thought and from that of cultural circumstances. Both, thought as well as cultural circumstances, undergo changes in the course of their history. To account for this, Sogawa traces the various understandings of violence, of its uses and purposes, within their long history from ancient China to modern Japan. He effectively introduces a great amount of primary sources, which allows the reader to evaluate the reasons for the author's interpretation and discussion. In using these source materials he has mainly two things in mind. One is to trace historical changes in the meaning of the term *budō* and terms related to it, such as *bugi* (martial technique) and *bujutsu* (martial skill). The other is to trace the influence of political or religious thought on the meaning and use of violence at a specific period in history. Throughout his use of the material at hand he takes care to let the material speak for itself and to present the reader with the view of an insider, who is directly involved with the action or its interpretation. Sogawa himself takes mostly a back seat from where he guides the reader's attention to connections between utterances by several actors about a similar point or to consider the particular historical circumstances in which an utterance is given. He introduces his sources in the order of the periods in Japanese history to which they belong. This method allows him to let the reader appreciate how the meaning and understanding of key terms, such as *budō*, *bugi*, and *bujutsu* actually gradually changed. However, others who use these terms may claim that they reflect a long and assumedly unchanged tradition of Japanese martial arts. In this way, Sogawa can make a case for the development and change of practices and interpretations of *budō*. In a similar vein Louise Young has written in a more general context that she "understand[s] culture as a historical construction. That is to say, ideas, practices, and even traditions are not timeless and immutable inheritances from the past, but represent, rather, the inventions of specific historical moments" (Young, Japan's Total Empire. Manchuria and the Culture of Wartime Imperialism. Berkeley 1998: 18). That is, no doubt, the basic stance Sogawa is taking in this book.

The author develops his argument in five chapters that reflect, on the one side, the historical fate of military practices, of the use and role of violence, and, on the other side, their interpretation and the meaning of the terms used to characterize the practices. The first chapter begins with an analysis of the ancient Chinese pictograph *bu*, which is taken to depict a person marching with a halberd in hand, a clear sign that *bu* has to do with violence. Violence is then discussed as one of the great Confucian themes about the right method for the ruler to govern. Violence is invariably a part of life, but in the mind of Confucius and his followers it must be connected with *bun*, "letteredness" (translation borrowed from O. Benesch, Inventing the Way of the Samurai. Nationalism, Internationalism, and Bushidō in Modern Japan. Oxford 2014: index), so as to be kept under civilian control. Indeed, under the influence of *bun*, *bu* can even be made to function positively to the advantage and in favor of the people by seven virtues: Interdiction of brute force, termination of war, maintenance of peace, guarantee of success, security for the population, harmony of the people, and prosperity.

With the second chapter Sogawa turns to Japan, where, he says, the effective use of violence as such is the main focus of attention in *budō*, a warrior's training. Therefore, he argues, Japan is different from China, because here violence itself is at the heart of a warrior's attention. The question is not so much how it can be controlled by ethical consideration, for example. Although such considerations are not completely absent, they are not of the same weight as in Chinese Confucian thought. In Japan the fo-