leen Hanratty, examines a similar situation at Blue Creek, which was periodically revitalized, revisited, and reoccupied between the 9th and the 12th centuries. In chapter 11, Olivia C. Navarro-Farr points out a major problem archaeologists face in determining the validity of the "scapegoat model": it is often difficult to distinguish termination rituals from other ritual acts that, on the surface, look like ritual termination. Although some activities may be characterized as dedicatory or desecratory, there is often considerable overlap between the two.

Chapter 12, by David Freidel, discusses how the various authors characterize the relationship between kings and their subjects. As Freidel notes, focusing on the problem of the "scapegoat king" allows us to better understand how people at the time viewed Maya kingship. Although this chapter might have focused more on the "scapegoat model" proper, his overview of the evolution of divine kingship from its beginnings to its demise places all of the sites covered in better perspective.

One can conclude from the articles that, as with many early sociological or anthropological theories from the mid-late 19th century, the "scapegoat model" is a vague truism: it can be shaped to fit many different situations to a degree of approval, but never to complete satisfaction. As for whether it is demonstrable archaeologically, the articles in this volume are clearly divided. Some of the disagreement probably stems from the difference between the theoretical *nature* of Maya kingship and the everyday *practice* of Maya kingship. The former might be characterized as a model largely rooted within inscriptions and iconography, with the latter more a combination of "top-down" and "bottom-up" approaches to the material culture of elites and nonelites alike. Another part of the problem is the perennially difficult, often impossible, task of correlating the fall of a ruler with specific destruction or termination events. Yet the solution is not to throw up our hands in despair, but to keep teasing out the nature of divine kingship. All too often we look at the collapse and ask ourselves why it happened. We regularly do so without really understanding what failed in the first place. The value of this book is that it provides a comprehensive look at kingship from a variety of site specific, 9th-century case examples. It is a worthy addition to the literature and will doubtless influence our thinking on the politics of the Terminal Classic. James L. Fitzsimmons

Jahoda, Christian: Socio-Economic Organisation in a Border Area of Tibetan Culture. Tabo, Spiti Valley, Himachal Pradesh, India. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2015. 368 pp. ISBN 978-3-7001-7816-3. (Österreichische Akademie der Wissenschaften; Philosophisch-historische Klasse: Denkschriften, 486; Veröffentlichungen zur Sozialanthropologie, 21) Price: € 89.00

In this book, Christian Jahoda addresses and discusses socio-economic changes in Spiti society in the Indian state of Himachal Pradesh, which is located next to the Tibetan Autonomous Region of China. The majority of the inhabitants of Spiti speak Tibetan dialects, believe in Tibetan Buddhism, and live mainly on agriculture and cattle-breeding, adapting to the harsh environments of the Himalayan range. Though it is located in Indian territory, their society and culture should essentially be characterized as Tibetan.

Thanks to its geopolitical context, the society was not affected by disastrous Chinese policies such as the Great Leap Forward or the Cultural Revolution, and, therefore, not only were their priceless Buddhist works of art not destroyed, but also their belief in Buddhism has been kept safe, and their socio-economic structure has maintained its traditional character to some extent.

Before becoming a British territory in the middle of the 19th century, the villages of Spiti traditionally had been governed by petty lords called "Jo," to whom each household had the duty to pay various kinds of tax. This administrative system was substantially preserved, even during the British-ruled period. After the independence of India, however, the Jo were disempowered and Spiti came under Indian control. Since then, the influence of Indian society has significantly increased. The same situation is also observable in other Tibetan-culture-dominant societies of Western Himalaya, such as Lahoul (Himachal Pradesh), Zanskar (Jammmu and Kasimir), and Ladakh (Jammmu and Kasimir).

The book consists of two parts. One part is a historical description of Western Tibet including Spiti, and the other part is an anthropological study of Spiti society. The author conducted field research in a village called Tabo, which is famous for the precious and beautiful wall paintings of its monastery.

Since the aims of his research are "to give an account of the historic development of the socio-economic organisation of a society, i.e. the peasantry in Tabo and in the Spiti Valley, on a local level and in relation to the prevailing political powers over long periods up to the present day" (228), Jahoda attempts to reconstruct not only the history of rulers of Western Tibet, but also the history of their tax-systems, village political structures, and the relations between villages and monasteries, etc. He collected historical records thoroughly, including reports of British officials and travelogues by other European authors. This makes this book a must-reading for all scholars who are interested in the socio-economic structure of Tibetan society.

Compared with the historical descriptions, the anthropological study section, based on the fieldwork in Tabo, is rather short and simple. Nevertheless, it must be noted that this book marks a starting point for the anthropological study of Western Tibet, dealing with topics such as stratification, descent and kinship groups, the household, inheritance law, marital patterns, village organisation and economic structures, etc. In chapter five, textual sources and illustrations are presented. Among them, the collection of documents on the village community (*panchayat*) of Tabo seems especially important. It includes records on a wide variety of topics, such as marriage, divorce, inheritance, etc.

The anthropological study on Spiti presented in this book will hopefully lead to comparative studies with oth-

er Tibetan societies located in India and China. Comparing them, we can consider the dimensions that these societies have in common and the differences that developed under divergent conditions. This book must be read by all scholars who are interested in the socio-economic structures of Tibetan societies. Tanase Jiro

Kaur, Raminder, and **Parul Dave-Mukherji** (eds.): Arts and Aesthetics in a Globalizing World. London: Bloomsbury, 2014. 277 pp. ISBN 978-1-4725-1930-6. (ASA Monographs, 51) Price: £ 24.99

The volume of collected essays "Arts and Aesthetics in a Globalizing World" undertakes an important and timely project of examining the increasing number of shared concerns, crossovers, and connections between the disciplines of art history and anthropology. As editors Raminder Kaur and Parul Dave-Mukherji write in their introduction, the book sees a certain connivance between the anthropology of art and aesthetics with postcolonial art history's unraveling of the imperialist dictates of culture. Given that much of contemporary art's social practices bring artists up against challenges typically reserved in the past for anthropologists and ethnographers, there is great need for an increasing fluidity between these two areas of inquiry.

"Arts and Aesthetics" lays out a path of inquiry into a plurality of worldmaking and offers an expansive multisensory view of aesthetics. In contrast to the global art world's exhaustingly familiar circuit of artists that seems to pop up at every biennale and contemporary art fair, such a worldmaking framework can productively counter the flattening effect of the culture industry. If we are to forget the art world like art historian Pamela Lee compels us in her recent book, perhaps the editors' of "Arts and Aesthetics" suggestion that we be cautious of the "NGO-ization of art practices" whereby art is reduced to an instrumental role, is well taken. The close attention to the sensorial within these chapters attends to the directly lived, temporally fluid spaces between identities and individuals. By studying the multifaceted capacity of the sensorial, "Arts and Aesthetics" critiques both the naive fetishization of art and its instrumentalization via reductive politics.

As the volume seeks to privilege situated ethnographic studies over diagramming the global flows of modernity, it turns to aesthetics to locate breaks and continuities between the shared world of meaning and non-meaning. Attention to the affective materialism of individual lives, the aesthetics of protest movements, the ecologies of aesthetics become a framework for how close attention to the sensorial offers opportunities to understand shared perception as a basis for meaning and to chip away at the authoritarian assigning of identity in society. A shared realm of meaning here between much recent anthropology and contemporary art history is that culture is not reflective of some prior economic base, but is itself constructive of our modes of being in the world.

Christiane Brosius offers a compelling description of the importance of sound in Newar weddings in the Kathmandu valley of Nepal. Wedding bands and the songs they play, perhaps more so than the formulaic imagery of wedding photos or albums, construct a permeable landscape of identity between decorous or vulgar manners, and auspicious or melancholic futures. Brosius' close attention to the sounds of weddings critically articulates marriage as a liminal space of a social transition fraught with danger or possibility. Within the wedding band performance, a framework of future possibility is carved out of the uncertain moment of transition. Fascinating, then, is her description of how these sonic negotiations often are left out of the "official" documentation of such weddings – that are produced with the thought that they will only be fun to watch in the future if they follow certain prescribed formulas.

Other authors also focus their attention on the performative realm of the aesthetic, offering insight into how shared sounds, visions, and tactile experiences construct new social identities and the possibility of new political communities. Atreyee Sen traces the radical importance of laughter for Naxal female prisoners in Calcutta. Laughter – as a shared moment of resistance to the violent beatings and rapes endured in prison – is a moment unabsorbable by state despotism. The women prisoners make out of bits of cloth or pencil stubs to amuse the children confined there, as well as themselves: their collective laughter refuses the silencing practices of the state prison system. Sen skillfully articulates how these fugitive gestures and sounds, which make something out of nothing, are impassioned and meaningful challenges to the normative defining of traditional female identities.

"Art and Aesthetics" specifies that if anthropology in the past had been concerned predominantly with understanding cultural parameters, art history has overlooked the circulation and reception of art. Yet if this volume is to bridge these fields in favor of a fluid examination of the aesthetic, it brings together few voices outside of anthropology. Nor do all the essays cohere with the compelling and well-articulated project stated by the editors. The essay on Anish Kapoor mounts a reactionary defense of biography as interpretation (the old-school art history criticized by the editors) only to insist that the spellbinding power of "aura" has never died. This particular chapter does not share the deep attention of situated ethnography (as noted in the introduction of the volume) but offers instead an unproblematized appeal to a universalist definition of "great art" extended to an artist of non-Western origins without otherwise examining imperialist art world hierarchies. Offering proof of his argumentation in the approval ratings of Kapoor's wealthy patrons, Denis Vidal misreads Walter Benjamin and his well-known statement that the historical response to a decline in aura is an artificial inflation of personality. We agree here that the power of aura goes unchallenged when capital turns art into the luxury object par excellence, and the author ultimately confirms Benjamin's prognosis that the depth of aura is also the depths of your patrons' pockets. Also problematic, to this art historian's liking, is the volume's overlook of the art object's materiality, a lack of attention to form and composition, and a deficit of illustrations. Without analysis of the work, how can one argue that Kapoor does – or