

The book is ethnographically rich and theoretically challenging. It brings some of the most important figures of Western philosophy, from Kant to Bergson and Heidegger, with Wardle's important references to Arendt. It would have been interesting to see whether some non-Western thinkers could bring a slightly different perspective, and perhaps even a different kind of imagination. To go back to the "universalism vs. relativism" debates more than two centuries ago, German writer and philosopher Johann Gottfried Herder (1744–1803), who claimed that, essentially, each people (*Volk*) was endowed with a particular "spirit" (*Geist*), and that this should be taken into consideration when trying to understand it. On the other hand, French author François-Marie Arouet, better known as Voltaire (1694–1778), claimed that there is only a "universal" humanity and that human being was universal. To which Herder replied that in Voltaire's "universal humanity" everybody spoke French.

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**Hegewald, Julia A. B.:** In the Shadow of the Golden Age. Art and Identity in Asia from Gandhara to the Modern Age. Berlin: EB-Verlag Dr. Brandt, 2014. 584 pp. ISBN 978-3-86893-149-5. (Studies in Asian Art and Culture, 1). Price: € 98.00

We all do it. We tend to think in terms of evolution and change leading from one level of achievement to the next. A path that may wind upwards, but unavoidably must move downhill again at one point. The study of the arts of Asia has been strongly informed by such evolutionary thinking. Seeing and describing historical developments along stages of origin and rise, efflorescence and overachievement, decadence and decline, is quite common and perhaps even expected. Art historians have often linked these phases to political circumstances, such as the rule of a specific king or dynasty. Packaging the arts in dynastically labelled parcels indeed helps us keep a level of control over the data. It is difficult then to let go of such thinking, even after realising that the factors behind change, for the better or the worse, usually prove to be more complicated than expected.

A conference at the Institute of Oriental and Asian Studies of the University of Bonn in 2011 brought together a group of scholars who, each from their own field of expertise in Asian or Islamic arts, were to engage with the "Golden Age" as a pivotal concept in evolutionary, historical, and art historical thinking. Or rather with what happens in the aftermath of a "Golden Age." The convenor of the conference, Prof. Dr. Julia Hegewald, collected fifteen of the contributions in a solid, first volume of a new series entitled "Studies in Asian Art and Culture."

Physically, the book makes pleasant reading through the use of heavy paper, a relatively big letter size, and a consistently applied formatting of the text. The chapters each offer an introduction to their main text. After their conclusion, we find separate sections for photo credits, acknowledgments, and excellent referencing through well legible footnotes and a full-fledged literature list. Each of the "bibliographies" also distinguishes between primary,

secondary, and internet sources and thus invites us to read and see more.

The editor gave her contributors ample opportunity to send in large colour illustrations for their text, and these make the book not only a good read, but also a feast for the eye. The images have been placed immediately adjacent to the text requiring them, sometimes in smart image-juxtapositions. At the end, we find a glossary explaining names and terms (many from Sanskrit), a list of the 240 illustrations, a section with "Notes on Contributors" and a rather flat index (e.g., who is going to check 103 hits for "India" without further qualification?). The index works best when the number of hits is relatively low, which is the case for most entries in it. All this comes in a hard-cover book which perhaps on the outside may not be as sturdy as one would expect, seeing the signs of wear at the top and bottom of the spine after I took the book along on many train rides to and from work.

Julia A. B. Hegewald first offers an introduction to the theme of her book, in which she problematises the linear art historical model as it has been applied to Asian arts. She reiterates how narratives of Golden Ages and Dark Ages developed. By request, many of the contributors focus on the shadow of a Golden Age, its aftermath, which in the linear model would be perceived as darkening a downhill path. Change indeed meant adapting to new situations, sometimes even through struggle, but not infrequently with a surprisingly positive turn. "Such politically, socially and regularly religiously challenging periods can artistically be surprisingly fertile. Destroyed temples get rebuilt, looted icons are replaced, and communities show a marked effort in search for new identities. Through their art and frequently through the re-use of old symbols in new settings or the adaptation of new forms in old settings, they can succeed in redefining themselves so as to strengthen their religious, cultural or political position" (38 f.). Many of the contributions one way or another indeed deal with the re-orientation of a shared identity vis-à-vis "the other(s)."

In his foreword, Partha Mitter first offers us a glimpse into the long history of thinking in "Golden Ages" and the subsequent, expected decline. During the European Enlightenment, this "downhill" view was replaced in the West by the optimistic idea of linear progress for the better (13). However, "[t]he rise of nationalist thought in the nineteenth century, which aimed at constructing identity on the basis of shared memory, intensified the need for a mythical golden age" (14). Mitter emphasises that the Golden Age concept thus became an essential building block of collective memory, which then helped create modern nationhood.

The sixteen chapters in the book have not been arranged into separate sections but were organised thematically and chronologically. They take us from the early Historic period to the present. Chapters 2 to 7, one way or another, deal with Buddhist arts and architecture; from Pakistan (Gandhara in the early days), Central Asia and China to Cambodia and Thailand. They were contributed by Susan L. Huntington, Ciro Lo Muzio, John C. Huntington, Petra H. Rösch, William A. Southworth, and Sa-

rah Shaw. Chapters 8 to 11 bring in Buddhist, Hindu, and Jaina temples and temple sculptures, from the Kathmandu Valley in Nepal to Goa and Karnataka in India, with contributions by Christoph Emmrich, Tiziana Lorenzetti, Julia A. B. Hegewald, and Mallica K. Landrus. Jennifer Howes then analyses paintings of the Indian “Company School” around the turn of the 19th century. Somewhat at the margins of the volume’s regional scope, but spot-on in its thematic relevance, is Eva-Maria Troelenberg’s article (chap. 13) on the criteria with which the arts of Islam were categorised through academic publications in the German-speaking art world. She emphasises the magnetic power of the “masterpiece” in 19th-century writing on Islamic arts. Strings of such “masterpieces” formed the backbone of much writing (and by extension thinking) on the nature, quality, and changing status of Islamic arts, both in the past and towards the present. With chap. 14 to 16 we move to that present, to see how works of art and texts that are intimately connected to a past Golden Age can and do inform modern-day visual media. Contributors are Nalini Balbir, Parul Dave Mukherji, and Regina Höfer.

In chap. 2, Susan L. Huntington examines the interpretation by early 20th-century scholars of “aniconism” in the earliest surviving reliefs with what look like narratives dedicated to the life of the historical Buddha, but with no Buddha in sight. She rejects the position, taken by the French scholar Alfred Foucher – and by numerous scholars since – that symbols, such as a tree, a wheel, or a *stupa* monument, would substitute for a figurative representation of the Buddha himself. She stresses (as she did in a series of publications since the 1990s) that such objects are the focus of veneration in their own right. In her contribution for the conference, Susan L. Huntington focuses on why Alfred Foucher developed his theory the way he did. She shows that it arose from several assumptions. The first was that early Buddhist art would naturally be focused on the life of the Buddha. Secondly, that it was abnormal *not* to show the Buddha. “Rather than seeing the Indic art tradition for what it was and what it tried to express, ... Foucher claimed that the Indian artists were incapable of the type of innovation needed to produce a Buddha image” (103). This view was rooted in his conviction that Western civilisation was superior to that of India. “Foucher’s bias predisposed him to trace those things he saw as good about Indian civilization to a Western source, and those he saw as inferior or ‘abnormal’ to indigenous developments ...” (103). Quite apt is Huntington’s observation that the attractiveness of the proposed duality – which sees a tension between image and nonimage – was likely deeply embedded in the European consciousness of Foucher’s time.

Chapters 3 and 4 are straightforward iconographic and stylistic studies, that zoom in on the Buddhist art of Greater Gandhara, now in Pakistan and Afghanistan. The rule of the kings of the Kushana dynasty, between the first and the third centuries C.E., is indeed considered a Golden Age for Buddhism and its arts. But what happened next? Ciro Lo Muzio examines whether mural paintings recovered in Buddhist monasteries in Miran, once on the south-

ern branch of the overland “Silk Road” into China, would have fallen in the shadow of the mural art of Gandhara. He concludes that this is not the case. Wall paintings probably played only a minor part in the Gandharan artistic programme of Kushana times. They gained a much wider popularity from the 4th century onwards, together with sculptures in clay and stucco, as evidenced at Miran and numerous cave temples along the trade routes to China.

John C. Huntington also studies how iconographies and styles travelled from Gandhara towards China. His focus is twofold. First he examines the motif of the tower temple (named after the cosmic mountain Meru) encountered in Gandharan art, to see whether it was relevant for the development of the East Asian *pagoda* temples. Tower temples in early Buddhist caves in Yungang (China) might present intermediary stages in such a development. Almost as an aside he then moves to examine how Sasanian art contributed to Buddhist iconography, as exemplified by the “beribboned convention” (161). The shift to this second iconographic issue (“a small demonstration”) is unfortunate. Huntington had to bring in too many details, on Indus civilisation sculpture, Sasanians, deities from Palmyra, Bodhisattvas from Gandhara and Kashmir, all of it presented too concisely. In the end, Huntington argues that there were “several important ‘golden ages’ relative to the transmission of Buddhist art from ‘Greater Gandhara’ to China” (139). They came in shades of (im)perfection, from “minor” and “major” to “somewhat ragged and troubled,” or “rather long and flourishing.” There was even “an overlooked one” along the trade route between India and China, all within a time span of 400 years. All in all, I feel that Huntington offers too little by way of explanation. And when used even for “minor” or “ragged and troubled” episodes, the term “Golden Age” loses much of its evocative character.

After John C. Huntington’s “Movable” Golden Ages (mentioned in his title) we indeed move to China in chap. 5. Petra H. Rösch offers a historiography of Western writing on Chinese Buddhist sculpture, in particular where it used the concepts of a “Golden Age” and “decline.” She shows, for instance, how Western and – to a certain extent – Japanese scholars would use the degree of realism and creativity to measure the processes of evolution, peaking, and subsequent decline of Chinese Buddhist art. Elaboration and embellishment of existing patterns, or stereotyping and mannerisms, all traced in the arts of the Song period (10th–13th century) were considered signs of obvious decline. Rösch does signal new approaches which now step away from the peak-and-decline model to focus much better than before on regional and time-specific qualities of Buddhist arts in China.

The temple of Angkor Vat epitomises the Golden Age of ancient Khmer culture. Its builder, King Jayavarman VII (c. 1181–1219), was arguably the mightiest of Khmer kings and an ardent patron of Mahāyāna Buddhism, contrary to his predecessors, who had favoured Śaivism instead. In chap. 6, William A. Southworth takes us to events in the shadow cast by Jayavarman’s peak performance, as he examines how “at some time after his reign, these temples were the object of a religious or polit-

ical reaction that saw the deliberate destruction of Buddhist statuary and the systematic alteration or removal of all Buddhist images from the temple walls" (197). Imagery related to the worship of the Hindu God Śiva came in their place. But when did this turn-over happen? Immediately after the death of Jayavarman VII? This issue has been debated for over a century now, but no final consensus could be reached so far. Southworth argues, partly on the basis of a Chinese travel account, that by 1296, so long after Jayavarman's death, the Bayon and other temples in the city still wore their Buddhist cloak. He points out that, in any case, the deliberate burial or alteration of images is not necessarily always malicious. "Cult statues could be replaced or altered in accordance with new iconographic or theological trends, and older images ritually destroyed, buried, or placed in rivers and streams without the need for any inter-religious hostility" (217). Nevertheless, Southworth does accept, that many Buddhist images were indeed removed or crudely converted, in particular at the major state temples. Rather than cast the blame on one of Jayavarman's immediate successors, Southworth feels that it could have been a "brief millenarian movement towards the end of Angkor's life as a capital city" (219) in the early 15th century. The taking down of Buddhist imagery may actually have targeted a Thervāda Buddhist interlude in the Khmer realm rather than the preceding Mahāyāna Buddhist tradition supported by Jayavaraman VII.

In chap. 7, Sarah Shaw brings us to Thailand of the late 18th to mid-19th century. Siam looked back on a bygone Golden Age of the kingdom of Ayutthaya. Its capital had been burnt to the ground after a devastating siege by the Burmese in 1767. The country faced potential instability for the Buddhist monastic orders and for the newly installed Rattanakosin kings. Shaw shows how adaptations of popular Buddhist tales as depicted in temple murals and in manuscripts were one way to cope with the uncertain, the unfamiliar, and the new. One method to boost "Siamese pride" in these dire times was to re-employ Ayutthayan artistic styles, while at the same time depicting "the other," as if in acknowledgment of the changing times. Thus, we may come across depictions of a *farangi* (foreign) sailor with a telescope featuring in a Buddhist narrative wall painting, or European sailing vessels navigating around mermaids.

Christoph Emmrich in chap. 8 turns to the Kathmandu Valley to revisit the attempts by "preservationists" (both from Nepal and abroad) to document and preferably consolidate the arts and architecture of the Malla period (13th to 18th century) for fear of losing it either to theft or to modernity. The looting of art from the valley has been going on for decades now, but the threat also comes from "within," as modern constructing in concrete replaces buildings in traditional materials and forms. Emmrich points out how local Newari communities do feel responsible for protecting their temples and sculptures, as these are considered part of their "living" religious heritage. Emmrich characterises their response as "living with loss and understanding it as being part of the creativity of everyday practices, of routinely yet con-

sciously and improvisationally making something out of 'what remains'" (280).

Not so much a glorious past (real or imagined) but more what lies in store, that is, what Tiziana Lorenzetti deals with, when in chap. 9 she examines Medieval sculptures on the walls of Hindu temples in South India. These images, dating from c. 1000 C.E. onwards, introduce new myths and new iconographies that increasingly involve acts of violence and destruction. According to Lorenzetti these may mirror competitions for religious and social dominance and for royal patronage in the changing world of Medieval India. The demonised "others" in this competition must have been Jains and Buddhists, who for many centuries had attracted liberal patronage from politically and economically powerful communities. The changing fortunes of the Jains are also the concern of Julia A. B. Hegewald's article in chap. 10. She focuses on Karnataka, where under Čālukya and Hoysaḷa rule between the 11th and 13th centuries, celebrated temples were raised. These earned this period yet another "Golden Age" label of approval. But is that characterisation appropriate, so Hegewald wants to find out. What happened after Hoysaḷa rule had come to an end, in a period in which Jainism was under threat from Vira-Śaivism and Islam? She argues that using the label "Golden Age" for Medieval Jaina architecture in Karnataka is retrospective, interpretative, and in many ways romanticising, "used by subsequent generations to idealise the past" (312). The Jaina community, in fact, suffered severe persecutions already in the Hoysaḷa period. Statues and temples were destroyed, desecrated, or converted. Hegewald tells tales of looting and demolishing followed by rebuilding, converting, and investing with new meaning; religious take-overs, as it were. "It is inconceivable to imagine that the Jains of the Hoysaḷa period would themselves have described their age as golden" (341). Against all odds, however, Jainism survived in the region, for instance, under the patronage of the kings of Vijayanagara but also at the hallowed pilgrimage site of Shravanabelgola. New Jain temples are built to the present day, just as in the early days with strong patronage from trading communities.

A different process was at work in Goa and neighbouring areas in the 17th century, where a local tradition of temple building developed that harmoniously combined Portuguese-European and Indian architectural elements. Mallica K. Landrus shows in chap. 11 how the Saptakoteshwar Temple at Narve was "the first of such dated trans-cultural Hindu temples in the colonial period" (364). These temples reveal that their architects and patrons preferred to combine the best that India and Europe had to offer for their building projects, rather than seek a confrontation between religions or traditions.

Jennifer Howes, like Landrus before her, deals with a period in which the interaction between Indians and Europeans deeply affected India's visual cultures. Europeans came as traders and conquerors, but also as collectors and documentalists. In chap. 12, Howes examines paintings commissioned by Europeans in this period and done in the "Company School" styles and themes. India was gradually emerging from a Golden Age of manuscript and mu-



ral painting in many regional traditions for Hindu, Moslem, and Jaina patrons. Painters engaged by Europeans had normally been trained in one or more such indigenous painting styles, but could adjust their methods if need be. The extent to which they did adapt their handiwork depended on the wishes of the patron, so Howes illustrates quite well. The expectations of a collector would differ from those of an “information gatherer,” both regarding the subject and with respect to the styles of execution. Howes indicates that many collected works were done in regional styles that were also employed for local patrons. To what extent such collected works also reveal a shift in the range of subjects is not quite clear from the paper. Surprisingly, the output of the Indian artists that were employed by the information gatherers was far more varied than that of their fellow-artists working for the collectors (393). The work of the latter range from European style site plans or sample drawings to Indian-style plans illustrating the sacred geography of a temple site.

Since the early centuries of our era the Jainas kept a strong narrative manuscript tradition alive. This came with a traditional iconography to depict the lives of the Liberating Teachers, the adventures of heroes and famous kings, and popular concepts related to cosmology. Nalini Balbir shows in chap. 14 how some new editions of Jaina canonical texts employ imagery in 20th-century renderings instead. Images, styles, and colour palette draw on contemporary Indian popular art, such as chromolithography, calendar art, and comic books. Balbir emphasises that the imagery does not want to show the past but rather the present. “It functions as a religious group identifier, here the Sthānakavāsīn Jainas [a section of the Jainas that does not believe in worship through images – ER]. The aesthetic codes of the paintings make them part of popular South Asian culture well-known from the mass-produced religious modern Indian art” (466). This connection between canonical scriptures and an iconography drawing on contemporary Indian media is daring and innovative.

The text editions discussed by Nalini Balbir thus illustrate a conscious attempt to employ the power of modern, popular visual culture to bring across a traditional message. In chap. 15, Parul Dave Mukherji next studies a phenomenon which, at first sight, looks like the reversed process: contemporary Indian artists employing traditional art motifs in new ways. She shows how conventional religious iconographies became interpreted and re-used, sometimes in ways that led to politically motivated controversies. The realm of the popular thus informs Indian modernism, but at the same time “the Indian modern could never sever ties with the historical” (485) and “the past and the present engage each other in an intense dialogue” (497).

Regina Höfer, in the final chap. 16, examines a parallel engagement, perhaps even entrapment, of modern artists in Tibet. They seem caught between the demands and forms of traditional artistic canons, Western modernism (such as Symbolism, Realism, and Impressionism), and the inspiration that is offered by Western Avant Garde art. “This is exactly where Tibetan contemporary art stands: somewhere in between Western, Chinese and exile Tibet-

an projections, freedoms, and limitations, between global and local with all its manifold implications” (517).

It must have been an inspiring conference to have this volume as the tangible outcome. Unavoidably, the chapters differ in their writing styles and in the extent to which they focus either more on the visual or on the theory guiding the interpretation thereof. Proceedings always run the risk of suffering from insufficient internal coherence. The cultural diversity of “arts” and of “Asia” itself for that matter, might have easily diluted the message that Hegewald’s book aims to get across. But that did not happen. Together these studies offer sufficient theoretical reflection on change and cultural recharging to help guide our interpretation thereof as well. Ellen M. Raven

**Howard, Christopher A.:** *Mobile Lifeworlds. An Ethnography of Tourism and Pilgrimage in the Himalayas*. New York: Routledge, 2017. 182 pp. ISBN 978-1-138-65621-5. (Routledge Studies in Pilgrimage, Religion, Travel, and Tourism, 6) Price: £ 110.00

“Mobile Lifeworlds” mirrors the lifestyle(s) of Christopher Howard during 2010–2015, enjoying and researching travelling mainly in the Himalayan region, and is based on his PhD thesis at Massey University, Auckland. Howard’s research publication is particularly guided by phenomenological insights, as if readers were hardly familiar with phenomenology. Following in Husserl’s footsteps, he states “Lifeworld (*Lebenswelt*) is the term phenomenology uses to discuss the complex matrix of social, material and imaginary dimensions that constitute everyday experience” (7), and he adds, “lifeworld is in a state of continual flux, this partial knowledge is always subject to change ... a given lifeworld is only one among a plurality of other lifeworlds” (8). He informs how today’s media landscape “impacts travel experiences and practices, as well as some of the broader social and ecological implications of our mobile, mediated times” (9).

The first chapter presents a vast and fantastic amount of literature about theoretical concerns and traditions of pilgrimages and tourism. It is an endless literary journey about religions through space and time. Special attention is paid to the academic studies of Victor and Edith Turner, Durkheim, Eliade, Behera, Coleman and Eade, Erik Cohen, William James, Graburn, MacCannell, Bauman, and Urry. Howard utilizes in this book “Morinis’ ... phenomenological, subject-centred definition of pilgrimage as ‘a journey undertaken by a person in quest of a place or state that he or she believes to embody a valued ideal’” (25). He “advocate[s] avoiding rigid, ‘ideal-type’ definitions of ‘tourists’ and ‘pilgrims’” (27).

Chapter 2 contains his data collection regarding the utopian images and representations of the Himalayas as interpreted in the past and at present by international travellers. In chap. 3 “Methodological Wayfinding,” the author philosophizes about methodological choices, the possibility of altered and expanded experience, and the phenomenological conception of temporality. His field research perspective is “a blend of phenomenology, mobilities theory and social theory [that] was found to be