boundary between *uchi* and *soto* shifts from situation to situation, the same action may be described with either word, depending on the speaker's perspective. In Japanese, says Wetzel, the deictic center is not the ego but "a situationally dependent *uchi* with fluid boundaries."

Suckle examines "directive speech acts" (e.g., requesting, commanding, hinting) in Japanese from a similar standpoint. Using quantitative data about the use of *kudasai* (please give me) and *chōdai* (give me) in several different settings, he shows how these words index the social distance between the speaker and others along the *uchi-soto* axis.

Molasky interprets Shiga Naoya's novel *The Razor* in terms of the failure to index *uchi* and *soto*. The protagonist, an ailing barber, makes a series of boundary transgressions with regard to *uchi-soto* and *omote* (front)-*ura* (back) that ultimately lead to the elimination of the boundary separating life and death. The man murders an obnoxious customer by cutting the customer's throat with his razor.

Using the concepts of *uchi* and *soto*, this excellent volume challenges the way society and the individual have been conceptualized in the West. The irony is that this challenge is issued not by the Japanese concept per se, but by the contributors' indexical or pragmatic approach to it. Since pragmatism is derived from the Western tradition, we might ask if it would be possible to do the same task without invoking Japanese *uchi-soto*. In fact, in both the cultural and linguistic sections, we find surprisingly little data for how the words *uchi* and *soto* are used in the actual speech of the Japanese. Instead, we find profuse interpretations of things Japanese in terms of the paired words as a system of indexical signs. This curious contrast suggests that *uchi-soto* as understood by the contributors is not an *uchi* (emic) concept of Japan, but a *soto* (etic) one that facilitates the understanding of Japanese behavior from the outside.

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CLARK, TIMOTHY. *Ukiyo-e Paintings in the British Museum*. Washington, D.C.: Smithsonian Institution Press, 1992. 256 pages. 223 color plates, 224 b/w illustrations, appendix, bibliography, index. Paper n.p.; ISBN 1–56098–243–8.

Timothy Clark's book will prove extremely useful to students and collectors of Edo-period painting, since few resources exist in English on the Japanese art form known as ukiyo-e (pictures of the floating world). *Ukiyo-e Paintings* includes two excellent essays on this significant genre, color illustrations of two hundred paintings in the British Museum, an appendix dealing with fakes and forgeries, an extensive annotated bibliography, a list of alternative names of artists, and a comprehensive index.

Ukiyo-e is internationally recognized as a sophisticated, visually stunning art form, but it is not the paintings that have attracted the most attention but the relatively inexpensive and easily procured wood-block prints. It is Clark's stated intention to address this oversight by handling painting as one of the main media in which the ukiyo-e artists worked, along with prints and illustrated books. Clark shows that painting was particularly important in the early development of ukiyo-e, during the period from the early seventeenth to the early eighteenth centuries. He also reveals the interrelation between painting and prints, which he describes as "a healthy reciprocal influence and even rivalry between the sister media" (11). It is important to note that most accomplished print designers were also painters; in fact, a classical career pattern for an ukiyo-e artist was to work as a print designer early in life and then retire to painting in later years.

The first of the two long essays is an introduction that describes the social conditions under which ukiyo-e emerged and its origins in genre painting. I might quibble with a few points in this section, such as Clark's statement that "in the late sixteenth and early seventeenth centuries artists of the leading Kanō school were commissioned by military patrons to produce folding screens . . . showing a wide variety of genre scenes" (9); this could easily be misconstrued to mean that Kanō artists alone painted genre scenes, which was not the case. Nevertheless, these sections provide essential background for understanding ukiyo-e.

Clark then turns to matters of production and technique, bringing up many fascinating points. He also elaborates on the locus of ukiyo-e imagery: the brothel districts or "pleasure quarters," particularly Shin Yoshiwara in Edo. Ukiyo paintings and prints, he notes, typically depicted only the highest-ranking prostitutes. The misfortunes of more lowly prostitutes were rarely portrayed; Clark observes that the tone of the depictions was "idealizing and unproblematic: little is shown of the seamier side of the prostitution industry" (17). This is interesting, since the original meaning of the word *ukiyo* is "sad world," a term with religious connotations; only later was the first character changed to one pronounced the same but meaning "floating," indicating the vicissitudes of popular sentiment.

Sections on the patronage and costs of ukiyo-e painting follow, providing information found in few other scholarly works on Japanese art.

The second essay, "The Study, Collection and Forging of Ukiyo-e Paintings," is carefully researched and well documented. Particularly deserving of attention is Clark's discussion of forgery, in which he explains the criteria and processes art historians employ to determine the authenticity of a ukiyo-e painting. Clark illustrates using two versions of the painting "Collecting Shellfish at Low Tide" — one a genuine piece by Katsushika Hokusai from the Osaka Municipal Museum of Fine Arts and the other a close copy from the Freer Gallery of Art. In a fine sample of the analytic practices employed in ukiyo-e connoisseurship, Clark specifies the features of the Freer painting that allow us to judge it a copy. One infamous case, the Shumpōan forgery incident of 1934, so affected the field of ukiyo-e studies that for several decades scholars were reticent to appraise the authenticity of any work. Although a consensus has been reached on a core group of genuine works, Clark recommends that future studies address the issue of forgery in order to "clean out the Augean stables that Ukiyo-e painting studies remain" (44).

Entries for the two hundred paintings from the British Museum constitute the largest part of the book. Each entry is presented in color, and many are supplemented by black-and-white details with enlargements of signatures and seals. Although these plates, with their full translations of poems and colophons and their extensive discussions of dating and style, will be of great help to students of Japanese art, they also contain significant omissions. Many entries lack an adequate discussion of subject matter, historical significance, and meaning; in several cases, significant details visible in the plate are not mentioned in the entry. Problems also exist with some of the works presented. A small percentage (I would say about fifteen percent) are either quite poorly painted or are clearly in need of restoration. Clark honestly admits that certain entries (for example, nos. 12–15) are not of the highest quality; why then include them in the book? In other cases the illustrations are too small for adequate appreciation of the artistic merit. Two hundred paintings is an ambitious number for a single volume, perhaps too ambitious. Would it not have been better to limit the entries to a smaller number of artistically and historically significant pieces? This would have provided space for larger illustrations and longer discussions.

The vitality and sensitivity of ukiyo-e painting is well captured in this book, which will contribute much to the appreciation of an often-overlooked art form. *Ukiyo-e Paintings* is a welcome addition to scholarship on Japanese art.

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