emphasize, underscores the necessity for scholars to challenge these silences by "attending more thoroughly to the issues of gender, sexuality, ethnicity" raised in this volume (p. xiii).

The following chapters are particularly effective, well-written and insightful in their observations of women's forms of expression and the power of gender dynamics in a range of Canadian cultural contexts: Barbara Reiti's study of violence against women and witch legends in Newfoundland, Anne Brydon's presentation of the multiple dimensions of the use of the *Fjallkona* female image by Icelandic settlers in Canada, Pauline Greenhill's description of gender-switching and ambiguity in Maritime ballads, Michael Taft's account of wedding-theatre transvestism in the Prairies, Marie-Annick Desplanques' discussion of women's informal gathering and time-management in a small town in Newfoundland and Susan Shantz's story of a lone woman quilter in Saskatchewan.

This collection provide extremely useful analyses of the diversity of ways in which women participate in preserving, interpreting and generating culture and traditions, as conscious agents in the power relations of both processes of making meaning and the practices of everyday life.

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David Palumbo-Liu and Hans Ulrich Gumbrecht (eds.), *Streams of Cultural Capital,* Stanford: Stanford University Press, 1997.

Reviewer: *Pauline Greenhill*
University of Winnipeg

Well, I have to confess it took me a while to get over the title of this collection. I am afraid it brought out the brat in me; I tried rhyming alternatives (*Creams of Cultural Capital*) and water metaphor alternatives (*Swamps of Cultural Capital*) to exercise/exorcise my annoyance, with limited success in each area. However, the title, which I found off-putting in its naturalizing and reifying of the concept of cultural capital, provides my only real quibble with this book. (And, after all, irritation is memorable.) But the contents are solid and valuable, and that is what should always count.

I should add that *Streams* also came with at least two marks in its favour. First, it is part of the series "Mestizo Spaces/Espaces Métisses," in which *Open the Social Sciences*, the Report of the Gulbenkian Commission on the Restructuring of the Social Sciences (1996), is also published. This small, eminently readable work not only gives a useful capsule history of the disciplining of the social sciences, including anthropology, but also asks critically what value such disciplining has for academics and for society today. Clearly, this series is in the forefront of critical and accessible writing on issues of concern to anthropologists and other students of culture. Second, a glance at the contributors shows that this is a truly international collection, not just another reproduction of the same old, same old "what Americans think about everything" publication that is all too characteristic of what gets published—and reviewed—in the U.S.

I think it is always necessary to refute the belief that what is published in the U.S. is international, and what is published in Canada, Mexico, Papua New Guinea, etc., is national or regional. Collections like this, by juxtaposing sociocultural contexts and texts, contradicts those who assume that "we" are always interested in everything that happens in the U.S., but only specialists are interested in Corsican identity (discussed by Anne Knudsen with respect to the writing of history and literature) or in theatre in China (explored by Xiaomei Chen, who looks at "Occidentalist" productions).

This is a very useful, thought-provoking collection of concrete, specific examples from a diversity of genres and locations. It is a series of situated elaborations of the concept of cultural capital, particularly useful for showing the value of anthropological views on colonizers as well as colonized. For those of us who are tired of the backlash against poststructuralism, which has in many cases taken the form of an anti-intellectual move against critical thinking of any kind in anthropology, collections such as *Streams* can provide hope that it is not all over but the crying.

Streams is taken from a special issue of *Stanford Literature Review* (1993), but has two additional essays which open and close the collection. The book's aim is to examine "transpositions and recontextualizations of cultural objects as they move across and between national borders" (p. 3), particularly in terms of effects upon the materiality of the notion of culture. The simple/simplistic concept of national borders invoked in the quotation above is, indeed, seriously questioned and problematized by most of the essays, which show how the "mass (and often "illegal") (re)production and circulation of cultural objects [becomes] less and less controllable and predictable and their points of origin more and more difficult to discern" (p. 4).

Most of the essays draw on Pierre Bourdieu's conceptualizations of habitus and cultural capital in *Distinction: A*

Social Critique of Judgement, but they are also consonant with work by Arjun Appadurai, who is represented in the collection, as well as by numerous other social-cultural boundary-crossers, speaking subalterns and undisciplined academics. Appadurai's own essay is a continuation of his work on social/material exchanges. My only quibble is with his periodization that "consumption has *now* [my emphasis] become *a serious form of work* [original emphasis]." I would argue that consumption has for some time been a serious form of work, but the fact that it has been so primarily for women has blinded the disciplined anthropological eye to its significance and meaning.

Another highlight for me was Bruce and Judith Kapferer's exploration of the discourses of Australian identity, which for Canadian readers may uncannily sound issues around region, state, multiculturalism and myth-making here. (OK, I admit it. I like reading pieces which help me think about my own work.) I also liked Biodun Jeyifo's sensitive and intelligent reading of African postcolonial fiction, and was intrigued by Irmela Schneider's examination of American movies on German television. I also admire the aspiration of Robert Weimann's essay, to reconcile concepts of symbolic capital with political economy perspectives. There are also fine essays/reflections by Jean-Francois Lyotard, Mary N. Layoun, Carlos Rincon and Brad Praeger and Michael Richardson.

The epilogue by Hans Ulrich Gumbrecht raises some of the limitations of the essays' perspectives, such as the avoidance of engaging with actual exchange value in international marketplaces. Neither do they deal, interestingly, with what feminist sociologist Liz Stanley has called "the academic mode of production" (in *Feminist Praxis* [London: Routledge, 1990]). (However, I am not sure that academic salaries are ultimately as central a point as Gumbrecht's argument would make them. What about other conditions—ownership of the means of production? of the products? the place of students? etc.) Yet all in all this is a useful collection, thought-provoking and generally well and clearly written.

Donald J. Lopez, Jr., *Prisoners of Shangri-La: Tibetan Buddhism and the West,* Chicago: University of Chicago Press, 1998, 283 pages.

Reviewer: *Marcia Calkowski*
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In this book, Lopez eloquently argues that the Western romance of Shangri-la isolates Tibet from the quotidian world and denies Tibetans their agency in constituting such a world. Although, as Lopez observes, the myths of Shangri-la may have more recently drawn Western support to the cause of Tibetan independence, Shangri-la imagery ultimately serves to undermine the realization of this goal. It is this assertion that gives rise to the book's title. The "prisoners of Shangri-la" are the Tibetans, Tibetophiles and Tibetologists who, having crafted, disseminated and, at times, striven to enact these myths, are the architects of their own imprisonment. Throughout the seven chapters of the book, Lopez directs his examination to the confluence of fact and fiction that has formed and is forming the Western image of Shangri-la. The first six chapters are assays of "myths" that contribute to this image: the Western preference for designating Tibetan Buddhism by the non-indigenous construct "lamaism," the emergence of the text known as "The Tibetan Book of the Dead" in the Western spiritual canon, the authorizing principle behind the self-proclaimed autobiographical works of an Englishman-cum-Tibetan lama known as Lobsang Rampa, the Western insistence upon and devoted pursuit of esoteric, extra-Tibetan meanings of the mantra "Om Mani Padme Hum, the "orientalist" approach to interpretations of Tibetan religious art, and the politics of knowledge involved in the fashioning of Tibetan Buddhist programs within Religious Studies Departments in several North American universities. In a sense, these "myths," which Lopez entitles respectively "The Name," "The Book," "The Eye," "The Spell," "The Art" and "The Field," are presented as signposts along the Tibetan "magical mystery tour." As an American Buddhist scholar trained within "The Field," Lopez identifies himself as an erstwhile tour participant while deftly deconstructing the very signposts that have attracted many Westerners to the tour itself. The nuanced explorations in these chapters contribute to a Western ethnohistory of Shangri-la and are the strength of this very well-written book.

The question to ask, Lopez tells us, is why Western myths concerning Tibet "persist and how they continue to circulate unchallenged" (p. 9). He endeavours to answer it by exploring the authoritative nature of the myths. To this end, Lopez provides examples ranging from the mantle of science worn by psychologists who equated the experiences produced by psychotropic drugs with the after death visions described in Tibetan texts, to a delightful account of his straight-faced (and context-free) assignment of Lobsang Rampa's book, *The Third Eye*, to his undergraduate students and their resistance to Lopez's subsequent efforts to impugn the autobiographer's authority. But the question Lopez has asked warrants some qualification. Most of these myths, after all, have been challenged on numerous occasions by Tibetan and Western writers, but many of the myths' interlocutors, like Lopez's students, appear to shrug off such challenges, or, at least, have absolutely no interest in them. Thus, although Lopez correctly locates the myths' persistence in the authority they invoke, his question appears to assume that Westerners would find academic authority naturally ascendent over some other authority.

The final chapter, "The Prison," revisits the proposition that Shangri-la imagery undermines the realization of a Tibetan goal of independence, but stops short of providing a compelling argument to support it. Lopez's discussion of Tibetan agency in this process is limited to the Dalai Lama's