

literature on race and nation, diversity and discrimination, and activism and restitution in the post-independence period has been dominated by a focus on Brazilians of African descent. Yet the author's arguments about indigeneity would have benefited from more explicit engagement with scholarly literature on Afro-Brazil, and from consideration of the relative position of indigenous and Afro-Brazilian people in the national imaginary. An example would be ideas of *mestiçagem* or "mixture" in discussions of slavery or claims for inclusion and human rights. Afro-Brazilians are oddly absent in the book or are part of a flat backdrop.

The book draws on diverse sources, from canonical literary and artistic works, to mass media and popular culture, to state archives and the productions of self-identified indigenous intellectuals. This rich corpus is one of the book's strengths. That said, given this multitude of sources readers might wish for more cues within the text and the argumentation as to which evidence (archival, media, another scholarly work) supports which conclusions. The very short footnotes force readers to crosscheck the bibliography to reconstruct this crucial information. Similarly, the text introduces important historical actors, agencies, concepts, and events in an almost incidental manner, and key aspects of context could have been laid out more effectively in a few strategic places. These stylistic choices may make the book more difficult to follow for non-Brazilianists, but its many insights and analytical strengths certainly make the effort worthwhile.

———Paulina Alberto, University of Michigan

Ian Jared Miller, *The Nature of the Beasts: Empire and Exhibition at the Tokyo Imperial Zoo*. Berkeley: University of California Press, 2013.

doi:10.1017/S0010417515000328

*Nature of the Beasts* represents an important and timely contribution to the growing number of works in Japanese Studies, from James Bartholomew's pioneering *The Formation of Science in Japan* to Brett Walker's award-winning *The Lost Wolves of Japan*, which adopt a cultural historical approach in analyzing environmental, scientific, and technological developments.

*Nature of the Beasts* tracks shifts in conceptualizing human-animal relations through the lens of Tokyo's Ueno Zoo from the nineteenth century to the present. In contrast to "ecological modernization," which presumes progress and rationalization, Miller turns to "ecological modernity" as his structuring concept, one that leaves room for considering conflict and contradiction. Indeed, for Miller, the "defining irony of this culture was that even as it intensified the human exploitation of the natural world through the mechanics of industrialization and the expansion of the market, it imagined real nature to be elsewhere ... a culture ... that remains in force to this day" (p. 2).

The book's six chapters are organized into three sections: "The Nature of Civilization" traces how the government zoo was established in 1882 as an educational institution to foster mastery of Western scientific thought and technology, through its growth as an increasingly sophisticated celebration of colonial empire that was rationalized in the name of research and conservation. "The Culture of Total War" is particularly compelling in its account of how these modernization programs came to feed upon themselves, culminating with "the great zoo massacre" in which beloved animal attractions were killed with great pomp and circumstance to instill readiness in the civilian population for ultimate sacrifice as the Allies brought total war to the Japanese homeland. "After Empire" explores the radical reworking of national identity through the zoo that took place during and after occupation. The compromises that secured Japan's place within the Pax Americana paid off for the zoo as it was repopulated with animal "ambassadors of peace" from the United States and elsewhere. In the same vein, the zoo's new children's section was intended to inspire young Japanese to not only be kind to animals, but become incapable of cruelty toward them. Miller concludes with a close consideration of both international and domestic politics involving pandas, particularly how their charisma contributed to the zoo's commercial turn.

Miller periodically returns to the aforementioned notion of "ecological modernity" to inscribe an arc beyond that of the national narrative, wherein escalating consumption of natural resources in the modern world is accompanied by an increasingly entrenched illusion that nature has been removed from everyday life. While one of this work's strengths is its grounding in the specific spaces of Japan and the Ueno Zoo, this also meant less room to explore in depth the relationship between the two halves of his argument. Suggesting as it does lines of further inquiry, *Nature of the Beasts* should be of great interest to both Asian Studies specialists and readers concerned with how governmental institutions shape social engagement with environmental issues.

———Noriko Aso, University of California, Santa Cruz

Sylvia Sellers-García, *Distance and Documents at the Spanish Empire's Periphery*. Stanford: Stanford University Press, 2014.

doi:10.1017/S001041751500033X

Historians have paid closer, more anthropological attention in recent years to the making of documents. The more we learn about the people, relationships, and templates behind our sources, and what sources were meant to highlight and built to conceal, the better we can interpret their meanings. The shaping influence that archives exercise on our understanding of the past has started to make them enticing historical subjects as well.