

The meat of the book comes in Part II, which builds on more extensive archival research. The four chapters cover the 1568 Junta Magna, who was appointed to assess colonial government; Toledo's resettlement plan; his fascination with the Inca model to rule the Andes; and the actual implementation of the resettlement. What emerges is a resettlement driven by Toledo and the inspectors on the ground rather than the Spanish monarchy. Local authorities adapted royal instructions through decisions designed to diffuse both Spanish and indigenous resistance, so a campaign too often thought of as directed by the center was in fact characterized by variation. Mumford sees Toledo torn between conceiving of the Incas as tyrants to justify their expulsion by the Spanish, and recognizing that aspects of their rule were essential to authority in the Andes. He tells us how the viceroy and his officials were inspired by indigenous mechanisms of social control, equalization and atomization of subjects, public works, and social engineering through population movements. In chapter 8, the author aptly illustrates this in a fascinating study of resettlement cases, often drawing on existing literature.

Finally, Part III uses two chapters to examine the afterlife of the resettlement communities. The story moves from reflections on corruption and flight, mainly viewed through the seventeenth-century eyes of Felipe Guaman Poma de Ayala, to a broad overview of the consequences of independence and the upheavals in demography and politics of the last century and the current one.

Ultimately, Mumford contributes what he calls "a new synthesis" to the recent scholarship on Toledo's ambivalence toward the Incas, and argues that the general resettlement was a mix of reorganization and preservation of indigenous elements that were key to the functioning of Andean society. To this he adds his concept of ethnography, and also an analogy between Toledo's program and twentieth-century examples of resettlement (borrowed from James Scott's *Seeing Like a State*), referencing the "modern state" and "modern colonialism." *Vertical Empire* offers stimulating insights and comparisons, and don Francisco de Toledo has yet to exhaust our curiosity.

———Caterina Pizzigoni, Columbia University

William Marotti, *Money, Trains, and Guillotines: Art and Revolution in 1960s Japan*. Durham: Duke University Press, 2013, xxi, 417 pp.

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*Money, Trains, and Guillotines* examines a constellation of politically engaged Japanese artists who participated in the controversial Yomiuri Indépendant exhibitions and organized pivotal arts groups such as Neo Dada and Hi Red Center in the late 1950s and 1960s. Their work was formed out of the detritus of Japan's rapidly growing consumer society—it was messy, confrontational, and at times even violent. In a characteristically avant-garde move, these artists challenged established arts institutions, and as Marotti argues, they

produced a sustained critique of contemporary Japanese society and leveled a subtle challenge to the very authority of the state.

Marotti's rich analysis of the government's Kafkaesque prosecution of Akasegawa Genpei for counterfeiting provides the thread that unifies his study. As the author demonstrates, a great deal was at stake in this bizarre episode of political theater, in which the artist, his colleagues, and his lawyers battled with prosecutors over the definition of art, the limits of free speech, and state's capacity to define "reality" through its monopoly on generating paper money. In order to explain why the government should care so much about an artist's production of one-sided "1000-yen notes" that clearly could not be mistaken for "real" money, Marotti provides a meticulous analysis of the history of the postwar constitution that emerged out of complex negotiations between the Allied Occupation and Japanese elites. Although the constitution enacted significant reforms, Japanese interests succeeded in preserving the sovereignty of the emperor and, crucial to Akasegawa's trial, reaffirmed the state's right to curtail freedom of speech.

Marotti makes helpful connections between this circle and artistic practice elsewhere in the world. The writings of Bréton clearly had an impact, as did the abstraction, performance art, and pop art of contemporaries such as Mathieu, Kaprow, Johns, and Rauschenberg. Surprisingly, Marotti makes little effort to develop any relationship between his subjects and other Japanese artists. He mentions in passing that Tone Masanao had a strong interest in early avant-garde artists such as the Mavo group of the 1920s, but does not try to relate the artists under examination with the politically charged photographs of figures such as Kawada Kikuji, Hamaya Hiroshi, and Tōmatsu Shōmei. Furthermore, he dismisses attempts to find precedents for his artists in the work of others as an unproductive effort to establish "ownership" over artistic innovation (p. 144).

Although there are limits to how far the author could pursue these issues in this context, some further discussion of the place of his subjects within a broader artistic community is warranted. Of particular importance is the Gutai Group, whose members experimented with dramatic confrontations between their bodies and their materials, and staged performance pieces and encouraged audiences to participate—all strategies heavily exploited by Marotti's subjects. Despite these striking similarities, Gutai work was less explicitly political than that of Akasegawa and his associates; exploration of this key difference would have been welcome.

One of this book's strengths is the rigor with which Marotti deals with the political and legal issues that shaped the production and reception of these artists' work. The author also provides a nuanced interpretation of their enigmatic texts and images. This well-researched, interdisciplinary study adds significantly to our understanding of Japanese cultural politics in this turbulent era.

———Jonathan Reynolds, Barnard College/Columbia University