far from the world's major cultural centers and is thus relatively unknown. Equally interesting is the chapter on the Murray-Darling, a relatively small river by world standards but one that looms large in Australia, accounting for about half of that continent's gross primary production.

The book has shortfalls. Wohl makes no real attempt to explain why she chose these rivers over others; the Amazon, Nile, and Mississippi are obvious "top ten" choices, but it is less clear why she chose the Ganges over the Indus, the Chang Jiang over the Huang He, or the Danube over the Rhine. Each chapter can be read as a stand-alone essay, since there is little cross-referencing from river to river. This is unfortunate for two reasons: a book with ten rivers as its subject matter ought to focus on comparing and contrasting their main features; and each of these rivers has been manipulated to one degree or another by engineering and river commissions, which is why so many of them now have a similar "generic" profile. The author tries to unify the book with "interludes" between each chapter that trace how a drop of water makes its way through the global water cycle from one river to the next, but this approach is more gimmick than substance. Instead of tracking water drops, it would have been more fruitful to recreate how modern river-engineering techniques (dams, concrete banks, etc.) found their way from one river to the next.

———Mark Cioc-Ortega, University of California, Santa Cruz

Erica Lehrer, Cynthia E. Milton, and Monica Eileen Patterson, eds., *Curating Difficult Knowledge: Violent Pasts in Public Places*. New York: Palgrave MacMillan, 2011, xiii, 219 pp.

doi:10.1017/S0010417513000704

Over the last two decades, public spaces of commemoration have increasingly addressed past episodes of violence and suffering; memorials, exhibitions, and art have taken up the traumas inflicted upon victims. Such representations of violence and its consequences raise particular curatorial challenges that established museology has yet to fully address. *Curating Difficult Knowledge* attempts to speak to these challenges and the many issues at stake in curating violent pasts. The editors in their introduction establish the necessity and even obligation to bear witness, and they raise questions concerning how violent pasts should be represented, and to whom, and what forms of curatorial assistance might be required to assist victims of violence and prevent re-traumatization. The editors present these questions as urgent ones, and this volume is a timely contribution toward answering their call.

Having said that, the volume would have profited from a more critical discussion of the benefits and detriments of public representations of violence. The book's essays address violent pasts from across the world, ranging from Poland to Peru, yet the inclusion of countries where violence remains a part

of daily life, such as Israel, raises serious issues about the subject and its framing. Some of the essays explore how violence has become memorialized even while it continues to be perpetrated. Several authors suggest this may be part of a process of political suppression, which challenges the idea that the curation of violent pasts is necessarily cathartic. For instance, in a beautiful essay on Kliptown Museum in Soweto, Darren Newbury describes how the exhibition privileges a nationalist narrative of liberation and equal rights that is undercut by developments in the very neighborhood where the museum is situated. Likewise, Amy Sodaro shows that the national Memorial Centre in Kigali, Rwanda, presents a narrative that blames an external Other—the former colonizer—as the main culprit in the Rwanda genocide, and thereby leaves unexplored the question of national responsibility. Such examples suggest that the curation of violent pasts in public displays can serve to suppress rather than confront "difficult knowledge."

To be sure, there are contrary examples in which perpetrators of past violence acknowledged it, and its representation may have a healing effect. For example, the opening essay by Inuit curator Heather Igloliorte examines an exhibition that enabled victims of the Canadian Residential School system to share their experiences through conversation. While this example shows that exhibitions can work in a curative way, Roger Simon's Afterword raises many questions regarding possible relations between affect and cognition, and suggests that we need to develop a new pedagogy to address them. This volume is a first, necessary step toward this goal.

———Ferdinand de Jong, University of East Anglia

E. Natalie Rothman, *Brokering Empire: Trans-Imperial Subjects between Venice and Istanbul*. Ithaca and London: Cornell University Press, 2012.

doi:10.1017/S0010417513000716

Who was a Venetian in the sixteenth and seventeenth centuries? How did "true" Venetians look upon the diverse "nations" then living in the city? How did the "foreigners" negotiate their acceptance as "true" Venetians? *Brokering Empire* takes a major step towards answering these questions by underscoring the complexity of the ethnic and religious identities at stake. Such complexity clashes with putative rigid boundaries, excessive distinctions, and absolute binaries where individuals, groups, and hierarchies are concerned. That said, the refusal of essentialized communities and categories in early modern Venice need not translate into acritical praise of the tolerant and multicultural character of the Serenissima and the Mediterranean.

In this well-researched and nicely argued book, Rothman rightly rebuts both essentialist and Golden Age views. Together with recent work by scholars like Filippo De Vivo, Eric Dursteler, Giancarlo Casale, Molly Greene, and Bronwen