

SURAK, Kristin — *Making Tea, Making Japan: Cultural Nationalism in Practice*. Stanford, CA: Stanford University Press, 2012. Pp. 272.

All nation-states and their political and social elites are keen to embrace cultural practices and products that embody the characteristics of a unique national essence in order to reaffirm ironically enough both difference and sameness – difference between the nation-state and its rivals and sameness of the national subjects that reside within it. In the case of Japan, perhaps one might think first of anything from sushi to sumo to samurai, but Kristin Surak's fine study unpacks the social and historical context of tea and its ceremonial preparation as a highly illustrative case in point of nationalized cultural production and representation. Deftly crossing disciplinary boundaries between anthropology, sociology and history, *Making Tea, Making Japan* is a well-crafted and interpretively provocative book that anyone with an interest in Japanese society and the theoretical dynamics of nationalism will find fascinating.

Eschewing a standard chronological narrative structure, Surak instead presents five core chapters, each providing its own meaningful layer of the overarching argument of the book. After an introduction in which the term “nation-work” is explained as a conceptual framework for bridging the gap between the political construction of nationalist myth by ruling elites and the common expression of national identity in everyday life, Chapter One (Preparing Tea: *Spaces, Objects, Performances*) provides a richly textured description of the starkness, discipline and simplicity that characterize tea rooms, utensils and the ceremony itself. All three, Surak contends, play a key role in fashioning tea as “a markedly traditional formulation of the national essence.” (p. 54). Chapter Two (Creating Tea: *The National Transformation of a Cultural Practice*) then offers some deeper historical context by tracing the evolution of tea practice from the Warring States era of the 16th century until the early Showa period of the 1930s. Here Surak rightly points out that “the nation itself had to be created and tea made national before it could help make the nation” (p. 57). Tea thus can hardly be seen as emblematic of Japanese culture before the late nineteenth century. The articulation of tea as inherently “Japanese” by late Meiji era intellectuals, however, was possible only because the tea ceremony by that time possessed deeply rooted associations with the expression of political power and the artistic aesthetics of beauty cultivated during the Tokugawa period.

Surak shifts gears toward the twentieth century sociology of tea in the next three chapters. The origins, evolution and more recent corporatization of the so-called *iemoto*, or hereditary authorities on tea practice, make up the content of Chapter Three (Selling Tea: *An Anatomy of the Iemoto System*), and here Surak offers some of her most thoughtful analysis. The malleability of tea and its meanings is brought into sharp focus through her analysis of how *iemoto* employed the tea ceremony as an expression of wartime nationalism during the early 1940s, but quickly repackaged it into “the epitome of a peace-loving Japanese civilization” (p. 104) after defeat and foreign occupation. Moreover, the *iemoto* played a central part in intensifying the commodification of tea practitioner status by way of an organizational infrastructure that both affirmed and was dependent upon the indisputable “Japaneseness” of the tea ceremony in postwar society. With this understanding of the *iemoto* in place, Surak turns next in Chapter Four (Enacting Tea: *Doing and Demonstrating Japaneseness*) to the actions of tea school adherents and the ways in which their behaviors animate and validate the *iemoto*-dominated reproduction of tea as Japanese culture. If the *iemoto* authenticate tea as national culture, it is their devotees who propagate that notion through lessons, demonstrations and various public expositions on tea and its links to national identity. Indeed, it seems that the public at large

is able to reconnect with “traditional” culture in an ever more internationalized Japanese world largely through the enthusiastic efforts of adepts (almost all women) trained under dominant tea schools such as Urasenke.

Finally, Surak reflects upon the ubiquity of tea in Japanese popular culture as a symbol of national identity in Chapter Five (Beyond the Tea Room: *Toward a Praxeology of Cultural Nationalism*). After reviewing an array of examples of tea and its symbolism from public education, museums, tourist sites, advertising, film, television and print media, Surak closes with several comparisons to other similar types of “nation-work” in the European world in order to suggest a methodology for further investigating “the roots of garden-variety nationness” (p. 186) in Japan and beyond.

In *Making Tea, Making Japan*, Surak has done an admirable job of unearthing the complex processes by which the elite tea culture of Japan’s medieval age became a potent embodiment of mass national culture in the twentieth century. Some readers might wish for even deeper analysis of class identity in the construction of tea as a national symbol, or perhaps more explicit comparison of how people in the West and Japanese themselves have constructed tea as a representation of Japanese society. Nonetheless, beautifully written and lucidly argued, the book offers much of value for scholars and students of modern Japan and the cultural manifestations of national identity there and in other parts of the world.

Erik Esselstrom
The University of Vermont

THÉORËT, Hugues — *Les chemises bleues. Adrien Arcand, journaliste antisémite canadien-français*, Québec, Septentrion, 2012, 416 p.

Journaliste de profession, Hugues Théorêt est également connu pour être le rédacteur en chef de *Hier encore*, une revue d’histoire outaouaise, et l’auteur d’une étude sur une autre personnalité de l’antisémitisme du Canada d’avant-guerre (*Le docteur Lalanne. Le faiseur d’anges à la croix gammée*, 2011). Il signe ici la troisième biographie à avoir été écrite sur Adrien Arcand, cette figure de proue du fascisme canadien. Il s’agit en fait de la deuxième biographie publiée en moins de trois ans. Celle d’Hugues Théorêt a la particularité d’être en partie tirée d’un mémoire de maîtrise qui a été largement remanié et complété par un travail d’envergure. Le mémoire traitait en effet des activités d’Arcand après 1945, alors que le livre couvre l’ensemble de son existence.

Les chemises bleues nous décrit la vie d’Adrien Arcand de manière chronologique et essentiellement factuelle. Arcand est d’abord présenté comme un journaliste actif à *La Patrie*, puis à *La Presse*. Suite à un licenciement en 1929, il devient animateur de différents petits périodiques antisémites. Il a également fondé divers mouvements d’inspiration ouvertement fasciste : l’Ordre patriotique des goglus, le Parti national social-chrétien et le Parti de l’unité nationale du Canada (PUNC). La biographie offre un bon résumé de l’idéologie d’Arcand. Celui-ci professait une haine du juif virulente et était un corporatiste à la manière de Mussolini. Il se voulait aussi un impérialiste convaincu, qui détestait les séparatistes et faisait peu de cas des nationalistes canadiens-français. Son activité militante et ses idées ont fini par inquiéter les autorités à la veille de la Deuxième Guerre mondiale, si bien qu’il a été interné de 1940 à 1945.