

Burma Kipling And Western Music Routledge Research

[#Rudyard Kipling Burma](#) [#Western Music History](#) [#Colonial Music Studies](#) [#Burmese Cultural History](#) [#Routledge Research Music](#)

Explore the intricate connections between Rudyard Kipling's literary depictions of Burma and the significant role of Western music during the colonial era. This Routledge Research delves into cultural exchange, imperial influence, and the fascinating history of music in 19th and early 20th-century Burma, offering a unique interdisciplinary perspective on a pivotal period.

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Burma, Kipling and Western Music

For decades, scholars have been trying to answer the question: how was colonial Burma perceived in and by the Western world, and how did people in countries like the United Kingdom and United States form their views? This book explores how Western perceptions of Burma were influenced by the popular music of the day. From the First Anglo-Burmese War of 1824-6 until Burma regained its independence in 1948, more than 180 musical works with Burma-related themes were written in English-speaking countries, in addition to the many hymns composed in and about Burma by Christian missionaries. Servicemen posted to Burma added to the lexicon with marches and ditties, and after 1913 most movies about Burma had their own distinctive scores. Taking Rudyard Kipling's 1890 ballad 'Mandalay' as a critical turning point, this book surveys all these works with emphasis on popular songs and show tunes, also looking at classical works, ballet scores, hymns, soldiers' songs, sea shanties, and film soundtracks. It examines how they influenced Western perceptions of Burma, and in turn reflected those views back to Western audiences. The book sheds new light not only on the West's historical relationship with Burma, and the colonial music scene, but also Burma's place in the development of popular music and the rise of the global music industry. In doing so, it makes an original contribution to the fields of musicology and Asian Studies.

Myanmar (Burma) since the 1988 Uprising

Updated by popular demand, this is the fourth edition of this important bibliography. It lists a wide selection of works on or about Myanmar published in English and in hard copy since the 1988 pro-democracy uprising, which marked the beginning of a new era in Myanmar's modern history. There are now 2,727 titles listed. They have been written, edited, translated or compiled by over 2,000 people, from many different backgrounds. These works have been organized into thirty-five subject chapters containing ninety-five discrete sections. There are also four appendices, including a comprehensive reading guide for those unfamiliar with Myanmar or who may be seeking guidance on particular topics.

This book is an invaluable aid to officials, scholars, journalists, armchair travellers and others with an interest in this fascinating but deeply troubled country.

Reflections on Myanmar

Myanmar is known for its engaging history, rich cultural heritage, and diverse ethnic communities. Its tumultuous political past has been discussed by academics and policy makers for decades; however, the land of the Shwedagon cannot only be defined by conflict and contestation. Myanmar is complex and multi-layered with innumerable issues shaping its identity and manifold interpretations creating its distinctiveness. A deeper comprehension of its past glory with thoughtful deliberation on its socio-economic challenges helps to understand the country better. This book fills this gap by focusing on four broad themes—reminiscence, restoration, re-evaluation, and resurrection. It studies interconnected issues ranging from nostalgia and belonging to Myanmar's contribution to art and heritage (through its museums, cinema, folk traditions); from the problems of landlessness, resource dispossession, and climate change to the experience of marginalized groups. The author weaves these themes into a common narrative of discovering Myanmar through a holistic lens. The book aims to explore the country through its history, culture, communities, and challenges. A unique contribution, the book highlights the myriad facets of Myanmar by contemplating on its inherent strengths and visible weaknesses. It would be indispensable for scholars and researchers of Southeast Asian studies, Asian studies, area studies, Myanmar studies, political studies, cultural studies, and sociology.

Sounding the Indian Ocean

"Providing numerous case studies ranging across the Indian Ocean--across disparate time periods and historical and ethnographic approaches--Sounding the Indian Ocean: Musical Circulations in the Afro-Asiatic Seascape brings together the disciplines of Indian Ocean and music studies. As glimpsed above in the Sufi and Catholic networks connecting South and Southeast Asia, the chapters in this volume explore how music helps materialize networks of connection across the Indian Ocean Region (IOR) and in several of its distinct locales. Our focus is not simply the well-worn tropes of Indian Ocean cosmopolitanism, however, nor a definition of the IOR as a site for the harmonious mixing of populations (though some of our chapters do one or both of these). Rather, we show how music contributes to placemaking in distinct 'Indian Ocean worlds' (Srinivas et al. 2020). Instead of defining music's value in its ability to provide either narratives of identity formation or the celebration of mixture, Sounding the Indian Ocean explores the role music plays in both boundary-formation and boundary-crossing in Indian Ocean contexts, past and present"--

Sound in the Ecstatic-Materialist Perspective on Experimental Music

What does a one hour contemporary orchestral piece by Georg Friedrich Haas have in common with a series of glitch-noise electronic tracks by Pan Sonic? This book proposes that, despite their differences, they share a particular understanding of sound that is found across several quite distinct genres of contemporary art music: the ecstatic-materialist perspective. Sound in the ecstatic-materialist perspective is considered as a material mass or element, unfolding in time, encountered by a listener, for whom the experience of that sound exceeds the purely sonic without becoming entirely divorced from its materiality. It is "material" by virtue of the focus on the texture, consistency, and density of sound; it is "ecstatic" in the etymological sense, that is to say that the experience of this sound involves an instability; an inclination to depart from material appearance, an ephemeral and transitory impulse in the very perception of sound to something beyond – but still related to – it. By examining musical pieces from spectralism to electroacoustic domains, from minimalism to glitch electronica and dubstep, this book identifies the key intrinsic characteristics of this musical perspective. To fully account for this perspective on sonic experience, listener feedback and interviews with composers and performers are also incorporated. Sound in the ecstatic-materialist perspective is the common territory where composers, sound artists, performers, and listeners converge.

Performing Arts in Changing Societies

Performing Arts in Changing Societies is a detailed exploration of genre development within the fields of dance, theatre, and opera in selected European countries during the decades before and after 1800. An introductory chapter outlines the theoretical and ideological background of genre thinking in Europe, starting from antiquity. A further fourteen chapters cover the performing genres as they developed in England, France, Germany, and Austria, and follow the dissemination and adaptation of

the corresponding genres in minor and major cities in the Nordic countries. With a strong emphasis on the role that pragmatic and contextual factors had in defining genres, the book examines such subjects as the dancing masters in Christiania (Oslo), circa 1800, the repertory and travels of an itinerant acrobat and his wife in Norway in the 1760s, and the influence of Enlightenment ideas on bourgeois drama in Denmark. Including detailed analyses in the light of material, political, and social factors, this is a valuable resource for scholars and researchers in the fields of musicology, opera studies, and theatre and performance studies.

Routledge Handbook of Contemporary Myanmar

After decades of mismanagement and direct military rule, Myanmar's contested transition to a more democratic government has rapidly shifted the outlook in this significant Southeast Asian nation. Since 2011, the removal of Western sanctions and new foreign investments have resulted in high rates of economic growth and an expanding middle class, albeit from a very low base. In a result unthinkable a few years earlier, former political prisoner and Nobel laureate Aung San Suu Kyi and her party, the National League for Democracy (NLD), formed a national government in early 2016. However, despite significant political and economic reforms since the liberalisation process commenced, the transition to civilian rule remains constrained by the military's 2008 Constitution, which guarantees that it operates unfettered by civilian oversight. As a result, although some ethnic conflicts have abated, others continue to fester and new conflicts have erupted. With a daunting task ahead the NLD government has made some progress in removing the vestiges of repressive military-era laws but many remain untouched and some of the practices of the new government provide unwelcome reminders of its authoritarian history. This timely Handbook describes the political, economic, and cultural dimensions of this crucial period of transition in Myanmar. It presents explanations for contradictory trends, including those that defy some of the early narratives about the comprehensive transformation of Myanmar. The Handbook also considers the impact of major environmental, strategic, and demographic trends which help underscore that Myanmar's development will be an ongoing task. In addition to introductory and concluding chapters by the editors, the body of the Handbook is divided into seven core sections: • Fundamentals • Spaces • Cultures • Living • Governance • International • Challenges Written by an international team of scholars, with a mix of world-leading established academics and talented emerging researchers, the Handbook provides a rigorous scholarly overview of Myanmar's politics, economics, and society. As Myanmar opens to Western businesses and government agencies, this is an invaluable reference book that will provide a foundation for further research and offer the first port of call for scholars, students, and policy makers working on Myanmar and Asia.

Music Video After MTV

Since the 1980s, music videos have been everywhere, and today almost all of the most-viewed clips on YouTube are music videos. However, in academia, music videos do not currently share this popularity. Music Video After MTV gives music video its due academic credit by exploring the changing landscapes surrounding post-millennial music video. Across seven chapters, the book addresses core issues relating to the study of music videos, including the history, analysis, and audiovisual aesthetics of music videos. Moreover, the book is the first of its kind to truly address the recent changes following the digitization of music video, including its changing cycles of production, distribution and reception, the influence of music videos on other media, and the rise of new types of online music video. Approaching music videos from a composite theoretical framework, Music Video After MTV brings music video research up to speed in several areas: it offers the first account of the research history of music videos, the first truly audiovisual approach to music video studies and it presents numerous inspiring case studies, ranging from classics by Michel Gondry and Chris Cunningham to recent experimental and interactive videos that interrogate the very limits of music video.

Australia's Jindyworobak Composers

Australia's Jindyworobak Composers examines the music of a historically and artistically significant group of Australian composers active during the later post-colonial period (1930s–c. 1960). These composers sought to establish a uniquely Australian identity through the evocation of the country's landscape and environment, including notably the use of Aboriginal elements or imagery in their music, texts, dramatic scenarios or 'programmes'. Nevertheless, it must be observed that this word was originally adopted as a manifesto for an Australian literary movement, and was, for the most part, only retrospectively applied by commentators (rather than the composers themselves) to art music

that was seen to share similar aesthetic aims. Chapter One demonstrates to what extent a meaningful relationship may or may not be discernible between the artistic tenets of Jindyworobak writers and apparently likeminded composers. In doing so, it establishes the context for a full exploration of the music of Australian composers to whom 'Jindyworobak' has come to be popularly applied. The following chapters explore the music of composers writing within the Jindyworobak period itself and, finally, the later twentieth-century afterlife of Jindyworobakism. This will be of particular interest to scholars and researchers of Ethnomusicology, Australian Music and Music History.

John Williams: Changing the Culture of the Classical Guitar

This book assesses the influence and reception of many different forms of guitar playing upon the classical guitar and more specifically through the prism of John Williams. Beginning with an examination of Andrés Segovia and his influence upon Williams' life's work, a further three incisive chapters cover key areas such as performance, perception, education and construction, considering social and cultural contexts of the guitar over the past century. A final chapter on new directions in classical guitar examines the change in reception of the instrument from the mid-1970s to the present day, and Williams' impact upon what might be termed 'standard classical guitar repertoire'. With in-depth discussion of the cultural and perceptual impact of Williams' more daring crossover projects and numerous musical examples, this is an informative reference for all classical guitar practitioners, as well as scholars and researchers of guitar studies, reception studies, cultural musicology and performance studies. An online lecture by the author and a transcript of the author's interview with John Williams are also available as e-resources.

Double Lives: Film Composers in the Concert Hall

Double Lives: Film Composers in the Concert Hall is a collection of fifteen essays dealing with 'iconic' film composers who, perhaps to the surprise of many fans of film music, nevertheless maintained lifelong careers as composers for the concert hall. Featured composers include Erich Wolfgang Korngold, Franz Waxman, Miklós Rózsa, Bernard Herrmann, Nino Rota, Leonard Rosenman, and Ennio Morricone. Progressing in chronological order, the chapters offer accounts of the various composers' concert-hall careers and descriptions of their concert-hall styles. Each chapter compares the composer's music for films with his or her music for the concert hall, and speculates as to how music in one arena might have affected music in the other. For each composer discussed in the book, complete filmographies and complete works lists are included as appendices. Double Lives: Film Composers in the Concert Hall is accessible for scholars, researchers, and general readers with an interest in film music and concert music.

The Consolations of History: Themes of Progress and Potential in Richard Wagner's *Götterdämmerung*

In this book on Richard Wagner's compelling but enigmatic masterpiece *Götterdämmerung*, the final opera of his monumental Ring tetralogy, Alexander H. Shapiro advances an ambitious new interpretation which uncovers intriguing new facets to the work's profound insights into the human condition. By taking a fresh look at the philosophical and historical influences on Wagner, and critically reevaluating the composer's intellectual worldview as revealed in his own prose works, letters, and diary entries, the book challenges a number of conventional views that continue to impede a clear understanding of this work's meaning. The book argues that *Götterdämmerung*, and hence the Ring as a whole, achieves coherence when interpreted in terms of contemporary nineteenth-century theories of progress, and, in particular, G.W.F. Hegel's philosophies of mind and history. A central target of the book is the article of faith that has come to dominate Wagner scholarship over the years – that Wagner's encounter in 1854 with Arthur Schopenhauer's philosophy conclusively altered the final message of the Ring from one of historical optimism to existential pessimism. The author contends that Schopenhauer's uncompromising denigration of the will and denial of the possibility for human progress find no place in the written text of the Ring or in a plausible reading of the final musical setting. In its place, the author discovers in the famous Immolation Scene a celebration of mankind's inexhaustible capacity for self-improvement and progress. The author makes the further compelling case that this message of progress is communicated not through Siegfried, the traditional male hero of the drama, but through Brünnhilde, the warrior goddess who becomes a mortal woman. In her role as a battle-tested world-historical prophet she is the true revolutionary change agent of Wagner's opera who has the strength and vision to comprehend and thereby shape human history. This highly lucid

and accessible study is aimed not only at scholars and researchers in the fields of opera studies, music and philosophy, and music history, but also Wagner enthusiasts, and readers and students interested in the history and philosophy of the nineteenth century.

Global Percussion Innovations

First emerging in North America and Europe in the late 1920s, contemporary percussion practices have transitioned from the fringes of contemporary music to the forefront over the past 90 years. In the 1960s contemporary percussion practices reached Australian shores and a new generation of artists added their voices to this narrative. The role of Australian activity is not yet embedded in the wider narrative of international contemporary percussion, nor is the significance of developments in contemporary percussion practices fully realised in the context of Australian music history. In this monograph, political, social and cultural influences on this art form will be examined for the first time in a historical survey of contemporary percussion music in Australia over a 50-year period, from 1960 to 2010. The rise of the percussion ensemble in the twentieth century to a standard chamber music ensemble is now recognised as one of the major advances in western art music practice internationally. A focus will be placed on ensemble activity via definitive documentation and analysis of ensembles that are amongst the most pioneering and longest established of Australian contemporary music organisations, including the Australian Percussion Ensemble, Synergy Percussion, Adelaide Percussions, Nova Ensemble, Tetrafile Percussion, Taikoz, Clocked Out and Speak Percussion amongst others. Closing with a discussion of influences and identity, this historical narrative will expand our understanding of the impact of Australian contributions to the international contemporary music scene while simultaneously examining how developments in contemporary percussion have contributed to Australia's cultural identity.

Music, Time, and Its Other

Music, Time, and Its Other explores the relation between the enigmatic character of our temporal experiences and music's affective power. By taking account of competing concepts of time, Savage explains how music refigures dimensions of our experiences through staking out the borderlines between time and eternity. He examines a range of musical expressions that reply to the deficiency born from the difference between time and an order that exceeds or surpasses it and reveals how affective tonalities of works by Bach, Carolan, Debussy, Schoenberg, Messiaen, and Glass augment our understanding of our temporal condition. Reflections on the moods and feelings to which music gives voice counterpoint philosophical investigations into the relation between music's power to affect us and the force that the present has with respect to the initiatives we take. Music, Time, and Its Other thus sets out a new approach to music, aesthetics, politics, and the critical roles of judgment and imagination.

Paul Dukas: Legacies of a French Musician

This book appraises the contribution of Paul Dukas (1865–1935) to a wide variety of French musical practices. As a composer, critic, artistic collaborator and teacher, Dukas was central to the fin de siècle and early twentieth-century Paris musical scene (and more broadly to the French scene). Significantly, his compositional style mediated tradition through the modern language of his present, while his critical writings pioneered a new mode of musical discourse in the French press. Of further interest are Dukas's professional relationships with iconic figures such as Gabriel Fauré and Claude Debussy, and his role in fostering the next generation of French composers. In addition to mentoring famous names such as Olivier Messiaen and Tony Aubin, he staunchly supported his female students, notably Elsa Barraine, Claude Arrieu and Yvonne Desportes. This unique essay collection offers a panoramic perspective on a comparatively neglected French musician. Paul Dukas: Legacies of a French Musician traces two aspects of his work: Part I treats Dukas as a composer, thinker and artistic collaborator; Part II constructs his intellectual legacy as seen in his creative and pedagogic endeavours. This book is essential reading for anyone interested in fin de siècle and early twentieth-century French music, women in French music, music criticism and composition education in the Paris Conservatoire.

From Music to Sound

From Music to Sound is an examination of the six musical histories whose convergence produces the emergence of sound, offering a plural, original history of new music and showing how music had begun a change of paradigm, moving from a culture centred on the note to a culture of sound. Each

chapter follows a chronological progression and is illustrated with numerous musical examples. The chapters are composed of six parallel histories: timbre, which became a central category for musical composition; noise and the exploration of its musical potential; listening, the awareness of which opens to the generality of sound; deeper and deeper immersion in sound; the substitution of composing the sound for composing with sounds; and space, which is progressively viewed as composable. The book proposes a global overview, one of the first of its kind, since its ambition is to systematically delimit the emergence of sound. Both well-known and lesser-known works and composers are analysed in detail; from Debussy to contemporary music in the early twenty-first century; from rock to electronica; from the sound objects of the earliest musique concrète to current electroacoustic music; from the *Poème électronique* of Le Corbusier-Varèse-Xenakis to the most recent inter-arts attempts. Covering theory, analysis and aesthetics, *From Music to Sound* will be of great interest to scholars, professionals and students of Music, Musicology, Sound Studies and Sonic Arts. Supporting musical examples can be accessed via the online Routledge Music Research Portal.

Burma's Pop Music Industry

Drawing on extensive fieldwork, explores the contemporary pop music scene in this little understood Southeast Asian country.

Joysprick

Explores the social history and politics of 'mega-events' from the late 19th century to the present. Case studies: 1936 Berlin Olympics, 1992 Barcelona Olympics, 1851 Crystal Palace Expo. A thoroughly new and ground-breaking analysis.

Megaevents and Modernity

'A stimulating, elegant yet pugnacious essay'—Observer In this highly acclaimed seminal work, Edward Said surveys the history and nature of Western attitudes towards the East, considering Orientalism as a powerful European ideological creation—a way for writers, philosophers and colonial administrators to deal with the 'otherness' of Eastern culture, customs and beliefs. He traces this view through the writings of Homer, Nerval and Flaubert, Disraeli and Kipling, whose imaginative depictions have greatly contributed to the West's romantic and exotic picture of the Orient. In the Afterword, Said examines the effect of continuing Western imperialism.

Orientalism

'Harp studies' presents new research on the Irish harp with perspectives from the disciplines of ethnomusicology, musicology, history, arts practice, folklore and cultural studies. Themes explored in this volume include iconography, reception history, diaspora, identity, spirituality and politics. Taking an expansive view of the harp through history and music, these essays individually engage with the variety of ways in which the harp has been interpreted and implicated in Irish culture, politics and music from the 9th century to the present day. Contents: Ann Heymann (ind.), Three iconic Gaelic harp pieces; Paul Dooley (UL), The harp in the time of Giraldus; Colette Moloney (Waterford IT), Edward Bunting (1773-1843), a collector of Irish music and song; Sandra Joyce (UL), Inventing and mythologizing Carolan in texts from the 18th to 20th centuries; Harry White (UCD), The lyre of Orpheus: Moore's ambiguous harp; Mary Louise O'Donnell, The Bengal subscription: patriotism, patronage and the perpetuation of the Irish harp tradition in the early 19th century; Ruan O'Donnell (UL), The Irish harp and Irish republican iconography; Adrian Scahill (MU), The harp in the early traditional group; Helen Lawlor (DkIT), Interpretations of Irishness and spirituality: the music of Mary O'Hara; Therese Smith (UCD), The harp as icon for Irish identity; Eibhlís Farrell (DkIT), The Magic Harp; Michelle Mulcahy (UL), Aistear: performing traditional music; Anne-Marie O'Farrell (DIT, QUB), Lever design and transcription for lever harp. [Subject: Irish Harp, Musical History, Traditional Music, Folklore, Ethnomusicology, Cultural Studies, Ireland]

Harp Studies

Since the abortive 1988 pro-democracy uprising, Myanmar (formerly Burma) has attracted increased attention from a wide range of observers. Yet, despite all the statements, publications and documentary films made about the country over the past 32 years, it is still little known and poorly understood. It remains the subject of many myths, mysteries and misconceptions. Between 2008 and 2019,

Andrew Selth clarified and explained contemporary developments in Myanmar on the Lowy Institute's internationally acclaimed blog, The Interpreter. This collection of his 97 articles provides a fascinating and informative record of that critical period, and helps to explain many issues that remain relevant today.

West Africa

Publisher description

Interpreting Myanmar

Following his profoundly influential study, *Orientalism*, Edward Said now examines western culture. From Jane Austen to Salman Rushdie, from Yeats to media coverage of the Gulf War, *Culture and Imperialism* is a broad, fierce and wonderfully readable account of the roots of imperialism in European culture.

Literary News

Mainland Southeast Asia is a culturally diverse and musically intriguing area, yet the ethnomusical record lacks coverage of many of its musical and cultural traditions. Placing the music of this region within a social, cultural, and historical context, *Music in Mainland Southeast Asia* is the first brief, stand-alone volume to profile the under-represented musical traditions of Burma, Cambodia, Thailand, and Vietnam. It also contains the first introduction to Burmese music ever presented in a music textbook. Drawing on his extensive fieldwork, author Gavin Douglas frames this survey of Southeast Asian music within three key themes: music and diversity, music and political turmoil, and music and globalization. Each theme lends itself to a discussion of the region's classical musical traditions, folk traditions, and contemporary developments. Uniquely focusing on the people who practice these musical traditions--rather than the locales from which the traditions originate--the text also follows individuals out of their native lands and into diasporic communities throughout the world [Publisher description].

The Jungle Book

Proceedings of the 22d-33d annual conference of the Library Association in v. 1-12; proceedings of the 34th-44th, 47th-57th annual conference issued as a supplement to v. 13-23, new ser. v. 3-ser. 4, v. 1.

The Bureaucracy of Beauty

Why did some countries grow rich while others remained poor? Human history unfolded differently across the globe. The world is separated into places of poverty and prosperity. Tracing the long arc of human history from hunter-gatherer societies to the early twenty-first century in an argument grounded in a deep understanding of geography, Andrew Brooks rejects popular explanations for the divergence of nations. This accessible and illuminating volume shows how the wealth of 'the West' and poverty of 'the rest' stem not from environmental factors or some unique European cultural, social or technological qualities, but from the expansion of colonialism and the rise of America. Brooks puts the case that international inequality was moulded by capitalist development over the last 500 years. After the Second World War, international aid projects failed to close the gap between 'developed' and 'developing' nations and millions remain impoverished. Rather than address the root causes of inequality, overseas development assistance exacerbates the problems of an uneven world by imposing crippling debts and destructive neoliberal policies on poor countries. But this flawed form of development is now coming to an end, as the emerging economies of Asia and Africa begin to assert themselves on the world stage. *The End of Development* provides a compelling account of how human history unfolded differently in varied regions of the world. Brooks argues that we must now seize the opportunity afforded by today's changing economic geography to transform attitudes towards inequality and to develop radical new approaches to addressing global poverty, as the alternative is to accept that impoverishment is somehow part of the natural order of things.

Myanmar's Military Mindset

"Selth's book will become a standard reference work. [It] is an encyclopedic, nuts and bolts analysis of the modern-day Tatmadaw...update[ing] our understanding of th[eir] increasingly modernized armed forces." *Critical Asian Studies* "Selth's 25 years as a diplomat, strategic defence analyst, and academic

has produced more subtle elements...[than a simple] confrontation between the movement for democracy and the all-powerful military, the Tatmadaw." John Graham, in *The Canberra Times*"This book is essential reading for any student of Burma, security in the Asia-Pacific region, China-India relations, or military and strategic priorities in Asia and the world. The key to coming to grips with modern Burma is to understand the country's armed forces. Although it has dominated all aspects of Burmese life since the 1962 coup, there has been no comprehensive or detailed study of the Tatmadaw as a military institution. Drawing on five years of research in Burma and beyond, including interviews with military specialists and commentators, Andrew Selth has written the first book on the inner workings of the Tatmadaw. Here is a scholarly and objective account of Burma's strategic posture, its defense policies and threat perceptions; its military doctrine, defense expenditures, arms acquisitions, and combat capabilities. Here are chapters on Burma's intelligence apparatus, and its suspected uses of chemical and biological weapons. Diagrams and maps illustrate the Tatmadaw's organization, structure, and order of battle. The author pays particular attention to the dramatic expansion and modernization of the Tatmadaw since the 1988 pro-democracy uprising and the secret role that countries like China have played in this process. There are valuable insights into the way the armed forces have attempted to govern Burma over the past 14 years, their internal disputes, and how they see their future role. Finally, the book examines how the Tatmadaw might cope with a democratic government coming to power in Rangoon. This study is unique in the literature and it is evident that it will be required reading for anyone seriously concerned with Myanmar, the Southeast Asia region, and indeed with the relationships between India and China. It is not only those observers of the Burmese scene who are in Mr. Selth's debt, but also those involved in the study of the military in various societies who can learn much from this important volume. There are lessons of Burma/Myanmar applicable in relation to policies in other multi-ethnic states, in economic development, and in civil-military relations. Mr. Selth has given us much to muse on beyond the borders of that unfortunate country". from the Foreword by David I. Steinberg

Culture and Imperialism

The contributors to this volume investigate the role of comparative practices in the formation of eighteenth-century literature and culture. The book conceives of social practices of comparing as being entrenched in networks of circulation and considers how such practices ordered and changed British literature and culture.

Music in Mainland Southeast Asia

For the first time in history, Australia will be uncomfortably close to the designs and demarches of competing great powers. In the years ahead, we will no longer be too small to make a difference. In his book, Wesley points to the key economic and political issues that we need to be considering right now, as a western country geographically and economically tied to Asia, and urgently calls for a renewed public engagement and debate.

Library Association Record

Proceedings of the 22d-33d annual conference of the Library Association in volumes 1-12; proceedings of the 34th-44th, 47th-57th annual conference issued as a supplement to volumes 13-23, new series volume 3-series 4, volume 1.

The End of Development

University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967: Authors & titles