

in question. There is also a segment on Malay and Thai works – mostly manuscript sources bearing the title *Hikayat Patani* or *Sejarah Patani*. These texts date from later times, but they differ substantially from other accounts and are essential for reconstructing Patani's past. Besides that, the authors briefly refer to several sources in East Asian languages as, for example, the relevant entries in *Da Ming huidian* 大明會典 and the Ryukyuan collection *Lidao bao'an* 歷代寶案. The last chapter of the introduction outlines Patani's historiography. This mostly follows a chronological arrangement. The authors cite a large number of scholarly studies, including important books on Southeast Asia with individual segments on or references to Patani.

Alves' article on Patani and the Portuguese, which comes next, is an excellent survey. It shows that one cannot understand Portuguese activities in and around Patani without considering Pasai, Melaka and other places. Certain individuals, especially from the Gama family, played a key role in this complex arena. Alves also tells us there was strong competition between Melaka and Patani. One element within that matrix was the pepper trade to China. This links to another chapter of Patani's past: its relations to early Macau. Until today, there is an area on the west side of the Macau peninsula, which bears the name Patane (Shalitou 沙梨頭 in Chinese). Clearly, the first Portuguese going there were in close contact with Patani; this included some of their Chinese partners. One may add, there is an interesting study by Wu Hongqi 吳宏岐, *Shikong jiaozhi de shiye: Aomen diqu lishi dili yanjiu* 時空交織的視野：澳門地區歷史地理研究 (Beijing, 2014), which provides further details on the Patane region of Macau.

From the late sixteenth century onwards, several queens ruled over Patani and the sultanate experienced various changes. Based on many texts, and archaeological evidence, Perret's article tries to identify the spatial features of Patani's capital during this era. It also describes local offices and government titles and tries to disentangle biographical issues related to the aforementioned queens. The final parts of the article investigate social aspects. Patani was a cosmopolitan place where one would encounter many foreigners, languages and religions. The relations between men and women is a further theme. Much of what we know on that comes from the Dutch material cited in the appendix.

To round off these remarks, one may state that both articles, along with the introduction, offer a detailed panorama of Patani's internal setting, its external relations, and the relevant documents, many of which appear in the appendices. Finally, the book also contains a useful glossary, a rich bibliography and a reliable index. Thus, the overall impression is very positive. Indeed, one ought to thank the editors for having published such a fine research tool.

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TERESA CIAPPARONI LA ROCCA:

Mishima Monogatari: Un Samurai Delle Arti.

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Mishima Monogatari: Un Samurai Delle Arti is a delightful book. Edited by scholar of Japanese literature Teresa Ciapparoni La Rocca, formerly of the University of

Rome “La Sapienza”, the volume was first conceived as a compendium to an exhibition on Mishima Yukio (1925–70) on the fiftieth anniversary of the writer’s death. While the coronavirus pandemic derailed the exhibition plans, the book project moved forward. The result of that effort is a compelling collection of essays and critical studies by renowned experts in Japanese studies that prompts a timely reassessment of this author’s exceptional contributions to the literary and cultural landscape of the twentieth century.

The book offers a refreshing look at the complexity and multifaceted nature of Mishima’s artistic production. While on the one hand articles by Emanuele Ciccarella, Paolo Lagazzi, and Inoue Takashi are a powerful reminder of the literary heights reached by Mishima throughout his illustrious career, essays by other contributors examine hitherto overlooked areas of his creative output, providing new critical perspectives that add significantly to our understanding and appreciation of his work. Virginia Sica and Matteo Casari, for example, each explore in their respective essays the writer’s engagement with theatre. Mishima’s professional collaboration with iconic actor Nakamura Utaemon (later Shikan) VI, as well as his own extensive theatrical production, which included *nō* and *bunraku*, are evidence of an intricate and manifold artistic personality that ultimately found expression in his desire, if not obsession, to sit squarely at the intersection of literature, theatre, and other emerging forms of signification. Mishima’s role in the 1960 movie *Afraid to Die* and his experience with such photographers as Hosoe Eikō, for whom he posed in the famous photo collection *Barakei* (Ordeal by Roses, 1963), reaffirm, as also suggested by Yamanaka Takeshi, the man’s ardent wish to become a performer of himself. To this end, Giorgio Amitrano’s examination of Mishima’s engagement with film is emblematic: Mishima deliberately constructs a writer who can communicate his art with forms other than writing. His work as a film critic but also as an actor – he performed in a total of six movies – underscore his obsessive negotiations with self-representation. One such example is the 1966 movie *Patriotism*, which was based on his short story with the same title, in which he combined his fascination with death with the erotic pulsations at the foundation of his being.

Essays by Marco Del Bene and Mario Vattani explore then other areas of Mishima’s work, particularly in the realm of politics, prompting a reassessment of his relationship with fascism and other forces across the political spectrum of the postwar years. Luciana Cardi chronicles Mishima’s journey to Greece and the influence of the classical world in his writings, whereas Alessandro Clementi degli Albizzi addresses recent developments surrounding the figure of Mishima and his legacy in Japan; finally, Mario Francesco Lamparelli and Fabio Lamparelli examine Mishima’s relationship with martial arts, especially *kendō*.

Mishima Monogatari offers important insights into the reception of Mishima’s literature and thought around the world as well, first through short interviews with renowned writers and intellectuals that include Yōko Tawada and Shiono Nanami, and then with informative essays by international experts in Japanese studies. In Italy’s case, the exceptional reputation of Mishima’s works is beyond question. Mishima, who spent one consequential week in Rome in 1952 as discussed by Diego Cucinelli in his essay, occupies a place of absolute prominence among Japanese authors in the country. Andrea Maurizi traces the history of his rise to success within the Italian publishing industry, underscoring the uniqueness of such distinction: Mishima is the most widely translated writer from Japan, with Yoshimoto Banana being a distant second. Additionally, the intersections between him and such authors as D’Annunzio, Moravia and Pasolini – be they political, aesthetic or literary in nature – have raised his literature to a level of popularity and success that, Doi Hideyuki argues in his contribution, the writer did not reach in his native Japan.

One of the most inspiring sections of the volume is the “Appendix”, which consists of an interview with author Dacia Maraini (who met Mishima with Alberto Moravia in 1967), a very brief piece by Seiki Keene, and a final essay in which volume editor Teresa Ciapparoni La Rocca discusses the friendship between Mishima and Donald Keene. This latter piece is especially rewarding: Ciapparoni La Rocca’s analysis begins with the letter Mishima wrote his friend on the very day of his suicide. Tracing the details of an epistolary exchange that had begun in 1956 and that amounted to a total of 97 letters, Ciapparoni La Rocca discusses the two intellectuals’ shared interest in literature and theatre, characterizing their relationship as essentially symbiotic in nature. Keene understood the essence of Mishima’s art, and Mishima saw in him a guide, almost a mentor, who through his extraordinary interpretive skills had the power to explain his art to the world. Of course, theirs was not a friendship without disagreements, especially on the issue of war, but it was nonetheless intense and profound.

Mishima Monogatari: Un Samurai Delle Arti is a wonderful addition to Mishima studies that is sure to please scholars of Japanese literature and students alike. On a personal level, the book struck a special chord with me. Mishima’s *Confessions of a Mask* and *Forbidden Colors* are the first two Japanese novels I read during my undergraduate years, and I recall those first steps into the world of Japanese narrative fondly. However, later research developments led me to shift my focus to Meiji literature. I am very thankful that this wonderful volume has revived my appreciation for Mishima’s art. I look forward to rediscovering his works.

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