This year the AAS Board of Directors decided to incorporate a few scheduling changes at the annual conference in Seattle, and perhaps the most noticeable was moving the Awards Ceremony and Presidential Address to Friday morning instead of its customary Friday evening time slot. Also, the overall amount of time allocated to the event was shortened by 30 minutes from recent years in an attempt to streamline the proceedings and hopefully increase attendance at the event.

Eleven book prizes administered by the regional councils of the AAS were awarded:

- The Harry J. Benda Prize and A.L. Becker Literature in Translation Prize (Southeast Asia);
- The Ananda Kentish Coomaraswamy Prize, Bernard S. Cohn Prize, and A.K. Ramanujan Prize for Translation (South Asia)
- The John Whitney Hall Prize (Japan) and James B. Palais Prize for Korean Studies (Northeast Asia)
- The two Joseph Levenson Prizes, the E. Gene Smith Prize on Inner Asia, and the inaugural Patrick D. Hanan Prize for Translation (China and Inner Asia).

In addition, the Franklin Buchanan Award for curricular materials was presented.

Six prizes were awarded by the area councils for best student papers presented at last year’s annual conference in Chicago.

Lyman Van Slyke, Professor Emeritus of History at Stanford University was presented the association’s highest honor, the Award for Distinguished Contributions to Asian Studies. Van was recognized for his many scholarly publications, and also for his field development efforts during his career, including helping to establish the Inter-University Chinese Language Program in Taipei.

AAS President Timothy Brook concluded the event by delivering his address “Great States.” For those conference attendees who may have missed it, the address will eventually also be published in the *Journal of Asian Studies.*

Citations for AAS awards are transcribed below.

**Distinguished Contributions to Asian Studies Award**

LYMAN VAN SLYKE

As a scholar and teacher, Lyman Van Slyke has had an enormous impact on generations of China scholars. Van Slyke earned his Ph.D. in Chinese history at the University of California, Berkeley, before joining the Stanford History faculty in 1963. Throughout his career, he has served as a bridge between Asian and US academic worlds, directing Stanford’s Center for East Asian Studies and helping to establish the Inter-University Program for Chinese Language Studies in Taipei, where he encouraged students to immerse themselves in Taiwanese society.


For these reasons, the Association for Asian Studies is pleased to honor Lyman Van Slyke with the Distinguished Contribution to Asian Studies Award.
Wai-yee Li, *Women and National Trauma in Late Imperial Chinese Literature*, Harvard University Asia Center, 2014

Wai-yee Li’s *Women and National Trauma in Late Imperial Chinese Literature* is a truly interdisciplinary investigation of historical events and the resulting literature of the Ming-Qing dynastic transition and beyond. It compiles the experience and memories of traumatic events as they appear in poetry, essays, fiction, and plays by and about women. In Professor Li’s own words, the book records the fall of the Ming as “something so momentous, complex, and contradictory that it demands repeated confrontation, reenactment, and reshaping through literature.” Here women are literary tropes and writing subjects as well as both agents and victims. Throughout, in their “expressive and explanatory power,” women as image and as actor may be seen as means of dealing with the national trauma.

Extremely rich and detailed, Li’s voluminous book is a rewarding journey through the dense textual tradition generated by the fall of the Ming and other historical crises during the Qing. The author is erudite; she teases out multiple layers of intertextuality, sub-texts, and allusions from her primary materials. Her precise translations of these texts reflect her unerring understanding of the original texts. This is a monumental book, both exceptionally ambitious and deeply thoughtful.

Honorable Mention: Tamara Chin, *Savage Exchange: Han Imperialism, Chinese Literary Style, and the Economic Imagination*, Harvard University Asia Center, 2014

Selection Committee: Robert E. Hegel (Chair), Washington University, St. Louis; Li Xiaorong, University of California, Santa Barbara; Patricia Berger, University of California, Berkeley.


*The Government Next Door* is an accomplished interdisciplinary study linking the politics, sociology and ethnography of urban development in China today. Based on extensive fieldwork, including interviews with residents and local officials, the book traces the spread of residential property ownership in urban China alongside an expanding grassroots governmental apparatus. Residential neighborhoods are approached as social and administrative spaces, enabling the author to undertake a forensic study of changing local government practices while illustrating the continuity of Communist Party concern with the hierarchical ordering of space from the era of central planning to the present day.

Tomba shows that urban residents from the north-eastern rustbelt to the heart of China’s wealthy global cities continue to carry high expectations of the state to provide welfare and maintain political and social order. Attentive to the voices of urban property owners, he finds an emerging framework of patriotism, modernization, moral virtue, mistrust of strangers, and disdain for the less-educated that parallels the official ideology of state.

This insightful study shows how the development of property ownership and techniques of neighbourhood governance are securing the legitimacy of the Chinese Communist Party among people of wealth in the midst of China’s latest property revolution.

Selection Committee: Yomi Braester (Chair), University of Washington; John Fitzgerald, Swinburne University of Technology; Mei Zhan, University of California, Irvine.
**E. Gene Smith Book Prize (Inner Asia)**


Only recently have scholars begun to study works written by Tibetan women about their lives. Among these studies, none have been more important or revelatory than Sarah Jacoby’s *Love and Liberation: Autobiographical Writings of the Tibetan Buddhist Visionary Sera Khandro*. Unknown till now outside Tibet, Sera Khandro (1892-1940) turns out to have been the most prolific female author in Tibet prior to its incorporation into China, producing thousands of pages about ritual, liturgy, philosophy, and meditation, including 600 pages describing her own life and that of her tantric consort.

Sarah Jacoby’s pioneering study focuses on these biographical materials as a resource for studying the social history of the writer’s community and time. In doing so, she situates esoteric achievement among women within its social context, detailing the life-long emotional and physical cost of such achievement for a female adept. Requiring readers to radically reassess understandings of the perspectives of female participants in advanced religious practice, Sarah Jacoby has produced an exceptionally rich and thought-provoking study that opens new avenues for research and debate in the study of women’s writing, female autobiography, esoteric religion among women, and social history in Tibet.

**Honorable Mention:** **Andrew Quintman**, *The Yogi and the Madman: Reading the Biographical Corpus of Tibet’s Great Saint Milarepa*, Columbia University Press, 2013

**Selection Committee:** Morris Rossabi (Chair), Columbia University; Robert Barnett, Columbia University; Leonard W.J. van der Kuijp, Harvard University.

**Patrick D. Hanan Prize for Translation (China)**


The recently discovered memoir by Zhang Daye, *The World of the Tiny Insect* offers a unique and riveting account of a childhood experience of the violence and devastation attendant on a cataclysmic historical event, the Taiping Rebellion and its aftermath. It also records the author’s poignant journeys in search of employment in the twilight of the Qing. The memoir’s layered evocation of a deeply rooted, distinct, and largely regional world is remarkable, along with its people and places, poetry and protocols, folklore and topography, all vividly rendered and remembered.

Tian’s introduction is a tour-de-force: a compelling literary analysis that situates the text in its time and in the tradition of travel writing. It also speaks to questions of how traumatic events such as war are transmuted into memory and memoir. The erudition and care that went into the translation are of the highest caliber. Tian’s skill in choosing the *mots justes* brilliantly conveys the lucid prose of the original. This beautifully translated volume will not only serve as fascinating teaching material but will also be appreciated by a general audience interested in Chinese history and culture. It is a most worthy recipient of the first Patrick Hanan Prize in Translation.


**Selection Committee:** Grace Fong (Chair), McGill University; Ellen Widmer, Wellesley College; Andrew F. Jones, University of California, Berkeley.
John Whitney Hall Book Prize (Japan)


Zwigenberg’s study provides a new, global perspective on the familiar subject of post-World War II historical memory. Examining the commemorative cultures that grew out of two of the war’s most indelible horrors, Auschwitz and Hiroshima, he shows how these two sites and strands of discourse were mutually imbricated. Working in a range of languages, including English, Japanese, German, and Hebrew, he lays out the connections between survivors on three continents and the politicians, psychiatrists, and family members who worked with them on the intertwined projects of recovery and commemoration. Together, they crafted an enduring discourse of moral authority that centered on the survivor as witness and shaped the global reckoning with the devastation of World War II.

Zwigenberg’s bold and provocative book makes a strong case for the relevance of Japanese studies to the global humanities by showing how concepts first articulated in Hiroshima, such as the diagnosis of post-traumatic stress disorder, reverberated well into the twenty-first century, influencing commemorative culture in sites that included the post-9/11 United States.

Selection Committee: Laura Miller (Chair), University of Missouri, St. Louis; Yukio Lippit, Harvard University; Amy Stanley, Northwestern University.

James D. Palais Book Prize (Korea)

Steven Chung, *Split Screen Korea: Shin Sang-ok and Postwar Cinema*, University of Minnesota Press, 2014

Steven Chung’s *Split Screen Korea: Shin Sang-ok and Postwar Cinema* is more than just a book on cinema, but also a captivating cultural and political history of modern Korea analyzed through the cinematic works of the enigmatic director Shin Sang-ok. Beautifully written and highly theoretical but intelligible, Chung’s book takes an interdisciplinary approach to the study of Shin Sang-ok’s films and career in relation to multiple valences—cultural, visual, political, institutional, economic, and literary. Drawing on numerous sources (newspapers, journals, magazines, literary texts, to name a few), *Split Screen Korea* provides the first in-depth unpacking of the complex institutional practices involved in the production, distribution, and spectatorship of Korean cinema, stretching from the 1920s to the 1990s and, post-1945, moving across the DMZ to include both South and North Korea.

*Split Screen Korea* rethinks not only the ways in which we approach Korean cinema and visual culture but also our understanding of how Korean film stands at the center both of colonial and postcolonial mass cultural production and the complex relation between art and politics. *Split Screen Korea* is a truly rich, enlightening and rewarding book.


Selection Committee: Theodore Hughes (Chair), Columbia University; Hwansoo Kim, Duke University; Suzy Kim, Rutgers University.
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Bernard Cohn Book Prize (South Asia)


Cut Pieces is a fascinating, bold, and innovative study about the making of popular cinema in present day Bangladesh. Engaging a pioneering multi-sited ethnographic approach, Hoek follows a single film, Mintu the Murderer, from its inception into production, distribution, exhibition, and reception. In so doing, she exposes the rationale for and production of sexually explicit footage and its unstable circulation in non-elite spaces. Along the way, she opens to scrutiny the deeply stratified and sometimes violent ecology of film production in Bangladesh, whose consequences are felt by a variety of players, none more acutely than the women who appear in these films.

By focusing on a genre of cinema that has received very little scholarly attention, Cut Pieces makes a critical contribution to the study of Bangladeshi society, as well as to new ways of looking at media and popular culture in South Asia. Anthropologists, film, and gender studies scholars, as well as scholars of Bangladesh, will find Lotte Hoek’s work to be a creative engagement with questions of sexuality, subalternity, and class. Taking a film form that is widely seen as “low,” this book is scholarship of the very highest order.

Honorable Mention: Lucinda Ramberg, Given to the Goddess: South Indian Devadasis and the Sexuality of Religion, Duke University Press

Selection Committee: Shelley Feldman (Chair), Cornell University; Iftikhar Dadi, Cornell University; Rochona Majumdar, University of Chicago.

Ananda Kentish Coomaraswamy Book Prize (South Asia)

Richard Eaton and Phillip Wagoner, Power, Memory, Architecture: Contested Sites on India’s Deccan Plateau, 1300-1600, Oxford University Press, 2014

Truly collaborative, interdisciplinary work is a rarity in the humanities. Historian Eaton and Art Historian Wagoner have pooled their linguistic and methodological expertise to produce an adventurous, stimulating and innovative book. Employing archeological survey methods over a large territorial expanse, the Deccan, with a time frame of three centuries, the authors read relevant chronicle and epigraphic texts against architectural evidence. The result is a significant reinterpretation of continuities and disruptions in kingship, state formation, and cultural interactions in a specific South Asian region.

Eaton and Wagoner are able to show the encounter of the “Sanskrit cosmopolis” with its Persian counterpart, exploring how cultural and political regimes were realized in Telugu and Dakhni regional literatures. Careful surveys of a range of major and secondary sites offer fresh accounts of the preservation, restoration and reconfiguration of the monuments of prior regimes to establish renewed legitimacy for ruling power. Thus the authors explore layerings of languages and of architecture in the Deccan to convey an understanding of history as materiality: what transpires when a stone is moved purposefully and meaningfully from one site to another. The authors make many suggestive and sometimes speculative leaps that will be modified and challenged by subsequent scholarship. For that very reason, this mature and well-grounded study will have an enduring influence.

Honorable Mention: Chitrakala Zutshi, Kashmir’s Contested Pasts: Narratives, Sacred Geographies and the Historical Imagination, Oxford University Press, 2014

Selection Committee: Ann Grodzins Gold, Syracuse University; David Lelyveld, Independent Scholar; Ajay Sinha, Mt. Holyoke College
A.K. Ramanujan Prize for Translation (South Asia)


This year’s Ramanujan Prize goes to Lakshmi Holmström for her masterful translation of Sundara Ramaswamy’s last novel, *Kuzhandaigal, Pengal, Aangal* (1998). Set in the Travancore-Cochin princely state between 1937 and 1939, the novel centers on an asthmatic mother, a demanding father who manages an English business, and a young son with major psychological problems. The story also follows a widow who decides to remarry, a young man who abandons studies in England to join the Indian nationalist movement, and many other characters on different rungs of the social order. Ramaswamy enriched the Tamil literary with his path-breaking fiction as well as his literary criticism, editing the literary magazine *Kalachuvadu*.

In her superb translation of Sundara Ramaswamy’s final novel titled *Children, Women, and Men*, Lakshmi Holmström has replicated the complex linguistic code-switching of the Tamil Brahmin dialect spoken by the family at the novel’s center, the Malayalam spoken by the characters from Kottayam, and encroaching English. She skillfully renders Ramaswamy’s illuminations of the rich inner emotions and sparse outer speech: of husband and wife, parent and child, elders and youth, as well as manager and underling. The novel was a tour de force in Tamil; Holmström has created a tour de force in English.

Note: Lakshmi Holmström died peacefully at home in Norwich, England on May 6, 2016.


Selection Committee: Paula Richman (Chair), Oberlin College; Lawrence McCrea, Cornell University; Frances Pritchett, Columbia University.

Harry J. Benda Prize (Southeast Asia)


Ann Marie Leshkowich’s book *Essential Trade* is an engaging and insightful examination of the political economy of appearances. Based on nearly 20 years of ethnographic work, its publication is an event that should be celebrated as it offers the first major diachronic and synchronic study of the ways in which women traders have negotiated their ways in the post-war and market socialist economy of Vietnam. Through an in depth ethnographic study of Ben Thanh market, among other places, in South Vietnam, it offers a theoretically sophisticated approach to subjectivity that is ground-breaking in the field of Vietnam studies and Southeast Asian Studies more broadly.

The book will certainly influence how anthropologists and historians write about everyday life, citizenship and social identities in Southeast Asia and beyond. No narrow work of economic anthropology, the study’s contextualization of history, society and politics in Vietnam is nuanced and provocative and its portraits of traders’ struggles and frustrations are realistic and empathetic. It speaks also to scholars of kinship, gender, micro-economics, and social networks.

Selection Committee: Justin McDaniel (Chair), University of Pennsylvania; Philip Taylor, Australian National University; Jeffrey Hadler, University of California, Berkeley; Chie Ikeya, Rutgers University.
**A.L. Becker Southeast Asian Literature in Translation Prize**


The Becker Prize Committee honors Soledad Reyes for her translation of Rosario de Guzman Lingat’s “What Now, Ricky?” Originally published as “Ano ngayon, Ricky?” in 1971, the book captures the political awakening, activism, and disenchantment of a college student in a compelling narrative arc that winds through the streets of a decentered Manila, with its youth embedded in matrices of social and psychological conflict on the eve of Martial Law.

The committee is pleased to recognize the scholarly rigor and literary merit of the translation, and lauds the translator’s skill in bringing to the fore the book’s immediacy in English that reproduces the colloquial verve of the Tagalog original. The publication in English underlines the strengths of the genre of the serialized novel as a trenchant medium of social critique at a time of rampant political corruption; the novel depicts well the fragility of social life under such a regime. The committee praises the translator and Anvil Press for bringing to wider English readership this historically resonant work which poses profound questions about self and society in a turbulent decade. It sees this as a book which would lend itself well to classroom use in a number of disciplines.

**Selection Committee:** Judith Henchy (Chair), University of Washington; John Marston, El Colegio de México; Michael Bodden, University of Victoria; Cherubim Quizon, Seton Hall University.

**Franklin R. Buchanan Prize for Curricular Materials**


High quality, detailed and updated surveys of Western Art History are plentiful, but for many years there have been two standard textbooks for teaching the history of Asian art. Although these were pioneering when first published, there have been many advances in the field of art history since those publications. *Asian Art*, available in both print and digital form, offers a welcome new approach for college level and high school AP classes with a beautifully illustrated and accessible introduction to Asian art that incorporates new directions and scholarship in the field.

The comparative approach and rich visuals contribute to the new perspectives and current scholarship in the text. Each chapter not only provides historical and cultural background of artists, artisans, and artwork, but also includes sections that further enhance pedagogy by developing in students the skills of art historians, such as close “readings” and analysis of primary sources, putting artwork in comparative frameworks, and exploring interconnections between artistic and cultural traditions. In addition, the MySearchLab with Pearson eText includes audio pronunciation of terms and other resources. Instructors can receive a set of image powerpoints of most of the works in the text.

**Selection Committee:** Brenda Jordan (Chair), University of Pittsburgh; Patrick W. Hughes, University of Pittsburgh; Karen Kane, Columbia University; Lynn Parisi, University of Colorado; Tikka Sears, University of Washington.