Chapter 1 : Category:History by country - Wikipedia

This iconoclastic work on the prehistory of Japan and of South East Asia challenges entrenched views on the origins of Japanese society and identity. The social.

General â€" tak 3: The Fates of Human Societies , a book that explains European imperialism by geography and ecology. This work has been made into a recently aired three-part documentary on PBS. The posts, now three in number here and here and here with endless comments, has spilled over to Crooked Timber and picked up by individual bloggers elsewhere. I tend to agree with my fellow anthropologists at Savage Minds. But for the most part I have stayed out of the discussion because I have neither read his book nor seen the television program. Curious, I read it right away. In this article, Diamond explores the origin of the Japanese race. As a good scientist he admits that he cannot conclusively and exactly reconstruct what happened â€" that would require more evidence. But he focuses on one particular concept: In reading this article I realized why there is such a fierce debate over Jared Diamond. If Guns, Germs, and Steel is anything similar in tone to this short Discover article, I can see why many people would find him appealing. His heart is in the right place and he believes that scientific investigation, such as the ones he conducts, can bring to light historical truths and mend geopolitical conflicts. Here is his concluding paragraph: History gives the Japanese and the Koreans ample grounds for mutual distrust and contempt, so any conclusion confirming their close relationship is likely to be unpopular among both peoples. Like Arabs and Jews, Koreans and Japanese are joined by blood yet locked in traditional enmity. But enmity is mutually destructive, in East Asia as in the Middle East. As reluctant as Japanese and Koreans are to admit it, they are like twin brothers who shared their formative years. The political future of East Asia depends in large part on their success in rediscovering those ancient bonds between them. No wonder he is liked. Just like the way Diamond at the end of the PBS special reportedly shed tears in an African hospital filled with dying children as noted by Ozma here , the ending of this short article also appeals to a sentimental justification of his science. If that is truly what he is seeking to accomplish, I believe he needs to re-examine the political history of his own discipline. Take this excerpt, from the secong paragraph of this essay: These questions are central to the self-image of the Japanese and to how they are viewed by other peoples. Once again he explicitly frames the stakes of his research in geopolitical terms. I mean, why is Japanese culture perceived as the most unique? Where is the evidence? And how do you even measure cultural uniqueness, let alone compare it? This racism, which snugly fit with the emperor cult of seeing all Japanese subjects as having a common ancestor, is generally understood to have peaked during Japanese imperialism. There are also frightening parallels in the history of Japanese fascism to the kind of environmental determinism used by Diamond. Some Japanese critics have interpreted this book as using the argument of environmental determinism to claim Japanese racial superiority: And of course, the monsoon climate, with which the Japanese race nourished itself, allowed for the highest form of cultural development. Now Diamond does not argue this. Why does he rely so much on the concept of race? Why, for example, does he assume that Japanese all speak Japanese and only Japanese? Or if he finds evidence of rice cultivation in Japan it is immediate understood to be that it was left by those who came from Korea? This is just too simplistic, however statistically sound it may be. If anything this should prove his eurocentrism and blast his racial categories altogether. But I will probably never read the book to find out.

Chapter 2 : - NLM Catalog Result

Definition[edit] Country of origin of a product can have several possible definitions. It can refer to: In antiquity, informal branding which included details such as the name of manufacturer and place of origin were used by consumers as important clues as to product quality. David Wengrow has found archaeological evidence of brands, which often included origin of manufacture, dating to around 4, years ago. For instance, an object found in a royal burial tomb in Abydos southern Egypt and dating to around 3, B. Inscriptions on the surface denote a specific place of manufacture, "finest oil of Tjehenu," a region in modern-day Libya. Eckhardt and Bengtsson have argued that in the absence of a capitalist system, branding was connected to social systems and cultural contexts; that brand development was a consumer-initiated activity rather than the manufacturer-push normally associated with Western brand management practices. Systematic use of stamped labels dates appears to date from around the fourth century BCE. In a largely pre-literate society, the shape of the amphora and its pictorial markings functioned as a brand, conveying information about the contents, region of origin and even the identity of the producer which were understood to function as signs of product quality. Wine jars, for example, were stamped with names, such as "Lassius" and "L. Eumachius;" probably references to the name of the producer. Mosaic patterns in the atrium of his house were decorated with images of amphora bearing his personal brand and quality claims. The mosaic comprises four different amphora, one at each corner of the atrium, and bearing labels as follows: Picture Apothecary bottles, c. In response to competitive pressures, towns began investing in developing a reputation for quality produce, efficient market regulation and good amenities for visitors. By the thirteenth century, English counties with important textile industries were investing in purpose built halls for the sale of cloth. Marco Polo, for example, wrote about silk from China and spices from India. Consumers began to associate specific countries with merchandise - calico cloth from India, porcelain, silk and tea from China, spices from India and South-East Asia and tobacco, sugar, rum and coffee from the New World. In the 20th century, as markets became more global and trade barriers removed, consumers had access to a broader range of goods from almost anywhere in the world. Country of origin is an important consideration in purchase decision-making. Sensitivity to country of origin varies by product category. It is strongest for durable goods [18] and luxury goods [19] and weakest for "low involvement" product categories such as shampoo and candy. Labelling requirements[edit] "Country of origin labeling" redirects here. For the former U. The requirements for Country of Origin markings are complicated by the various designations which may be required such as "Made in X", "Product of X", "Manufactured in X" etc. They also vary by country of import and export. For imports to the United Kingdom , there is a voluntary code for Food. Other products are not subject to labelling requirements, [25] but misleading labelling can result in prosecution under the Trade Descriptions Act Meats, produce, and several other raw agricultural products generally were exempt. The farm bill P. However, the consolidated FY appropriation P. Textile products that are imported must be labeled as required by the Customs Service. A textile or wool product partially manufactured in the U. On a garment with a neck, the country of origin must be disclosed on the front of a label attached to the inside center of the neck, either midway between the shoulder seams or very near another label attached to the inside center of the neck. On a garment without a neck and on other kinds of textile products, the country of origin must appear on a conspicuous and readily accessible label on the inside or outside of the product. Catalogs and other mail order promotional materials for textile and wool products, including those disseminated on the Internet, must disclose whether a product is made in the U. The Fur Products Labeling Act requires the country of origin of imported furs to be disclosed on all labels and in all advertising. The American Automobile Labeling Act requires that each automobile manufactured on or after October 1, , for sale in the U. The Buy American Act requires that a product be manufactured in the U. For more information, review the Buy American Act at 41 U. Part 25, and the Trade Agreements Act at 19 U. The Lanham Act gives any person such as a competitor who is damaged by a false

designation of origin the right to sue the party making the false claim. Companies may indicate the origin of their products with a number of different marketing strategies: Country of origin will affect its admissibility, the rate of duty, its entitlement to special duty or trade preference programs, antidumping , and government procurement. Today, many products are an outcome of a large number of parts and pieces that come from many different countries, and that may then be assembled together in a third country. Generally, articles only change their country of origin if the work or material added to an article in the second country constitutes a substantial transformation, or, the article changes its name, tariff code, character or use for instance from wheel to car. Value added in the second country may also be an issue. In principle, the substantial transformation of a product is intended as a change in the harmonized system coding. For example, a rough commodity sold from country A to country B, than subjected of a transformation in country B, which sells the final processed commodity to a country C is considered a sufficient step to label the end product made in B. Sources include the item itself, accompanying material e. The European Union , Canada , and the United States have different definitions for a variety of reasons, including tax treatment, advertising regulations, distribution; even within the European Union, different member states have different legislation. As a result, an individual work can have multiple countries as its "country of origin", and may even have different countries recognized as originating places for the purpose of different legal jurisdictions.

Chapter 3 : What is â€˜Post-digitalâ€™? | a peer-reviewed journal about_

A work on the prehistory of Japan and of South East Asia that challenges views on the origins of Japanese society and identity. It combines scientific evidence from such different fields as rice.

The Flood drowned for ever the huge continetal shelf of Southeast Asia, and caused a population dispersal which fertilized the Neolithic cultures of China, India, Mesopotamia, Egypt and the eastern Mediterranean, thus creating the first civilizations. The Polynesians did not come from China but from the islands of Southeast Asia. The domestication of rice was not in China but in the Malay Peninsula, 9, years ago. In this book I place Southeast Asia for the first time as the key to the first roots of civilisation. At the same time I provide scientific explanations for numerous, and previously unexplained, cultural links between early Eastern and Western cultures. Notable among these links are the hundreds of myths of a great flood which forced people into boats and left only a few survivors. I can now identify this flood as the dramatic rise in sea level at the end of the ice age that suddenly inundated vast areas of Eurasia. In other words the Biblical Flood really did occur. It had its most disastrous effects, however, in the continent of Southeast Asia - now a lost and half-sunken Eden. As the Ice Age ended, there were three catastrophic and rapid rises in sea level. The last of these, which finished shortly before the start of civilization in Mesopotamia, may have been the one that was remembered. These three floods drowned the coastal cultures and all the flat continental shelves of Southeast Asia. As the sea rolled in, there was a mass emigration from the sinking continent. These flood-driven refugees, carried their domestic animals with them in large ocean-going canoes in all directions. The networks of sea trade, created by their settlements around the Indian Ocean, fertilized the Neolithic cultures of China, India, Mesopotamia and Egypt. The Southeast Asian contributions to the building of the first cities in Mesopotamia may not have been solely technological. While they may have brought the new ideas and skills of megalithic construction cereal domestication, sea-faring, astronomy, navigation, trade and commerce, they may also have introduced the tools to harness and control the labour of the farmers and artisans. These included magic, religion, and concepts of state, kingship and social hierarchy. While most alternative prehistories are based more on speculation than fact, I have found some very solid evidence; and have built on the work of specialists in many fields in addition to my own research, to support a comprehensive new picture. The most solid facts come from oceanographic research of the last decade. It now appears that the great rise in sea level after the last ice age, known about for many years, was not gradual; three sudden ice-melts, the last of which was only years ago, had catastrophic effects on tropical coasts with flat continental shelves. Rapid land loss was compounded by superwaves, set off by cracks in the earth s crust as the weight of ice shifted to the seas. Archaeology holds the most accurately dated clues to the past. I have devoted two chapters to archaeological evidence found on coasts and in caves throughout the Indo-Pacific region. These include evidence of deliberate long-distance sailing and grinding of cereal flour in the Solomon islands from 30, years ago. The first evidence that swamps were drained for agriculture comes from the New Guinea Highlands 9, years ago. These snapshots hint at a much older history to the discovery of Neolithic skills in the East. The better archaeological preservation of the later stages of human development in Mesopotamia and Egypt, however, has given rise to the view that civilization started in the West. I review the evidence of the spoken word in the two linguistic chapters. Experts in the history of language now recognise that Southeast Asia not Europe or West Asia was the centre of language dispersal at the end of the Ice Age. The ancestral language of the Micronesians and Polynesians did not come out of China, as has been recently assumed, but further south over years ago out of the drowning islands of Indonesia. The most dramatic new findings in this book come out of my own research field. I have published more than 25 scientific papers on the genetic prehistory of the Indo-Pacific region over the past 15 years. Building on my initial work, in Eden in the East I have shown that genetic disorders can be used as people-markers revealing a new view of prehistoric migrations in the Indo-Pacific region. This paper arose directly out of my research for Eden in the East. It provides compelling evidence that Polynesians and other argonauts of the Indian and Pacific Oceans originated in eastern Indonesia back in the Ice Age rather than in China, as previously thought. Another objective tool that I use to explore

ancient East-West cultural influence in the last part of the book is comparative mythology. Uniquely shared folklore shows that counterparts and originals for nearly every Middle Eastern and European mythological archetype, including the Flood, can be found in the islands of eastern Indonesia and the southwest Pacific. Southeast Asia is revealed as the original Garden of Eden and the Flood as the force which drove people from Paradise. My multidisciplinary approach to prehistoric enquiry has been recognised in the academic fields of linguistics and comparative folklore. I have been invited to present papers on my work on prehistory at international linguistic meetings.

Modern Asian Art is a seminal publication focusing on the modern art of Japan, China, India, Thailand and Indonesia. Clark offers a unique viewpoint, debunking the idea of a single 'modern Asian art' and of a one-way flow of influence from West to East, presenting instead a complex ebb and flow of information and transformation, where many.

Imageboard memes are arguably the best example of a contemporary popular mass culture which emerged and developed entirely on the Internet. Unlike earlier popular forms of visual culture such as comic strips, they are anonymous creations â€" and as such, even gave birth to the now-famous Anonymous movement, as described by Klok Other important characteristics of imageboard memes are: As low-resolution images with small file sizes, they can be created and disseminated almost instantly, in contrast with the much slower creation, editing and distribution processes characteristic of traditional publishing media. In , using a mechanical typewriter rather than a mobile computing device is, as the imageboard meme suggests, no longer a sign of being old-fashioned. It is instead a deliberate choice of renouncing electronic technology, thereby calling into question the common assumption that computers, as meta-machines, represent obvious technological progress and therefore constitute a logical upgrade from any older media technology â€" much in the same way as using a bike today calls into question the common assumption, in many Western countries since World War II, that the automobile is by definition a rationally superior means of transportation, regardless of the purpose or context. Typewriters are not the only media which have recently been resurrected as literally post-digital devices: My first reflex was to dismiss the whole concept as irrelevant in an age of cultural, social and economic upheavals driven to a large extent by computational digital technology. Today, in the age of ubiquitous mobile devices, drone wars and the gargantuan data operations of the NSA, Google and other global players, the term may seem even more questionable than it did in In the context of the arts, such a withdrawal seems little more than a rerun of the 19th-century Arts and Crafts movement, with its programme of handmade production as a means of resistance to encroaching industrialisation. An empirical study conducted by our research centre Creating in Rotterdam among Bachelor students from most of the art schools in the Netherlands indicated that contemporary young artists and designers clearly prefer working with non-electronic media: In the Netherlands at least, education programmes for digital communication design have almost completely shifted from art academies to engineering schools, while digital media are often dismissed as commercial and mainstream by art students Van Meer, 5. Should we in turn dismiss their position as romanticist and neo-Luddite? Popular take-away restaurant in Rotterdam, echoing an episode from 19th-century Dutch colonial history, when members of the Chinese minority living in Java Indonesia, then a Dutch colony were brought as contract workers to a government-run plantation in Suriname, another Dutch colony. None of these terms â€" post-punk, post-communism, post-feminism, postcolonialism, post-apocalyptic â€" can be understood in a purely Hegelian sense of an inevitable linear progression of cultural and intellectual history. Rather, they describe more subtle cultural shifts and ongoing mutations. In this sense, the post-digital condition is a post-apocalyptic one: Blue is literally the coolest colour in the colour spectrum with a temperature of 15, to 27, Kelvin , with further suggestions of cultural coolness and cleanness. The term was coined in by the musician Kim Cascone, in the context of glitch aesthetics in contemporary electronic music Cascone, Such teleologies are still prevalent in video and TV technology, with the ongoing transitions from SD to HD and 4K, from DVD to BluRay, from 2D to 3D â€" always marketed with a similar narrative of innovation, improvement, and higher fidelity of reproduction. In rejecting this narrative, Cascone and Andrews opposed the paradigm of technical quality altogether. There is a peculiar overlap between on one hand a post-digital rejection of digital high tech, and on the other hand a post-digital rejection of digital low quality. Consider for example the persisting argument that vinyl LPs sound better than CDs let alone MP3s ; that film photography looks better than digital photography let alone smartphone snapshots ; that 35mm film projection looks better than digital cinema projection let alone BitTorrent video downloads or YouTube ; that paper books are a richer medium than websites and e-books; and that something typed on a mechanical typewriter has more value than a throwaway digital text file let alone e-mail spam. It does not even have to be

related in any way to electronic computers or any other kind of computational device. There are also analog computers. Floor mosaics made of monochrome tiles are digitally composed images. The fingerboard of a violin is analog: The fingerboard of a guitar, on the other hand, is digital: The combined frames of the film strip, however, are digital since they are discrete, chopped up and unambiguously countable. The structure of an analog signal is determined entirely by its correspondence analogy with the original physical phenomenon which it mimics. In the case of the photographic emulsion, the distribution of the otherwise chaotic particles corresponds to the distribution of light rays which make up an image visible to the human eye. On the audio tape, the fluctuations in magnetisation of the otherwise chaotic iron or chrome particles correspond to fluctuations in the sound wave which it reproduces. In both cases, they dismiss the idea of digital processing as the sole universal all-purpose form of information processing. Consequently, they also dismiss the notion of the computer as the universal machine, and the notion of digital computational devices as all-purpose media. Prior to its broad application in audio-visual signal processing and as the core engine of mass-media consumer technology, computation had been used primarily as a means of audio-visual composition. For example, Philips ran a studio for contemporary electronic music in the s, before co-developing the audio CD in the early s. By this time, audio-visual computing had shifted from being primarily a means of production, to a means of reproduction. Yet most serialist music was not electronic, but composed with pen and paper and performed by orchestras. This demonstrates once again a crucial issue: The following is an attempt to recapitulate and order some observations which I have formulated in previous publications. Contemporary visual art, for example, is only slowly starting to accept practitioners of net art as regular contemporary artists â€" and then again, preferably those like Cory Arcangel whose work is white cube-compatible. Yet its discourse and networking practices have been profoundly transformed by digital media such as the e-flux mailing list, art blogs and the electronic e-flux journal. This can mean, as it did for Cascone, that this technology is no longer perceived as disruptive. Working at an art school, I observe the same. Young artists and designers choose media for their own particular material aesthetic qualities including artefacts , regardless of whether these are a result of analog material properties or of digital processing. It is a post-digital hacker attitude of taking systems apart and using them in ways which subvert the original intention of the design. No doubt, there is a great deal of overlap between on one hand post-digital mimeograph printmaking, audio cassette production, mechanical typewriter experimentation and vinyl DJing, and on the other hand various hipster-retro media trends â€" including digital simulations of analog lo-fi in popular smartphone apps such as Instagram, Hipstamatic and iSupr8. A good example of this are collaborative zine conventions, a thriving subculture documented on the blog fanzines. These events, where people come together to collectively create and exchange zines i. The Internet as a self-run alternative space â€" central to many online activist and artist projects, from The Thing onwards â€" is no longer taken for granted by anyone born after The electricity in a computer chip is analog, as its voltage can have arbitrary, undifferentiated values within a specific range, just like a fretless violin string. Hardware defects can cause bits to flip, turning zeroes into ones and vice-versa. Also, the sound waves produced by a sound card and a speaker are analog, etc. An LCD screen is a hybrid digital-analog system: Consequently, there is no such thing as digital media, only digital or digitised information: The same principle applies to almost any so-called digital media device, from a photo or video camera to an unmanned military drone. Our senses can only perceive information in the form of non-discrete signals such as sound or light waves. Therefore, anything aesthetic in the literal sense of aisthesis, perception is, by strict technical definition, analog. Revisiting the typewriter hipster meme The alleged typewriter hipster later turned out to be a writer who earned his livelihood by selling custom-written stories from a bench in the park. The imageboard meme photo was taken from an angle that left out his sign, taped to his typewriter case: Hermlin, the alleged typewriter hipster Had he been an art student, even in a media arts programme, the typewriter would still have been the right choice for this project. This is a perfect example of a post-digital choice: Or rather, the dichotomy of community media vs. We could metaphorically describe post-digital cultures as postcolonial practices in a communications world taken over by a military-industrial complex made up of only a handful of global players. And yet, post-digital subculture, whether in Detroit, Rotterdam or elsewhere, is on a fundamental level not so different from such mainstream Silicon Valley utopias. For Van Meer , the main

reason why art students prefer designing posters to designing websites is due to a fiction of agency â€" in this case, an illusion of more control over the medium. The entire concept of DIY, whether non-digital, digital or post-digital, is based on the fiction of agency implied by the very notion of the self-made. Each of these fictions of agency represents one extreme in how individuals relate to the techno-political and economic realities of our time: Notes [1] Van Meer ; also discussed later in this text. This influence is even more obvious in digital meme and imageboard culture. I have never wanted to fist fight someone so badly in my entire life. Works cited Andrews, Ian. Managing Language in the Digital Age. Research Group Communication in a Digital Age. The Language of New Media.

Chapter 5 : Spinifex Press Â» Invisible Women of Prehistory

First published in Routledge is an imprint of Taylor & Francis, an informa company.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Echoes of the Past, Epics of Dissent: A South Korean Social Movement. University of California Press, Postcolonial Notes, Queries, Positions. New York and London: Ajia Keizai Shuppankai, Akamatsu Chijo [Tomoshige] and Akiba Takashi. University of Minnesota Press, Nara Hakubutsukan and Asuka-en, Bibliography Bibliography Anderson, Benedict. The North Korean Revolution, â€" Cornell University Press, Anthropology and the Colonial Encounter. Chronicles of Japan from the Earliest Times to A. Authenticating Jazz in Japan. Duke University Press, Baldwin, Frank Prentiss, Jr. Korean Challenge and Japanese Response. The Bluestockings of Japan: University of Michigan Center for Japanese Studies, Barkan, Elazar and Ronald Bush, eds. Prehistories of the Future: The Primitivist Project and the Culture of Modernism. Stanford University Press, State Formation in Korea: Historical and Archaeological Perspectives. Transnational Film Culture in Imperial Japan. Representations of Southeast Asia in Japanese Film. To the Ends of Japan: Premodern Frontiers, Boundaries, and Interactions. Images of the American Indian from Columbus to the Present. Rutgers University Press, Information and Nation in the Early Modern Period. Colonialism and the Modern World: Japanese Collectors and Colonial Korea. Brcak, Nancy and John R. Craig and Richard King, eds. Popular Culture in Asia. Japan and the League of Nations: Empire and World Order, â€" You are not currently authenticated. View freely available titles:

Chapter 6 : History of the world - Wikipedia

This book certainly questions accepted prehistories, both of Indonesia and Japan, and it does so through arraying multiple lines of evidence from several disciplines.

Routledge, x, pp. This thin book by Kumar takes on such a role, by putting together an argument from linguistics, genetics, physical anthropology and comparative mythology for a pivotal late prehistoric migration from Java to Japan. This book certainly questions accepted prehistories, both of Indonesia and Japan, and it does so through arraying multiple lines of evidence from several disciplines. As such it provides a focus for scholarship and hypothesis-testing to assess these bold new claims of an immigration of elites from the island of Java in Indonesia which brought hierarchical society to Japan, with rice and key myths of origin and power, as well as traditions of metallurgy and theatre. The multidisciplinary nature of the book is both appealing and challenging, and for those with interests in the prehistory of either Japan or Indonesia, it is worth a read. The central hypothesis of the book is intriguing and passionately defended, although in the end it is not entirely convincing. The book sets out to do some myth-busting, and to challenge accepted notions about the prehistory of Asia. Japan, by contrast, always looks west to China as a source of culture, while interactions with Island Southeast Asia are overlooked. While rice was undoubtedly a highly productive crop, and can be argued to have had a greater symbolic importance in terms of social hierarchy, these other crops were at least as central to subsistence. The contrast between a hunter-gathering Jomon and rice-farming Yayoi is itself over drawn, since indigenous plant domestications and small scale cultivation were well-established for at least two millennia before the Yayoi, including crops like barnyard millet Echinochloa utilis , azuki bean and Cannabis. In Chapter 3, the author attempts to derive Japanese japonica rice from Javanese javanica rice, and especially from the Indonesian ecotype bulu. Her main source for this is the early soft genetics, especially cross-breeding experiments of Morinaga from the s and some outdated, and largely disproven, hypotheses about rice origins from T. This is distressing since the development of modern molecular genetics, in which rice more than any other crop has led the way with whole genome sequences published in , does not receive a look in. It is now clear from hard genetic data that East Asian japonica rices include tropical and temperate adapted varieties deriving from a shared ancestry, the reason why ordinary Japanese rice and Indonesian bulu will cross, whereas lowland rices indica in parts of Southeast Asia and China which derive from a distinct genomic background will do so rarely. If rice varieties were introduced to Japan directly from Southeast Asia, these would have been upland, 1 Jin et al. Book Reviews non-paddy varieties, which are sometimes argued to have been introduced already in late Jomon times. In Chapters 4 and 5, the author gleans information from physical anthropology and human genetics to raise the possibility of some Japanese genetic heritage from Southeast Asia. While there are some intriguing patterns, there is no clear smoking gun. In some of the data tables of Chapter 4 the Jomon come out close to modern Japanese and Malay Archipelago samples. Most of the data are in the form of the percentage occurrence of a trait rather than its presence or absence, and such relative frequency data will have been prone to demographic and sample size effects that may have little to do with shared inheritance and could be skewed by migration bottlenecks. The Indonesian and Yayoi immigration argument rests mainly on a bivariate-plot of percentage occurrence of two qualitative cranial features supraorbital foramen and hypoglossial canal bridging , in which low percentages of both in Jomon samples separate these from Yayoi, Indonesian and modern Japanese on the one hand and modern Ainu often related to the Eastern Jomon on the other. In the absence of sample information how many skulls, and from which periods, regions and sites , it is hard to put much faith in the phylogenetic value of these percentages. Old Japanese and Old Javanese both go back to written sources from around the eighth century, and provide the earliest attested languages that can be compared. This is indeed a safer dataset than depending on old, reconstructed inferential proto-languages. She is not arguing that Japanese is an Austronesian language descended from a Javanese 6 Hammer et al. Many of the comparisons are those which can be found in much mythology, about marriages between mortals and immortals, and the gifting of crops in this case rice to the mortals. Some of the links, in architecture, mythology and linguistics remain intriguing. In some instances

these raise issues of convergent evolution as much as shared ancestry. To what extent have gable-roofed pile-dwellings evolved multiple times in Southeast China, Southeast Asia, Japan? However, linkages like the importance of rice harvest festivals in the myths of state and origins, seem inherently likely to be convergent phenomena wherever rice has become an economic mainstay and states have later developed. Indeed, rice is at the core of cultural traditions of cuisine and myth throughout much of Southern and Eastern Asia. This calls for a more systematic attention to teasing apart the convergent results of multi-lineal social evolution and the reticulations of contact and borrowing. Texts Mentioned Caicedo, A. Book Reviews Hammer, M. Matching Archaeology, Linguistics and Genetics. Fuller Tour of Duty: And yet, it has remained woefully understudied. Here, as elsewhere, Vaporis makes use of a particularly rich body of sources from Tosa to develop many of his basic points, but he also draws on material from an impressive array of other domains, both large and small, and from all parts of the archipelago.

Chapter 7 : Heritage: Critical Approaches, 1st Edition (Paperback) - Routledge

HISTORY Yayoi culture Japan enk London New York Routledge studies in the early history of Asia ; Kumar Ann Ann Kumar Routledge en Globalizing the prehistory of Japan: language, genes and civilization Electronic books History Introduction -- Myths and mental space -- The.

Obelisk of Aksum , Ethiopia There were a number of regional empires during this period. The kingdom of the Medes helped to destroy the Assyrian Empire in tandem with the nomadic Scythians and the Babylonians. Several empires began in modern-day Greece. From the 4th to 6th centuries, northern India was ruled by the Gupta Empire. In southern India, three prominent Dravidian kingdoms emerged: The ensuing stability contributed to heralding in the golden age of Hindu culture in the 4th and 5th centuries. The empire would continue to grow, controlling much of the land from England to Mesopotamia , reaching its greatest extent under the emperor Trajan died CE. In the 3rd century CE, the empire split into western and eastern regions, with usually separate emperors. The eastern empire, now known as the Byzantine Empire , with its capital at Constantinople , would continue for another thousand years, until Constantinople was conquered by the Ottoman Empire in Han China developed advanced cartography, shipbuilding, and navigation. The Chinese invented blast furnaces , and created finely tuned copper instruments. As with other empires during the Classical Period, Han China advanced significantly in the areas of government, education, mathematics, astronomy, technology, and many others. Successful regional empires were also established in the Americas , arising from cultures established as early as BCE. Maya civilization arose as the Olmec mother culture gradually declined. The later empire of the Aztecs was built on neighbouring cultures and was influenced by conquered peoples such as the Toltecs. Some areas experienced slow but steady technological advances, with important developments such as the stirrup and moldboard plough arriving every few centuries. There were, however, in some regions, periods of rapid technological progress. Most important, perhaps, was the Mediterranean area during the Hellenistic period , when hundreds of technologies were invented. Declines, falls, and resurgence The ancient empires faced common problems associated with maintaining huge armies and supporting a central bureaucracy. These costs fell most heavily on the peasantry , while land-owning magnates increasingly evaded centralized control and its costs. Barbarian pressure on the frontiers hastened internal dissolution. The great empires of Eurasia were all located on temperate and subtropical coastal plains. From the Central Asian steppes, horse-based nomads, mainly Mongols and Turks, dominated a large part of the continent. The development of the stirrup and the breeding of horses strong enough to carry a fully armed archer made the nomads a constant threat to the more settled civilizations. The Pantheon in Rome , Italy , now a Catholic church The gradual break-up of the Roman Empire , spanning several centuries after the 2nd century CE, coincided with the spread of Christianity outward from the Middle East. After the fall of the Eastern Han Dynasty [83] and the demise of the Three Kingdoms, nomadic tribes from the north began to invade in the 4th century, eventually conquering areas of northern China and setting up many small kingdoms. Post-classical history University of Timbuktu , Mali The Post-classical Era, though deriving its name from the Eurocentric era of " Classical antiquity ", refers to a broader geographic sweep. The era is commonly dated from the 5th-century fall of the Western Roman Empire , which fragmented into many separate kingdoms, some of which would later be confederated under the Holy Roman Empire. The Post-classical period also encompasses the Early Muslim conquests , the subsequent Islamic Golden Age , and the commencement and expansion of the Arab slave trade , followed by the Mongol invasions in the Middle East and Central Asia,[citation needed] and the founding around of the Ottoman Empire. On the southeast coast of Africa, Arabic ports were established where gold , spices , and other commodities were traded. This allowed Africa to join the Southeast Asia trading system, bringing it contact with Asia; this, along with Muslim culture, resulted in the Swahili culture. China experienced the successive Sui , Tang ,.

Chapter 8 : Jared Diamond on â€œThe Japanese Raceâ€• â€" Frog in a Well Japan

Another group of Africoids settled in the southern part of Japan and that group was also found in Melanesia, Papua, Indonesia and parts of Polynesia. Eventually, after many centuries of mixing the aboriginal Black Anu and Black Oceanic Negro Africoids of Southern Japan became mixed and lightened till they became more Mongol.

Chapter 9 : Eden in the East - The Drowned Continent of Southeast Asia

1. Myths and Mental Space 2. The Prehistories of Japan and Indonesia 3. The Evidence of the Rice 4. The Evidence of the Teeth and Skulls 5.