Inevitably in a work this comprehensive, errors do creep in but these are very minor. For example, on page 109 it states that the tanks of Japanese 9th Tank Regiment counter-attacking at Saipan on 16 June 1944 were destroyed by US Sherman tanks. Although Sherman tanks did participate in the American defence, most of the Japanese tanks were knocked out by USMC infantry and artillery (See History of the USMC, *Central Pacific Drive*, Vol 3, 1966, p. 285). On page 18 it is claimed that the leader of the Great War French tanks corps, Colonel (later General) Estienne, writes to Generals Joffre and Janin on 1 December 1915 for the first time explaining his ideas for armoured warfare. In reality, Estienne wrote a personal letter to Joffre (which was not co-addressed to Janin) on 1 December and this was his third attempt to interest the French commander-in-chief in armoured vehicles, having written his first proposal in the autumn of 1915 (see Tim Gale, *French Tanks in the Great War,* Pen & Sword, 2016, p. 2) However, it is worth stating that these are errors in the secondary literature, not errors made by Professor Searle.

If Professor Searle gets the opportunity to produce a second edition, my only recommendation would be to add a chapter on armour in the Indo-Pakistan wars. This is the only major area of armoured warfare unaddressed in this book, although he does examine armoured fighting between China and India in the 1940 and 50s (pp. 118-20), so this is a very minor caveat. With that said, this book is strongly recommended to anyone that wants a reliable and sure-footed guide to the history of armoured warfare and it will suit audiences from the general reader to the specialist. In particular, this is an excellent primer for undergraduates going on to higher level studies and they will gain a good understanding of the underpinnings of armoured warfare from this excellent book.

TIM GALE
Independent Scholar

James Tanner. ***Instruments of Battle: The Fighting Drummers & Buglers of the British Army from the Late 17th Century to the Present Day.*** **Oxford and Philadelphia: Casemate, 2017. pp.366. Hardback. Price £35.00.**

Military music in its various forms has gained increased attention in the last decade. Its importance to the history of the military and to music culture more generally has found some acknowledgement but there is still some way to go.

Quantitative data provide a clue to the historical significance of military music in the UK. The first official (if not very scientific) estimate of the number of soldiers

designated as musicians in the British army is probably that made at the behest of the Duke of Cambridge in 1856, in the build-up to the establishment of a school of military music at Kneller Hall. The number - almost certainly underestimated - was about 6,000. The best guess of the number of people employed in the entire civilian music profession at around the same time was that made by the distinguished economic historian Cyril Ehrlich. His calculation – which included music teachers as well as performers - was also of the order of 6,000. Put simply, in Britain there were more musicians in the army than there were outside it – and their influence was significant.

Much of what has been written about the history of British military music before the present century is heavily indebted to the polymath Henry George Farmer (1882-1974). Farmer, born in an Irish barracks where his father was stationed, entered the Royal Artillery as a band boy in 1896. His books on military music (one on the Royal Artillery Band, two on military music more generally, and a study of his old bandmaster Ladislao Zavertal), along with a raft of shorter papers, have served as the standard texts for a century.

More recent writings can be divided into two categories: those that deal with military bands and those that focus on signalling and ceremonial instruments. Few have done a great deal to advance what is found in Farmer's writings, but layers of detail have been added, particularly in respect of the musical histories of individual regiments. Whereas the majority of studies on British military music are by former military men, American studies have been written by historians of different backgrounds. Raoul Camus's study of *Military Music of the American Revolution* (1975) is a case in point, as is the more recent study of US mounted cavalry bands by Bruce P. Gleason (2016).

On the face of it, more can be said about military bands of music than instruments of signal because the former have a wider repertoire and a broader purpose: they recruit more widely and they have a demonstrable relationship to the world of music more generally. However, this book challenges such a judgement with considerable effect. James Tanner has done an exceptional job of presenting what may appear to be a relatively limited field of enquiry as one of critical importance.

The scope of the author's investigation is limited to Britain, but it spans the period from the seventeenth century to modern times. At the start of his period trumpeters and drummers were pivotal in battlefield communications and also conducted quasi-diplomatic roles, negotiating for the release of prisoners and probably doing much more on behalf of their principals. Trumpeters and drummers were always a necessity in military units and were formally recognised as such; less so bands of music, which were written into the King's/Queen's Regulations mainly to impose a limit on their

numbers – an objective that was never realised because of the sense of ownership that regiments had of them.

The success of this book derives from the richness of the contextual detail the author provides. It is in this respect that it offers an entirely new and valuable explanation of its subject. There were times in my reading of it when I was unsure whether its central topic was being obscured by the quantity of information about military strategy and background that surrounded it, but it was repeatedly clear that the story of signalling instruments hardly stands if stripped from the strategic functions they served. As such, and for this branch of military music, James Tanner has provided an important lesson about historical method.

The book is rich in primary source quotations; it is well-written and referenced and exudes a sense of expertise throughout. There is a lot more to be written about military music, but it will be challenging to significantly advance the area that Tanner has covered. A greater challenge is to integrate books such as this into wider narratives of military, cultural and musical history, but with work of this quality it will surely happen.

TREVOR HERBERT
The Open University and the Royal College of Music, London

Mao Haijian (edited by Joseph Lawson), *The Qing Empire and the Opium War: The Collapse of the Heavenly Dynasty*. Cambridge: Cambridge University Press, 2016. Notes. Index. Cloth. xix+pp.549. ISBN 978-110-845-541-1. Hardback. PRICE £89.99.

In the early nineteenth century, the British opium trade in China began to take off. In the 1830s, the ruling Qing dynasty became increasingly alarmed at the spread of the drug and banned its sale, ordering crates of opium to be thrown into the sea. Britain responded swiftly, sending gunboats to China, and within three years, the Qing forces had been defeated. In 1842, the two sides signed the Treaty of Nanjing, the first of the notorious 'unequal treaties' that for many Chinese marked the beginning of a 'century of humiliation' in the face of imperialist invasions.

When it was first published in Chinese in 1995, *The Qing Empire and the Opium War* was a sensation in the Chinese academic world. Mao, then a rising academic star, refused to accept the conventional wisdom of Chinese scholarship on the war, and instead wrote a provocative, revisionist study that has become one of the most important books ever published on this topic.