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Reviews

William Puck Brecher, *The Aesthetics of Strangeness: Eccentricity and Madness in Early Modern Japan*, Honolulu: University of Hawai'i Press, 2013, ix + 270 pp. ISBN 978-0-8248-3666-5 (hdbk.)

The central motif of this volume is aesthetic eccentricity. As Brecher establishes early in his account, the Tokugawa (Edo) period (1603-1868) phenomena of *ki* (eccentricity), *kijin* (eccentric), *kyō* (madness, or “emotional abandon”) and *kyōjin* (mad person) have received critical attention within their own world, and subsequently. Brecher’s re-evaluation of these earlier perspectives embraces the contemporary Tokugawa period surveys, more recent historicist or genealogical constructs, explanations from the field of psychology, and a closer examination of the literature of aesthetic and socio-cultural domains. Its brief purvey of the literature acknowledges both the psychological distance and the attraction, or “allure,” of *kijin* to establish a context for its own repositioning of the eighteenth century proliferation of eccentricity as it contributed to the construction of an Edo period imaginary and assumed a degree of aesthetic orthodoxy in Edo and Kyoto cultural circles especially. In doing so it develops its historically sequenced examination of changing evaluations of outsider arts and *kijin*, from Meiji period omission or exclusion, through their post-World War II re-evaluation as trend-setting “modernisers,” a risk-taking avant-garde, in the literature of the 1960s, through evaluations of their tensional position between attitudes of ideological dissention or disengagement, and absorption into orthodox aesthetic engagements of Edo period art world communities.

In doing this Brecher embraces themes of outsider status, individualism and artistic independence in habits of mind and aesthetic practice. His own method here is an inclusive, interdisciplinary one, expansive in its purvey, but melding its diverse case studies around his central theme of aesthetic strangeness. He establishes socio-cultural contexts for *kijin* and *kyōjin* within culturally situated precedents in practices of reclusion, or “leaving the world,” parallel Chinese phenomena, and within contemporary Tokugawa aesthetic tastes. The “generational model” he adopts to structure his sequence of case study expositions here sits well with the evolving patterns of thought and practice, and the tensional relation (and resolution) between deviant practice and accepted orthodoxy in Edo period arts engagements.

Brecher’s developing lexicon for the concept of “strangeness” extends associations of *ki*, *kijin* or *kyōjin* to embrace *kichigai* (lunacy), *bunjin* (literati, or “free artist”), odd, “oddball,” “wino,” “wacko” or “weirdo” (these American colloquialisms sitting a little uncomfortably here), esoteric, *itsujin* “reclusive,” isolation, detachment and even transcendence or “heavenliness,” extraordinary or *kiseki* “miraculous,” playfulness, “useful uselessness” (*muyō no hō*), deformity, aesthetic and behavioural deviance, irreverence, individualist, idiosyncratic and original, difference, dissention,

unconventional, liminal or counterculture. Its range affirms the extent to which *kijin* sensibility could permeate otherwise conventional social and cultural intercourse. Several terms, like detachment or resignation, infect other Edo sensibilities like *iki* “chic, provocative stylishness.” Traits of *ki* sensibility were accommodated alongside aesthetic conventions of *fūryū* (here, “windblown elegance”), *fūkyō* “windblown eccentricity” or *karumi* “light and ever-changing.”

In situating his account, Brecher explains how this ethos of strangeness could penetrate the closely monitored constraints of Tokugawa authority to re-surface as an “emergent aesthetics of eccentricity.” He describes its manifestations, often benign, in obsessive behaviours, derangement (*monogurui*), asceticism, abnormality and reclusion (*insei*, or *inton*). He also recognises the persistence of Chinese thought and taste, here in the form of the “Southern School” *wenrenhua* amateur literati painters, in fictional literature, or in the expression of feeling (C. *qing*) or individual emotion, and as elevated and legitimising aesthetic virtues. He also acknowledges Japanese precedent in the Muromachi period (1392-1573) alignment of detached reclusion, aesthetic taste and aristocratic patronage. Brecher traces the development of the increasing acceptance of a taste for the *ki* aesthetic through an escalation of *bunjin* culture during the eighteenth century, leading to the emergence of a *kijin* subculture within broader fields of cultural intercourse to the extent that it assumed something of a “vanguard” status for the evolving tastes of Tokugawa aesthetic communities. He finds vehicles for these developments in the development of a characteristic detached subjectivity, individualism and a taste for *ippin* “untrammelled” self-expression during this period.

Brecher describes complementary trajectories within the intellectual landscape of eighteenth century Japan. Surprisingly, perhaps, he locates a development of scholastic and intellectual dispositions to *ki* and *kyō* sensibility against the accommodation of heterodox thinking (*itan*) within neo-Confucian and Daoist belief and Wang Yangming School and Kokugaku (National Learning) thinking on identities of difference, self-cultivation, or non-purposive “eccentric self-making.” This being the case, it should not be surprising that the lives of so many eccentrics attracted contemporary attentions, and were well documented in Tokugawa period publications. Titles like *Hōsa kyōshaden* (Biographies of Nagoya Madmen, 1778), *Kinsei kijinden* (Eccentrics of Recent Times, 1790), or the more allusively titled *Ochiguri monogatari* (Fallen Chestnut Tales, 1780s) turned their attentions quite specifically to *ki* or *kyō* subjects. While recognising the detached, reclusive or erratic nature of their subjects, texts like *Kinsei kijinden* did also emphasise their virtues, in qualities of simple dignity, disciplined industry, selflessness or humility. As Brecher acknowledges, the conceptual frameworks for these biographical accounts differed from those employed today, but their construction of biographies as exemplary models of thought and behaviour did much to legitimise the social acceptance of *kijin* during this time.

By the mid-nineteenth century a taste for display, spectacle, or even theatricality had infected the popular arts of Edo especially, and spread further afield to centres like Osaka. Brecher explains how within the context of these shifts in taste, while a *ki* aesthetic enjoyed near-orthodox status and wider popularity, *kijin* successes could also be compromised, in some instances by the stifling constraints of their own conventional

practices, and by rule-bound learning practices and the imposition of sumptuary laws and restrictions. In a sense, *ki* had become the victim of its own success.

Brecher's introductions and summations to these themes are succinct and focused. The real appreciations of taste, intellectual thought, practice or social engagement here are best experienced through his case study investigations. He casts his net wide through every part of this volume, illustrating his thesis in the behaviour, taste and work of dozens of exemplary figures. A summary survey of their fields of practice and identities verifies the degree to which a culture of eccentricity was established in aesthetic circles as early as the late seventeenth century. Brecher's broad compass embraces examples of *ki* expression in early forms of *dengaku*, *sarugaku* drama and into *kabuki* popular theatre; in refuge in monastic life and hermitage, or wandering freely through town and countryside; in verse, prose, painting or literary patronage; in tastes for *sencha* tea practice and sensibility, or drinking sake; and in the assumption of a carelessness for worldly trappings or conventional manners or mores.

His incisive, brief case study accounts, embrace an astonishing range of dozens of *kijin*. They find early precedents in Kamo no Chōmei (1155-1216), Yoshida Kenkō (1283?-1350?) or the Zen monk Sōgi (1421-1502). They include social eccentrics and obsessives: the wandering drinker Hyōta (d. 1722), the Rinzai Zen monk Hakuin (1688-1768), the *yamabushi* "mountain ascetic" Yokoi Kinkoku (1761-1832), or the itinerant ascetic monk Enku (1632-1695). Painters (many also poets and calligraphers) include Itō Jakuchū (1716-1800), Soga Shōhaku (1730-1781), Nagasawa Rosetsu (1754-1799), Katsushika Hokusai (1760-1849), Utagawa Kuniyoshi (1797-1861), Ike no Taiga (1723-1776) and his wife Tokuyama Gyokuran (1727-1789), Gion Nankai (1677-1751), Kō Yugai (1675-1763), Maruyama Ōkyo (1733-1795), Uragami Gyokudō (1745-1820 – "Gyokudō the Lawless"), and Watanabe Kazan (1793-1841). Poets included the contemporary *ki haikai* master Matsuo Bashō (1644-1694), Hattori Ransetsu (1654-1707), Naito Jōsō (1662-1704), Teramachi Hyakuan (1695-1781), Kagawa Kageki (1768-1843) and Ōkuma Kotomichi (1798-1868). The cementing philosophical ethos of a *ki* aesthetic was facilitated by intellectuals and writers like Hattori Somon (1724-1969), who described himself as a *kyōsha* "madman," Fukai Shikōden (1680?-1765), the physician, writer and artist Hiraga Gennai (1728-1779) and poet commentators Ōta Nanpo (1749-1823) and Santō Kyōden (1761-1816). Although enlivened by anecdotal notes, it is the focus on thought, sensibility, practice and social relations in these accounts that enhances the substance of this volume. The sheer impetus of evidence engages the reader and lends extensive credence to Brecher's thesis.

Arthur Waley described Edo period eccentrics as "the vagaries of humanity... troublesome and irritating." This volume does much to reposition their attitudes, sensibilities and practices and both their apparently ambivalent status, and their attraction, in Tokugawa period aesthetic circles. In doing so, it sheds light on why some arts practices could challenge convention yet engage the attentions of contemporary audiences for the arts. This account also acknowledges the sources that nourished a *ki* aesthetic, the attitudes and habits of mind that sustained them and the cultural worlds that accepted them. As Brecher acknowledges in his concluding "re-evaluation," *kijin* never drove Tokugawa aesthetic engagements, but their infiltration certainly

invigorated them, and their legacy survives. Even today echoes of *ki* sensibility can illuminate appreciations of the eccentric obsessive-compulsive engagements of artists like Kusama Yayoi, or the outsider positioning of Masami Teraoka, and their astonishing infiltration into new, international, orthodoxies.

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Victor Cha, *The Impossible State: North Korea, Past and Future*. New York: Ecco, Harper-Collins, 2012, viii + 511 pp. ISBN-13: 9780061998515

Andrei Lankov, *The Real North Korea: Life and Politics in the Failed Stalinist State*. New York: Oxford University Press, 2013, xv + 283 pp. ISBN 978-0-19-996429-1

All books are to some extent autobiographical. The backgrounds of these two authors are vastly different and this shows in their works. Lankov, who is currently Professor of History at Kookim University in South Korea, grew up in Leningrad during the Soviet period and was an exchange student in North Korea. Victor Cha, who is Senior Advisor at the Centre for Strategic and International Studies in Washington DC, was formerly Director for Asian Affairs at the National Security Council under President Bush. The difference in backgrounds makes a comparison between these two books very enlightening.

Despite the contrast however, it is striking how similar these two books are. Both draw on a considerable amount of personal experience. Cha begins with his personal impressions of Pyongyang on arriving there with a US delegation. Lankov writes, to take one example, of personally knowing pro-Pyongyang activists who commuted to North Korea via submarine. The use of personal anecdotes emphasises how important personal experience and knowledge are in revealing North Korea. Both writers acknowledge that the lack of specific, detailed and wide-ranging information about North Korea is a problem that leads to unhelpful speculation. Cha writes: “the only reason that we cannot claim that North Korea is the worst human rights disaster today is because we cannot and are not allowed to see the extent of it” (p.166).

As Cha and Lankov describe the evolution of the North Korean state, they inevitably focus on the Kim family. Both books were published just as Kim Jong Un was about to take over after Kim Jong Il’s death. Lankov’s Chapter 1, “The Society Kim Il Sung Built and How He Did It”, is particularly useful as he describes the crucial influence of the Soviet Union and China on the survival of the North Korean regime. For their own geopolitical reasons, both were willing to give North Korea aid, often disguised as trade, to keep the economy afloat. As a result, Lankov writes: “Kim Il Sung’s North Korea never conducted much trade as commonly understood, but rather swapped geopolitical concessions for economic subsidies” (p.73).

Nevertheless, the North Korean economy was, up until to the 1990s, one of the most highly developed in Asia. Cha argues that at the end of World War Two, North Korea still had one of the most developed economic infrastructures in Asia, which was quickly rebuilt after 1953. He quotes the Pulitzer Prize winning journalist Harrison Salisbury who

described the North Korean economy in 1972 as a “tremendous technical and industrial achievement” (p.25). One of the most astounding reversals in history then must surely be the rise of South Korean economy and the demise of the North’s from the 1990s.

The reader looks then to Lankov and Cha to explain why the North Korean economy collapsed so spectacularly and tragically. Clearly, the disappearance of Soviet aid after the Soviet Union’s own collapse was a major factor. The devastating famines of the 1990s were at least in part caused by natural disaster, aggravated by mismanagement of the land. Cha also notes the relationship between economic mismanagement and corruption: “the abuses are so systematic that corruption has become an incurable disease” (p.127). Lankov argues that the impossible idea that North Korea should produce everything within its own borders, following the *juche* or principle of self-reliance, actually increased dependency by making the economic system even less efficient and even more dependent on outside help. Lankov basically dismisses the *juche* principle as a series of banalities. Cha on the other hand, in a useful discussion, sees it as an ideology of control (pp.37-43). In this respect, the reader might ask why China’s aid over the last two and a half decades is not really explained in either book.

The Kim family has found itself in a dilemma. In Chapter 2, “Two Decades of Crisis”, Lankov argues that North Korea is inevitably drifting away from Kim Il Sung’s ‘nationalist Stalinism’. The society he built is slowly crumbling. Lankov argues that the resistance by the Kims to reforms of any kind, including Chinese-style reforms, stems the awareness that this would be “collective political suicide” (p.109). The North Korean leaders know that without reforms the economy will collapse, but economic reforms will bring about political collapse. Cha argues that Kim Jung Il had indeed realised the need for economic reform, but his botched attempts to do so were his greatest failure and are unlikely to be repeated. Speculation about reforms in the media the authors suggest should always be treated with great caution. The North Korean elite know that reforms are impossible without a relaxation of the information blockade. Information is hard to control and will be politically destabilising, especially if North Koreans become aware of the prosperity of South Korea.

Given their economic policies and human rights records, the Western media often describe the Kims as mad butchers. Both authors agree, however, that the regime – in its own terms – is actually acting in a very rational way. Lankov writes: “they are neither madmen nor ideological zealots, but rather remarkably efficient and cold-minded calculators, perhaps the best practitioners of Machiavellian politics that can be found in the modern world” (xi-xii). He notes, however, that they did not start out that way. “North Korean history is another sad example of how lofty ideals and good intentions can turn sour. The founding fathers of North Korea might be brutal and shrewd, but they were neither cold minded killers nor power hungry politicians. Rather they were sincere – if ruthless – idealists who wanted to bring about a perfect world. They made the wrong choice, however, and in due course their children and grandchildren found themselves captive of a brutal system” (p.260).

In Chapter 4, Lankov argues that North Korea cannot reform itself because it is a divided nation. As such, its economy cannot grow and so it requires aid to survive. Certainly the diplomatic skills that Kim Il Sung once displayed so brilliantly, that is,

playing the Soviet Union off against China, no longer work quite so well. Lankov notes: “The diplomatic survival games are played by the North Korean regime with considerable skill but also with remarkable disregard for humanitarian concerns” (p.146). In 2010, for example, Pyongyang pursued a dual tension building policy. The sinking of the South Korean corvette, the Cheonan, heightened tension with Seoul, while they also targeted the US fear of nuclear proliferation, by inviting the former head of UD Department of Nuclear Energy research site at Los Alamos to see their full operational uranium enrichment facility. The message is that North Korea cannot be ignored, “and that it is cheaper and safer to pay North Korea off than suffer the trouble it is capable of creating” (p.178). This, and the nuclear programme itself, ensures aid and with it, regime survival.

Lankov and Cha especially appear very lenient towards American policy. Given his earlier position, Cha is perhaps understandably very supportive of President Bush’s policy towards North Korea. The US has an interest in seeing that China does not expand its influence too far in North East Asia. The American annual joint exercises with the South Korea military may, with some justification from North Korea’s point of view, be called “provocative”, due to their size and location near the border. Neither author discusses the effectiveness of sanctions at length (although both agree that they are ineffective). Both discuss China’s role in determining North Korea’s past, present and future, but perhaps neither really nail the essence of the relationship between China and North Korea or its central importance. Lankov discusses at some length the attitude of the younger generation in the South to the north which is surely both central and critical to the future and this could be future explored.

Both Lankov and Cha give some indication of what the future might hold. Cha concludes: “it is hard to imagine enlightenment out of utter poverty, but that is what is happening slowly in North Korea, and when this anger erupts, it will be violent and bloody” (p.161). Both think that an imminent Arab Spring is unlikely as the conditions for any kind of even semi-organised uprising do not exist. Any possible leaders and drivers of economic reforms in the North know that any reunification with the South would sweep them aside and they would in all probability be punished. For them their best bet is to remain with the status quo.

There are only two possible long term outcomes: one is a unification of the Korean Peninsula under the auspices of Seoul and a relatively stable, China-controlled satellite of the northern area, which might well mean that the division is permanent. Lankov ends with the suggestion that a provisional confederation is the least unacceptable solution.

These are excellent, readable accounts which are accessible to both specialists and generalists who have some prior knowledge of the Korean Peninsula. There is, however, little that is genuinely new in these books. Moreover, neither seems to make use of documents which have been made available by the opening up of the Soviet archives. They would surely cast new light on the period from 1950 to 1990s and Kim Il Sung’s relationships to Mao and Stalin. Readers might find Bruce Cumming’s book, *The Korean War: A History* (Modern Library, 2011), an interesting counterbalance to Cha’s and Lankov’s discussions of the US role on the Korean Peninsula.

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Gu Mingyuan, *Cultural Foundations of Chinese Education*. Translated by Wang Juefei, Yao Zhenjun, Teng Jun and Zhu Yun. Leiden & Boston: Brill, 2014, vii + 297 pp. ISBN-13: 978-9004263154; ISBN-10: 9004263152

The Academic of Social Sciences Press in China in cooperation with Brill in Netherlands has produced several book series on Chinese education. *Cultural Foundations of Chinese Education* by Professor Gu Mingyuan is the first book in Brill's series on Chinese Education, which aims to provide translations of selected works by "influential Chinese thinkers in the field of education" (p. ix). The original text of the book was published in China in 2004, entitled *Zhongguo jiaoyu de wenhua jichu* 中国教育的文化基础. In his preface to this English version, Prof. Gu indicates that his motivation for writing this book is the question "what cultures and elements have influenced the development of Chinese education" which, he believes, is fundamental to "the future development of Chinese education modernization" (p. xv). He then spent ten years working on this project, sketching the history of Chinese education over a vast period spanning more than two thousand years.

The book is structured around the core theme of culture and education. Chapter one addresses the definition of culture, and argues that the foundation for education is culture and education is therefore a component of culture. Chapters two through five contain detailed discussions of the characteristics of Chinese culture and describe the way in which traditional Chinese culture and traditional Chinese education were mutually shaped and influenced in different historical periods. Chapters six and seven detail China's encounters with the West from the end of the sixteenth century to the late nineteenth century, depicting the means by which western learning was introduced into China along with Christianity and how these cultural encounters and conflicts led to reforms of the Chinese traditional education system. Chapters eight and nine investigate the influence of Marxism and Soviet education system on Chinese educational thought and practice. Chapter ten reviews Chinese education in the recent past and the changes and reforms since the 1970s when China opened its door to the world. The concluding chapter calls for a more open attitude to foreign educational ideas and practice which, together with the heritage of Chinese cultural traditions, will help China balance tradition with modernization in education and achieve the goal of meaningful reforms in contemporary Chinese education.

For those who are familiar with the history of Chinese education and the terms used in Chinese language this book is not difficult to follow. It reflects a Chinese perspective on Chinese cultural and educational traditions, as well as the Chinese views of the West, western learning and its influence on Chinese culture, society and education. However, the book would be a challenge to those who don't understand the Chinese language or are just beginning to study Chinese history and the history of Chinese education. A few key concepts used in this book may appear confusing to such readers as in English these terms/concepts would mean something quite different from their use in this book. Here are a few examples.

1. The term *qimeng* 启蒙: When one checks a Chinese-English dictionary, one can find its meaning as *enlighten* (verb); *enlightenment* (noun). Modern Chinese scholars use the phrase *qimeng xuezhe* 启蒙学者 (scholars of enlightenment) to refer to

scholar-reformers who called for constitutional reform in late nineteenth century; or some scholars in early Qing, such as Gu Yanwu, Huang Zongxi, and Yan Yuan. The Chinese use of the term was inspired by the Enlightenment, an eighteenth-century intellectual movement in Western Europe that emphasized reason and science in philosophy and reappraised established ideas and traditions. However, the meaning of this term was modified to suit the Chinese context. The translation of this Chinese term as “enlightening scholars” or simply “enlighteners” (e.g. p.132) certainly needs to be defined or at least discussed in a footnote. Meanwhile, the word *mengxue* 蒙学 in Chinese specifically refers to preschool or elementary education. However, the translation of this term in this book simply uses the word “enlighten” in English, which is problematic. On page 139 the first paragraph translates the phrase *Taixi mengxue* 泰西蒙学 as “Western Enlightening Education” instead of preschool education or the education of children in the West. Also, *Tengchow mengxuetang* 登州蒙学堂 is translated as “Tengchow Enlightening School.”

2. The concept “nation” needs to be defined and discussed. In Chinese, the word *guo* 国 or *guojia* 国家 can be used to refer to the country, state and nation. The terms *minzu* 民族 and *minzhu zhuyi* 民族主义 are also used to convey the meaning of “nation” and “nationalism” in English. However, the word “nation” has various meanings which have changed over different historical periods. In this book, the term “nation” is used without a clear definition in each specific context, such as in the discussion of the values of education in traditional Chinese culture from page 89 to 92; and the discussion of patriotism from page 60-62. It is acceptable to argue that “Ancient Chinese thinkers expressed substantial ideas and concerns about the nationa [typo here in the text], thereby fostering the patriotic spirit of the Chinese people” (p.61). However, this ancient notion of “nation” needs to be discussed to clarify its similarities or differences with the modern concept of “nation”. Otherwise, it appears to mix the empire with the modern nation, and confuses the love for one’s country with pledged loyalty to the emperor or the government.
3. The terms “feudal” and “semi-feudal society” have been the principle guiding the study of the Chinese history from the 1840s onward among Chinese scholars. For anyone who understands the Chinese language and knows where the terms come from, it is no problem to follow the arguments that are built on this principle. However, the statement “The victories of the Liberation War completely overthrew the ruling of feudalism and imperialism, and therefore feudal traditions of education lost its political foundations” (p.82) is problematic. This point, of course, is in line with Chinese political ideology; but in English, it still requires a definition or discussion of the term “feudal traditions of education”, or “feudalism” in the Chinese context. The point Prof. Gu made here is that after the Communist party took over mainland China in 1949, feudal education collapsed. Even if we could set aside the differences in ideology, feudal education as referred to by the author and translators requires clarification; otherwise it could cause confusion as to the nature of education in the era of the Republic of China.

As the book covers a history spanning more than two thousand years, it is not surprising that the translation of this book is a difficult task: it requires the translators to be knowledgeable of both modern and classical Chinese, to be equipped with knowledge

not only in comparative education but also in Chinese history. It took four translators three years to complete this project. While their efforts are to be applauded, each translator was responsible for different sections of the book and this has resulted in disparity in the quality of the translation of the different sections. One criticism I feel obliged to make here is that the terms Catholic (*tianzhu jiao* 天主教) and Protestant (*jidujiao* 基督教) have different meanings but they are blended together in the book. For example, the paragraph on page 137 is a description of the increasing number of missionary schools in China between 1877 and 1890. The statistics used in this paragraph are derived from Chen Jingpan's *Zhongguo jiaoyu shi* 中国近代教育史 (A history of Chinese education). Chen's text clearly states that the source of this information came from the *Records of the General Conference of the Protestant Missionaries of China*, the first of which was held in Shanghai in 1877 and the second, also in Shanghai, in 1890. Prof. Gu used the information correctly. However, this conference title, *Zai Hua Jidujiao chuanjiaoshi dahui* 在华基督教传教士大会, was translated as "the Chinese Catholic Missionary Conference." The same issue exists in other parts of the book, such as on page 136 where the translator referred to Robert Morrison as "the first British Catholic missionary".

There are several other technical errors throughout the book, some of which are only typos but some are more significant inaccuracies. For example, the first paragraph on page 139 states "In the 1940s, foreign missionaries also established funding hospitals, ...In the 1980s, foreign churches began to establish kindergartens and preschools ..." Only after reading this perplexing statement several times did I conclude that "the 1940s" should be "the 1840s" and "the 1980s" should be "the 1880s."

The above criticisms should not deter readers. As pointed out by Prof. Ruth Hayhoe in 2008, the publication of the Chinese version of this book in 2004 was a landmark that "demonstrates the strengths of the cultural approach to Comparative Education which Gu has nurtured throughout his long career in education" (p.xiii). To any reader who is interested in Chinese education, this book is a gateway to the understanding of the Chinese path to the world from its own glorious past. This book surely provides us with a window through which we can see Chinese views of Chinese cultural traditions and its effects on education, as well as the Chinese perspectives on the world. If one wants to understand contemporary Chinese education, one needs to read this book to find its cultural roots. Otherwise, any criticism of modern Chinese education could be superficial.

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Clara Wing-chung Ho (ed.), *Overt and Covert Treasures: Essays on the Sources for Chinese Women's History*, Hong Kong: Chinese University of Hong Kong Press, 2012, xii + 608 pp. ISBN: 978-962-996-429-0 (hbk)

Overt and Covert Treasures is a book for scholars and teachers in the field of the history of women in imperial China from the Han to the Qing dynasty. Several of the contributors also offer glimpses of the history of women prior to the Han and after the fall of the Qing in 1911. The sources described and evaluated in this book are primarily

textual, rather than material, although chapters by Patricia Ebrey and Hon-ming Yip discuss paintings and illustrations as sources for women's history and Hu Ying writes on women's calligraphy. Because men dominated the discourse in most kinds of texts, the ideas, perspectives and voices of women themselves are notable for their scarcity. Without the space to do full justice to the variety, depth and detail of the eighteen major contributions that make up this book, I have instead chosen to provide a critical commentary that highlights the work of as many of the authors as possible in relation to some of the major themes in the history of Chinese women.

The dominant discourse in English on the history of Chinese women has long construed the family in society as patriarchal, patrilineal and patrilocal. The sources for women's history represented in this collection make it clear that even the mostly male authors of the Chinese sources in many periods were aware that these systems and their related norms and values did not always or absolutely prevail. Economic and social forces and the cultural choices made by women and men, as individuals and as members of families, influential literati networks and professional and business enterprises, could challenge all three principles.

Clara Wing-chung Ho launches the book with a survey of the "four branches" (sibu 四部) classification of traditional Chinese books and provides thoughtful analysis and commentary on which kinds of books included in this classification are likely to be of most use in the study of the history of women. She notes that women practised both medicine and divination and Lisa Raphals explores in more detail the close connection between the development of science and the development of thinking about women. Jen-der Lee picks up this theme again with her piece on early Chinese and Japanese medical texts, all written by men, that discuss women's disorders. A chapter by Harriet Zurndorfer considers Chinese "encyclopaedias", especially the 3,450 works collected in 1787 as the *Complete Collection of the Four Treasuries* 四庫全書 and notes coverage of the enslavement of women, and women in mythology, religion and poetry. Chapters by Anne Kinney and Eva Kit Wah Man on the *Book of Songs* address its structure, its contents and its messages about women. Composed of poems collected at the royal courts of the Western Zhou period, 1046-771 BCE, the several hundred simple poems in the *Book of Songs* treat themes of love, marriage, agriculture, nature and the affairs of the court. Kinney and Man both highlight the fact that many of the original songs are written from a woman's point of view and may even have been composed by women. They note the didactic and allegorical interpretations that became canonical after they were first introduced in the 3rd to 2nd century BCE by the Han scholar Mao Heng, submerging women's voices and perspectives.

Again and again, the material in this book demonstrates that to write about women is to write about sex. Kinney notes that the Mao commentary on the *Book of Songs* stresses the duty of women not to flaunt their beauty and so distract men from the serious business of government, a theme that persisted throughout the imperial era. Patricia Ebrey analyses the ways in which historians writing in English have used illustrations of women. Hon-ming Yip shows that in the late 19th century, traditional fears of women as snake monsters circulated in the popular press alongside new fears of them as "femme fatales" and "loose women". The authors of these essays engage in various ways and at various levels of sophistication with a central concept: that the

majority of the sources for the history of Chinese women, even some that were written by women, adopt a view of women that focusses on their beauty, their elegance, the way they were appreciated by men as objects of aesthetic contemplation and sexual desire, and their roles in the family as wives, concubines and mothers. This may seem unexceptionable until we try reversing it and imagining a culture where the biographies of men commented only on their beauty, their attractiveness as the objects of female sexual desire and their roles as husbands, lovers and fathers. The latter scenario is ridiculous, but the former is so much a part of the conventions of writing about women that it can be almost invisible.

In her epilogue, Robin Yates notes the “storehouse of information about the role of women in the production and reproduction of daily life” and of cultures. She reminds us of Francesca Bray’s work on women’s use of technology and participation in the economy. Historical records exist of the activities of women in the textile industries: sericulture, cotton culture, weaving. In primary agriculture, women worked alongside men planting and transplanting the rice crop. In South China, women from the Hakka minority group worked in the building and construction industry and in coastal areas, there were strong traditions of women working in the fishing industry. As several contributors note, women often managed households while their husbands were away pursuing business opportunities or success in the examinations. Women who might be excluded from the family, but who worked as elite courtesans, prostitutes, midwives, fortune tellers, wet-nurses, doctors and nuns also made choices that influenced the development of culture and society, often in ways that undermined the dominance of the patriarchy.

For most women, marriage was the institution that had the most profound effect on their lives. Not all marriages followed the same pattern. Anne Kinney notes references to *zheng* 蒸 marriages in the *Book of Songs*, in which a son inherited his father’s concubines. Another variation on conventional patrilocal marriage is explored by Weijing Liu. Her study of Qing dynasty collectanea uncovers evidence that uxorilocal marriage was widely practised and acknowledged. The children of uxorilocal marriages often took their mother’s surname rather than their father’s. In these marriages, which were neither patrilocal nor necessarily patrilineal, and where the wives benefitted from residence within the economic ambit of their own natal families, it is likely that the force of patriarchy will also have been significantly lessened.

Some of the epitaphs studied by Weijing Liu document such matters as the monopolisation of family resources by abusive husbands and the effects on wives of poverty and the deaths of children. Unlike the accounts in the official histories, her materials also tell of broken relationships, elopements and situations where individual choices over-rode the needs of the family.

Many of the authors have found valuable source materials that show how concubines, women taken into the family with a status lower than that of a wife, were often drawn from the ranks of the courtesans who worked in the sex and entertainment industry. Wai-yee Li in her work on 18th and 19th century “romantic and aesthetic” accounts of women describes the “abiding male fantasy” that courtesans redeemed from brothels and taken into the households of elite families, would get along harmoniously with their clients’ wives.

Anne Kinney and Eva Kit Wah Man touch on evidence for royal and elite marriage systems in the *Book of Songs*. For the most part, the contributors do not directly address the questions of dowry, bride price or the sale of women at elite or sub-elite levels of society. In the pathbreaking 1991 volume on marriage and inequality edited by Patricia Ebrey and Rubie Watson, Ebrey, Melvin Thatcher, Jennifer Holmgren, Evelyn Rawski and others laid the groundwork, but much more could clearly be done on the structure of imperial, elite and sub-elite systems of marriage, concubinage and the sale and exchange of women in all periods.

Yi Jo-lan has charted changes in the qualities for which women were extolled in the biographies of exemplary women 列女傳 in the twenty-two official dynastic histories. She notes the emergence of sexual chastity as a primary virtue for women, framed as analogous to the virtue of loyalty for men, in the two official histories of the Tang dynasty. Yi finds that in the official history of the Ming dynasty, a massive 70% of the biographies of exemplary women deal with the theme of chastity. Louise Edwards notes the centrality of chastity in fictional accounts of women and Joan Judge chronicles the changes that overtook the norm of female chastity in the cultural and political upheavals at the end of the 19th century.

Ping Yao has surveyed more than 7,000 epitaphs 墓誌 of elite women dating from the Han to the Tang periods and has shown how they can be used as the source of a wide range of demographic information. This includes the age at which women married, the age at which they died, the numbers of sons and daughters born to individual women and men, changing differentials in the life expectancy of men and women and changing rates of concubinage. This material could fuel a whole array of new studies.

From earliest recorded times, literacy provided women with entrée to the worlds of court politics, literature and the arts. Hundreds of collections of poetry written by elite women were published during the Ming and Qing periods. Grace Fong shows that fully a fifth of available Qing dynasty *bieji* 別集 collections were written by women. She demonstrates the usefulness of the several kinds of biographical material that accompany these collections as a rich source of information on women's life histories. Louise Edwards explicitly raises the question of women's literacy in her discussion of fiction as a source for history, citing Evelyn Rawski's estimate that 10% of women in the early 19th century may have been literate and Susan Mann's that 0.1% of 18th century women may have been highly literate. Women were always excluded from participation in the imperial examination system, the mechanism that was used to select elite males to staff the civil service. Examination graduates filled positions in central, regional and local government and their literati networks had far-reaching cultural influence. Despite their exclusion from the examinations themselves, elite women with high levels of literacy could be very influential in educating their sons and daughters, encouraging and advising their husbands and participating in literati networks. As Weijing Liu notes, women's literacy also facilitated upward social mobility and increased the value of a woman on the marriage market. Using biographies of talented women from local histories, Ellen Widmer shows that during the Qing period, some highly literate women had careers as tutors, displaying a surprising degree of geographic mobility and freedom in interactions with men, both inside and outside their families.

Whenever they entered the worlds of history, philosophy or political thought, women were required to celebrate the norms of the patriarchy. In the worlds of poetry, painting and calligraphy and when they engaged with Buddhism, Daoism and Christianity, they had the freedom to explore a broader range of interests, ideas and opportunities. Wong-man Kung writes of two highly literate women who had successful careers in London Missionary Society schools in Hong Kong at the end of the 19th century when Christianity had emerged as an alternative route to elite status. Further work on women's literacy is needed. This must include the study of changes over time and evaluation of what kinds of evidence can lead to persuasive conclusions about the levels of literacy that women in differing social, cultural and economic positions may have had.

In two of the chapters that treat material culture other than books, Patricia Ebrey and Hon-ming Yip both draw attention to the erotic and transgressive nature of the depiction of women in art. The courtesans in the 19th century illustrations in Yip's study are for the most part depicted as beautiful, delicate, elegant women, elaborately and expensively dressed in elite styles. Men who could pay were free to gaze at these women, violating Confucian norms of the seclusion of elite women. This gives the illustrations an erotic charge, made even more intense in illustrations which depict the humiliation of well-dressed courtesans thrown head over heels from a rickshaw, fighting with each other from adjacent carriages or even publicly having sex in a horse drawn carriage. The illustrations also depict the humiliation and beating of male clients who could not afford to pay and the very large numbers of men who were clearly earning their living in the brothels as managers, servants and enforcers of a rough kind of order.

The chapters by Wai-ye Li and Hon-ming Yip note the intersection of the lives of literati men with the lives of the courtesans who served and entertained them. Li documents this intersection in the late Ming and early Qing, when the courtesan quarter was located directly across the street from the examination halls. The testing of men for entry into the literati elite and the civil service thus took place in immediate proximity to the place where sub-elite women competed for their custom. The social inequality, financial precariousness, emotional dependence and lack of autonomy of the women are characteristic features of their erotic appeal. Li's work on the late Ming writer, who coined for himself the pseudonym "Yu Huai", "I cherish" (the memory) makes it clear that a significant part of elite men's fascination with the beauty and splendour of the courtesan quarter lay in the fact that it was an illusion, built on the powerlessness of the women who were bought and sold into and out of service there and whose lives depended on maintaining the illusion of loveliness and ease.

Overt and Covert Treasures is a good and useful book that identifies sources and suggests analytical approaches enough to fill a cornucopia of undergraduate and post-graduate projects. It would have benefitted from a more ferocious editorial approach, assisting some of the authors to improve the structure and impact of their contributions and creating more links among the chapters. Some of the contributors could sharpen their focus on the analysis of the sources in addition to describing the content they discovered. Most do not directly address the sources for economic and legal history or the rich topic of women's poetry. The reference material could also have been improved.

A short bibliography of works useful for methodology is provided and Robin Yates explains in an epilogue that an extensive bibliography of sources in Western languages has been prepared and separately published by Brill in 2009. The lack of a bibliography of Chinese language sources is a significant gap. An index of personal names is provided, but it would also have been useful to have an index of subjects and of books.

This book is evidence that the centre of gravity for writing in English about the history of Chinese women is shifting from the United States, which has long dominated the discourse, back towards China. The authors of the chapters in this book work at universities in Hong Kong, Taiwan and the United States. My reading of their biographical details indicates that there are still no scholars included from universities in what used to be referred to as “mainland” China. We can expect that the academic community of scholars who write about the history of Chinese women in English will soon expand to include scholars from China.

Overall, while the authors of *Overt and Covert Treasures* acknowledge the limitations of their sources, they have succeeded admirably in applying new analytical approaches to yield fresh insights into the sources for the history of Chinese women. The work of the historians of Chinese women represented in this collection cannot be positioned as peripheral to the “real” story as told, for example, by political or economic historians. Instead, Clara Ho and her colleagues have made it clear that the history of women belongs in the mainstream of the discipline and that evidence for it can reliably be found, even in the most traditional of sources. They have charted a way to further fruitful historical enquiry for many others to follow.

Reviewed by ELLEN SOULLIERE
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Thomas Jansen, Thoralf Klein, and Christian Meyer, eds., *Globalization and the Making of Religious Modernity in China: Transnational Religions, Local Agents and the Study of Religion, 1800-Present*. Leiden and Boston: Brill, 2014, xi + 424 pp. ISBN 13: 978-9004 271500 (hbk)

The main thesis of this book is that religion plays an increasingly dynamic role in the transformation of Chinese societies. Since the early 1800s, local developments of religious practices and thought have been interwoven with the processes of globalisation and global influences. The “appropriation” and the “localisation” of incoming religious thoughts and practices have created new forms and expressions of religious life. This study looks at how these processes have influenced individuals, communities and transnational relationships, as well as making an impact on non-religious groups in China. It also focuses on the emergence of new academic disciplines of Religious Studies and Theology in Chinese Universities. The intention of this interdisciplinary study is to “flesh out the complex interrelationship between religion and globalization and, at the same time, to critically engage with the current theoretical discussion on this topic” (p.22).

In Part One, “Transformation of the Religious Field in China: The Changing Role of the State”, Vincent Goossaert analyses how different social groups participated in

and around nineteenth-century City God Temples and how local officials attempted to regulate their participation. Thoralf Klein looks at the global influence of religion on the ways in which the state has adopted prescriptive ideologies and shifted towards the use of religious-style language to sanction its principles and actions. Klein looks specifically at speeches by Sun Yat-sen, Mao Zedong and Hu Jintao. The most commonly noted examples of such “political religion” are the ways Mao’s portrait and the Little Red Book have been used to create a cult-like status.

Part Two, “Global Currents and Their Local Refractions”, show that global influences often evoke a wide range of complex local responses which receive, adopt, adapt, neutralise or utilise incoming Western ideas. Robert Weller describes how Buddhist groups in Lugang, Taiwan, reworked the global (Christian) message of social service into all kinds of new religious-philanthropic work and new, unique perceptions of the public good. Xiaobing Wang-Riese shows how Confucianism has reconstructed itself in Quzhou, Zhijiang, one of the ancient seats of Confucianism in China. Through the various international events held there, Confucianism at one and the same time presents itself as the representative of China’s cultural heritage in the modern world, serves the local economy and society, as well as creates a means to revive its religious-spiritual heritage.

Part Three, “Chinese-Western Encounters: Global Visions and Cultural Flows”, looks at how individual agents have contributed to the construction of global religious identities and the flow of ideas across cultural boundaries. Lauren Pfister provides insight into the way in which the relationship between Kang Youwei and the German sinologist Richard Wilhelm led to what he calls “Kang Youwei’s Utopian vision and its humanistic refraction in European sinology”. Wilhelm’s attempt to reinterpret Kang’s religious Ruist vision in terms of what he calls “die Neue Menschheit” (new humankind) is perhaps the most interesting part of this chapter.

Part 4, “Knowledge, Transfer, Academic Networks, Identity and the Study of Religions”, sheds light on the way the academic world and religious studies relate in China today. The emerging directions of Sino-Christian Theology over the last two decades have been distinctively moulded by its close links to Chinese academia, rather than by dialogue with the Church in the PRC. It is perhaps unfortunate that important theologians in the Church such as Ding Guangxun (K.H. Ting, 1915-2012) are entirely overlooked. Ding, who trained in Columbia and Union Seminaries in 1947 and 1948, attempted to create an indigenous theology while remaining connected to both the World Church and the Chinese Government. Some acknowledgment of Chinese indigenous movements which flowed out of Christian influence is also required. Nevertheless, these matters have been addressed elsewhere.

Chloë Starr describes how Sino-Christian Theology forms a bridge for religious studies into Chinese academia. Interestingly, while it allows for elements of the sacred, it does not adopt a theological position or acknowledge God as an object of study. Theological research is undertaken from historical, sociological and philosophical perspectives. This in turn is part of Chinese academia’s attempt to negotiate a careful entry into a globalised world of reflection on Christianity. It is no surprise then that Hong Kong, with its strongly committed Christian institutions, has

emerged as the “powerhouse of Sino-Christian Theology” and conduit for outside engagement with China.

Firstly, the inter-relationship between “transmission and appropriation” needs to be elucidated more. The history and influence of missionaries have always been a major research focus. A re-focus on local Chinese agents and why and how they appropriated the message is certainly timely. The missionaries transmitted the faith and the local people appropriated, adopted, adapted, reshaped, and re-expressed it in a multitude of ways. However, both the transmitter and the local receptors are globalising agents. An understanding of their interaction and the mutual understanding between them is crucial. It is perhaps best to see them as two points of constantly changing fusion and co-operation, rather than separately. This volume perhaps needs to acknowledge that interaction more.

Secondly, throughout China, Sunday morning Church services and the theology they reflect remain very “western” in form and content. What was “transmitted” is still very evident. Asian Churches have preserved the 19th century Western forms of Anglicanism, Methodism and Presbyterianism which have long since been reshaped in the places from which the missionaries came. Nevertheless, this volume shows how there were innovative and creative local agents who had a major social impact. Many who were influenced by incoming religious ideas made no claim to be Christian, but all were exposed to globalisation and reacted to it.

Lastly, this volume focusses on the effects of what it sometimes calls “liberal Christianity”. The readers should take some care here, as the notion of “liberal Christianity”, perhaps best personified in New Zealand by Professor Lloyd Geering’s thought, is little understood in China. Missionaries designated as “liberal”, such as Timothy Richard, present quite a different concept. Such missionaries were brokers of a wide-range knowledge, ideas and new and old expressions of cultural life, whether Christian or not.

This is a very welcome volume with full notes and index and is recommended for those interested the role of religion in China today.

Reviewed by STUART VOGEL
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Michele M. Mason and Helen J. S. Lee (eds.), *Reading Colonial Japan: Text, Context, and Critique*, Stanford, CA, Stanford University Press, 2012, xiv + 302 pp.
ISBN: 0804776970 (hbk); 0804776974 (pbk)

Reading Colonial Japan is an anthology of finely written essays that squarely speaks to the burgeoning scholarship of ‘multiple Japans’. At least in English-speaking circles, there has been a shift towards critiquing the very notion of Japan’s singularity. The initial essay introduces the reader to the agenda of the book. The collection positions variegated media of this era as articulations of the Japanese colonial project and power (p. 2). Scholars of colonialism and imperialism would agree that these two represent

ever-pervasive forces that permeated the minds of the people – those who are in the metropole and those in the periphery. What is now gaining the attention of scholars has gone beyond, for want of a better term, the elite ‘high brow’ history of politics and economy, to now include the ‘middle’ or ‘low brow’ histories of the everyday and the ordinary. The latter encourages us to observe and critique how the ideologies of colonialism and imperialism found their expressions. As a relative late-comer, Japanese imperialism is often thought to have produced a smaller number of volumes compared to say other more ‘established’ empires such as the British. *Reading Colonial Japan* puts an end to this dearth – perceived or actual.

The structure of the collection is innovative. The introduction by Mason and Lee offers a concise survey of Japanese colonialism since the Meiji Restoration that was, amongst other things, founded upon the consolidation of a singular Japanese modern-state. The authors point out it began with the colonisation of the Ainu in the North and the Ryukyans in the South, and then branched off to Korea, Taiwan, China, Micronesia and Southeast Asia. The subsequent eight chapters take the reader on a time-trip around the Japanese empire. Each chapter begins with a brief summary of a primary text concerning a region within the Japanese sphere of influence. This is followed by a ‘context/critique’ which provides a detailed analysis of the text. The text is highly readable; and credit must go to the quality of the work required to translate Japanese primary sources. In particular, the translation of chapters by the prominent Japanese scholars, Komori Yōichi and Kawamura Minato, is a welcome bridge between Japanese - and English - speaking academics.

The first chapter features *The Shores of the Sorachi River* by Kunikida Doppo. Mason’s critique suggests Kunikida expresses the bewilderment of a coloniser in “domesticating Hokkaido” (p. 37) until it becomes a fully-fledged part of Japan’s domestic sphere. Yet it also mirrors the ways the Ainu have become consigned to the mists of time.

The following chapter, *Hokkaido Former Natives Protection Law*, informs us about the legal foundation that enabled the Japanese colonisation of the Ainu. Komori Yōichi’s essay is a brilliant expose of the irony that the name of the law did anything but to protect the Ainu, but rather laid the material and cultural foundation that led to their near-extinction. These two chapters dovetail with two others on Okinawa and Taiwan where Japanese imperialism really ‘took off’. The third chapter ‘Officer Ukuma’ by Ikemiyagi Sekihō illustrates a similar yet subtly different tension to Kunikida’s. The protagonist in ‘Officer Ukuma’, Hyaaku, is a Japanese police officer in Okinawa of Chinese descent. His career aspirations are thwarted by discrimination – causing a substantial decline in his personal life. Davinder Bhowmik’s perceptive analysis shows Hyaaku as an archetypal subaltern character who finds himself in an ambiguous position between the Japanese citizen and the colonial subject. Bhowmik and Komori succeed in describing the delicate and insidious psychological effects colonial modernity has on those directly involved in its enforcement.

If law and order represented overt mechanisms of colonial hegemony, the next two chapters would inform us about more subtle forces that cultivate the social and

capital literacy of colonialism and shift the focus from the public to the domestic. *The Manual of Home Cuisine*, as a text of culinary history, offered nutritional advice to Japanese settlers in Korea to help maintain their traditional diets. Helen Lee debunks the advice and transforms it into a reverse expression of resistance against the supposedly inferior Korean food and hygiene practices encountered. This refusal to assimilate into the Korean society is not a mark of failure, but rather an expression of their coded superiority. In contrast, *Manchu Girl* illustrates the powerful shadow of *ryōsai kenbo* ideology (Good wife, wise mother) and how it extended beyond mainland Japan to Manchuria. Kimberley Kono's analysis of *Manchu Girl* reveals the power disparity in the relationship between two women as a microcosm of imperialism. We learn of a Manchurian girl, Guiyu, who acquires Japaneseness under the ostensibly well-intentioned benevolence tutelage of Koizumi Kikue – whom Guiyu has come to regard as her Japanese mother. These two chapters demonstrate how the domestic realm is just as crucial in spreading imperialism as other spheres of the colonial project.

Colonial projects usually entail projecting various civilisations into a hierarchy. In implementing them we are forced to draw a binary distinction between the coloniser and the colonised and place them within a hierarchy of progress or barbarity. This dynamic is well illustrated and critiqued by cases from Taiwan, the forests of the Tōhoku, and the Micronesia. Robert Tierney points out how Satō Haruo's *Demon Bird* offers a powerful critique of imperialism by regarding the superstitions of the Taiwan's indigenous peoples as a sign of backwardness and a pretext for colonial violence (p. 133). Kota Inoue's essay on the highly acclaimed writer Miyazawa Kenji's *Wolf Forest*, *Basket Forest and Thief Forest* recasts Miyazawa's literary legacy as a critique of the ecological colonisation of Japan rather than just a mere nostalgic celebration of the bygone era. Kawamura's analysis on the popular comic, *The Adventure of Dankichi*, addresses the racist assumptions the character Dankichi has conveyed to the adolescent reader and projected upon Micronesians. These chapters show the malleable nature of imperial discourse in different media.

Undoubtedly, the anthology exhibits perceptive as well as theoretically- and historically-informed scholarship. The collection would appeal to scholars whose work straddles several disciplines as it places various forms of text in their historical contexts. This interdisciplinary focus is especially useful for those wishing to teach Japanese colonialism from historical, anthropological and literary angles. However, I was tempted to think of somewhat passé yet still pertinent logic of 'internal colonialism' and Fredrick Jackson Turner's 'manifest destiny' as useful theoretical backbones that further provide bases for comparison with other, albeit Western, contemporary empires. As someone teaching in the southern Pacific region, and researching Japanese travel writing, I find Kawamura's essay the most arresting. Especially when he compares *The Adventure of Dankichi* to a travelogue – an allied popular medium that has also provided ideological sustenance for colonial project.

The eclectic range of contributions in *Reading Colonial Japan* is quite clear. If I could raise one issue, an overarching conclusion that ties up the common themes and highlight points of contrast would provide a suitable parting. It also important to think about questions such as: What do we find in common between Hokkaido and

Okinawa? In what ways were the ‘natives’ treated in Taiwan and Micronesia? How did the Japanese settlers project their superiority over the Chinese and the Koreans? Can we say the Japanese were more ‘successful’ in introducing the fruits of imperialism to these areas? As pointed out by more than one author in this anthology, Japanese colonialism lives in a dual colonialism – colonising and expanding the domestic and the foreign spheres, maintaining fear and anxiety towards Westerners while simultaneously disdaining other Asians. These questions constantly spring to mind as each chapter never fails to provide a succession of thought-provoking moments. Thus, *Reading Colonial Japan* offers an excellent starting point for future scholars to embark on the study of ‘grassroots imperialism’ and its variant manifestations – as works of Japanese empire alone or as comparative works with other empires.

Reviewed by RYOTA NISHINO

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Manuel Perez-Garcia., *Vicarious Consumers*, Surrey, Ashgate, 2013, xxi + 375 pp.
ISBN 9781409456858 (hbk); ISBN 9781409456865 (ebk – PDF); ISBN
9881472407283 (ebk – ePUB).

Manuel Perez-Garcia’s book is a somewhat daunting affair that will, one suspects, be of interest chiefly to others working in his own specialist field of economics and social history.

Replete with charts, tables and statistics, it sets out to look at how – and indeed whether – the availability of luxury goods from outside Spain stimulated any change in consumer behaviour or artisanal production in southern Spain in the 18th century.

Using the ‘industrious revolution’ theory, Perez-Garcia asks whether the increasing availability of luxury consumer goods led to a greater desire for them and whether this in turn stimulated the economy of southern Spain.

One can look at impersonal mechanical factors, such as developments in industry or agriculture to partially stimulate the economy, but the industrious revolution theory also stresses the actions of individuals; the desires of families to own more luxury goods as a sign of prosperity, social status or financial independence.

The behaviour of individuals has allowed the author to employ a number of novel tactics to gather information, including the careful examination of wills and the household accounts and tallies of goods that had to be drawn up so that probate might be assessed.

Because this book is about the influence of individual behaviour, a number of unexpected elements are drawn into the narrative and much is made of the opposition to French fashions, the mockery of those who imitated foreign behaviour and the defiant adoption of an exaggerated form of national dress as a form of self-defence.

Students of Goya will be familiar with the figure of the maja (scowling, even when naked) and her cloaked and hooded male counterparts, the majos; members of the

lower classes who adopted these fantastic disguises in order to mock those who wore French fashions. If they reacted so fiercely to new things from across the Pyrenees, what sulking might have been induced by the idea of goods from the other end of the Mediterranean? It is difficult to read the book without thinking of all of this taking place against the indolence, corruption and self-delusion mocked so assiduously in Goya's paintings and etchings.

Lurking behind this was the spectre of the Inquisition, whose servants thundered against consumption and luxury, even as philosophical societies and socio-economic institutions declared that while the consumption of luxuries might indicate a certain venality among the rich, they would not condemn such behaviour because it stimulated the economy and was therefore good for the country.

Ultimately, however, no matter what goods were available, Perez-Garcia argues that in southern Spain, there was no industrious revolution.

Somnolent, sluggardly and resentful, southern Spain slumbered on, its tastes and consumption of foreign goods stimulated by merchants with foreign connections and the energy to poke and prod the locals into noticing that here was a new wig, there a jar of coffee or a new China plate.

Even when the locals wanted these new things, it was not they who dictated the supply of goods. It was the merchants who continued to import everything because the local industry was simply too backward to meet demand.

There was no chance that here some local entrepreneur would decide to create a new industry by imitating or producing a better local version of some foreign luxury; little chance of a Josiah Wedgwood creating a home grown alternative to imported China, a textile industry arising to exploit the possibilities of imported Indian cloth or a Douwe Egberts appearing to market coffee from the Middle East.

In closing, one must lament the failure to translate passages of Spanish in the book into English. While readers who have no Spanish will probably pass by these passages without a qualm, there is always the chance that they may have missed something of importance.

*Reviewed by PHILIP CASS
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Qian Zhongshu, Duncan Campbell (trans.) *Patchwork: Seven Essays on Art and Literature*. Leiden and Boston: Brill, 2014, x + 285 pp. ISBN: 978-90-04-27020-6 (hardcover: acid-free paper)

Duncan Campbell's translation of Qian Zhongshu's *Patchwork: Seven Essays on Art and Literature* is a labour of love that enables readers of English to reach deeper understandings of how one twentieth-century Chinese intellectual construed both Chinese and Western traditions in literature and the arts. Qian Zhongshu (1910-1998) was a scholar, writer, translator and official, steeped from childhood in the traditions of classical Chinese scholarship. His early education also included study at a missionary

school in Suzhou, where he began to learn foreign languages, especially English. For Qian, as for many young Chinese intellectuals of his generation, Lin Shu's (1852-1924) translations of Rider Haggard's thrilling novels opened a door into attractive Western cultural worlds. Three years studying at Oxford and the University of Paris in the 1930s gave him a deeper understanding and an abiding love of Western literary traditions. Appointed to a professorship at Tsinghua University in the 1950s, he was translator and editor of the English translations of *The Selected Works of Mao Zedong* and then in 1976, *The Poems of Mao Zedong*. Campbell notes in his translator's introduction that Qian and his wife were sent down to the countryside during the Cultural Revolution for two and a half years. Unlike other members of their family, they survived. He was rehabilitated, and returned to Beijing, where he went on to hold prestigious posts, including that of Deputy Director of the Chinese Academy of Social Sciences. One can only try to imagine the affective and cognitive stretch that must have been required for Qian to encompass in his own mind Mao's 1942 *Talks at the Yan'an Forum on Art and Literature* and the Chinese and Western literary and artistic traditions he celebrates in *Patchwork*.

The essays in *Patchwork* were first published together in Chinese in 1984, though several date from earlier decades. Qian's essays develop rather differently from a conventional essay in English, where writers often seek to build an argument towards a resounding and apparently irrefutable solution to a problem they have posed at the outset. Qian's essays, by contrast, are more discursive, tightly packed with quotations. They often end with yet another telling example of the phenomena he is discussing or with a question. They leave an echo, a resonance, in the mind that invites the reader to continue the conversation.

In his introduction, Campbell explains the genealogy of his translation of *Patchwork*, including a memorable meeting he had with Qian Zhongshu in Beijing in 1987, when he had already begun work on a draft of the translations that reach fruition in this book. Campbell tells us that he was later able to work through revisions of many critical points with the late, great scholar, Professor Liu Ts'un-yan at the Australian National University.

The first three essays address the relationship of poetry to painting. Qian surveys the whole sweep of Chinese writings on poetry and painting as far back as the *Book of Songs* and the *Doctrine of the Mean*. The comparative perspective he provides encompasses Cicero, Leonardo da Vinci, Lessing and Kant among others. He wades in to a discourse that began with Dong Qichang's (1555-1636) famous distinction between Northern and Southern Schools of Painting and shows how it came to include evaluations of poetry (p.78). In another essay, responding to Lessing's famous essay, Laokoon, Qian presents abundant evidence from texts from the eleventh to the eighteenth century, demonstrating the ways in which Chinese writers interpreted painting and poetry in relation to each other. He illustrates the richness of Chinese poetic traditions of metaphor and is inclined to agree with Lessing that the use of metaphor makes poetry a broader and more expressive sphere of artistic endeavour than painting. Hedging against potential outraged objections from those who hold differing views on the scope of painting, he notes the possibility that his views may simply reflect his own "partiality for poetry" (p.113).

Next, Qian traces the concept of synaesthesia in the Chinese tradition all the way back to the "Great Preface" to the "Ospreys" (*Guanju*) chapter of the *Book of Songs*, and the

Zuo Commentary, where patterns of colour and sound, the perceptions of the eye and ear, are compared. He surveys the full sweep of the Chinese poetic and philosophical oeuvre up through the Qing, including Daoist and Buddhist traditions, highlighting the richness of Chinese conventions of synaesthesia, which could sometimes include all five senses.

The remaining four essays treat topics in poetry, translation and comparative literature. In an essay on the translator, Lin Shu (1852-1924), Qian considers the ways in which every translator risks violating the meaning or tone of the “point of departure” in the original language on the way to the “point of arrival” in the target language. He frames the role of the translator as that of a matchmaker or an “intermediary liaison officer”, whose task is to introduce readers to foreign literary works and foster in them a love of these works (p. 42). Good translations should work to eliminate themselves by drawing readers to the original. This is what happened for Qian when he read Lin Shu’s translations of Rider Haggard, Dickens, Washington Irving, Scott and Swift. As soon as he could, he moved on to the originals.

“Poetry as a vehicle of grief” grew out of a talk that Qian gave at Waseda University in 1980, when the first wave of Chinese scholars were again allowed to travel abroad after the Cultural Revolution. Qian begins by generously acknowledging the achievements of Japanese Sinologists, an act that could have been politically dangerous in earlier or later periods. His chief argument in this essay is that, “Good poetry is, in the main, an expression or discharge of the emotions of unhappiness, anxiety or frustration” (p.190). In a structure that has become familiar to the reader, he guides us through a gallery of Chinese and Western traditions of poetry as a vehicle of grief. Campbell suggests in his introduction that Qian’s view that “pain engenders poetry more than pleasure does” can be understood in relation to Qian’s own experiences with adversity (p.21). This essay ends without pointing to firm conclusions, reflecting both Qian’s preferred discursive style and perhaps also the delicacy that is still required of Chinese scholars when writing on topics with political implications.

Qian’s 1948 essay on the translation of Longfellow’s ‘A Psalm of Life’ into Chinese is a learned, yet personal, immediate and entertaining account of some of the areas of linguistic and cultural misunderstanding and misconstruction that accompanied nineteenth-century literary and diplomatic exchanges between China and in the West. This essay could well serve as a cautionary tale for the present, illustrating the pitfalls inherent in making assumptions about the linguistic codes and the intended messages of people from cultures that differ dramatically from one another.

Campbell’s skill as a translator and his evident sympathy for Qian and his oeuvre bring to life Qian’s authentic voice, his critical turn of mind and his very sharp tongue. We hear Qian lash, among others, western readers and translators of Chinese poetry who fail to make distinctions among its forms, styles and meanings. For them, all Chinese poetry becomes “la chanson grise” once admired by Verlaine. He is contemptuous of Ezra Pound, whom he accuses of misunderstanding the meaning of Chinese characters and “searching the Far East for such novelties” (p.138). Qian’s work, by contrast, celebrates Chinese artistic and poetic traditions in all their richness and radiant colour. His nuanced and sophisticated readings of Western literary traditions challenge Western scholars who may ever have been tempted to regard Chinese traditions as an exotic or unitary “other”.

Rather than “domesticate” the text for an English-speaking audience, Campbell has chosen to make it rich in Chinese linguistic forms. The liberal inclusion of both *pinyin* and Chinese characters for key terms, easy to do now in our digital age, is a great boon to scholars who may wish to pursue further study of the sources and the arguments. The potential audience for this book is considerable, but it is not a book for beginners. Those who have already developed some understanding of Chinese cultural history and who have an academic interest in art and poetry, will admire and use it. Specialists in the literature, art and aesthetics of other cultures who are looking to establish a comparative perspective will also find much of interest here. At every stage, Campbell’s translation provides stepping stones for those readers who may gradually feel confident enough to start reading *Patchwork* in Chinese, fulfilling Qian’s ideal that a good translation aims to do away with itself by leading readers to the original text.

Rather frequent typographical errors mar the text and occasionally impede understanding. If, as seems likely, this book goes into a second printing, it would be ideal if the editors at Brill could first commission a thorough-going, multi-lingual proof-reading.

Campbell is at his best when translating with subtlety and verve the rich cache of poetry that adorns Qian’s work, moving easily from a poetic to an academic register. He makes Qian’s complex arguments clear to the English reader. He has opened to us the opportunity to walk with an eminent Chinese scholar through gardens of Chinese cultural traditions stretching back more than 2,000 years and to see these traditions in a new way.

In Qian Zhongshu’s own generation, his peers such as Harvard’s Yang Lien-sheng (1914-1990) and the Australian National University’s Liu Ts’un-yan (1917-2009) were often the *go-to* people for younger scholars with thorny textual problems that they could not solve alone. It remains to be seen how well the collective wisdom we now share through websites such as Baidu, Google and Wikipedia and the books and electronic resources of our university libraries will enable us to arrive at sound interpretations of the texts, objects and images of China’s past. As we work through our own answers to this question, we have in Duncan Campbell’s graceful translation of *Patchwork* an accurate record and a moving tribute to the work of a formidable scholar of a generation that is fast slipping away.

Reviewed by ELLEN SOULLIERE
Massey University

Jeffrey L. Richey, *Confucius in East Asia: Confucianism’s History in China, Korea, Japan and Vietnam*, Ann Arbor, MI: Association for Asian Studies, 2013, xvii + 99 pp; ISBN 978-0-924304-73-6 (Paperback)

Jeffrey L. Richey is Associate Professor of Religion and Co-ordinator of Asian Studies at Berea College, Kentucky. His small but concise book of 99 pages describes the ways that Confucianism has moulded Asian cultures and political life. It is a welcome addition to our resources on understanding China, Japan, Korea and Vietnam. It will be very helpful to students beginning courses which require an understanding of Confucianism and the influence of Confucianism on East Asia. The general reader will find it also very readable, helpful introduction.

Richey notes that Confucius appears on the East Pediment of the US Supreme Court Building in Washington DC. He appears symbolically alongside Moses, the Old Testament prophet, and the Greek lawgiver Solon. Confucius and Confucianism's intellectual, spiritual, cultural and political influence have been pervasive in the countries he discusses. Richey first discusses the origins of Confucianism and how this influences the foundational historical events of each country. Secondly, he looks at how self-cultivation, or the pursuit of personal spiritual, moral and intellectual excellence is practised in each context. He then describes how Confucianism has impacted on its social ideas, practices and institutions. Finally, Richey looks at how, or to what extent, Confucianism has been adopted as a state ideology. The four emphases are well chosen and Richey notes: "[t]he many different strands of this multi-faceted modern Confucianism do not necessarily tend in the same direction, but they do constitute a web of identity, meaning and practice that still lies at the foundation of East Asian life" (p.5).

Chapter One, "Confucianism in China", is perhaps the best. Using just 14 pages, it navigates its way between "too much information" and a clear, concise description of the development of Confucianism in China, beginning with what we know of Confucius through to the influence of Confucianism in modern China. Whether China has become Confucian again can be argued. It may well be that Richey has somewhat overstated the case in saying: "it is clear that Confucianism plays a role in China's re-emergence as a regional and global power – both because its government endorses Confucian ideology and because many people see Confucianism as a source of hope for the future" (p.21). He is surely right, however, in suggesting, for example, that having performers costumed as Confucian disciples and chanting quotations from the *Analects* at the opening ceremony of the 2008 Olympic Games does illustrate a sea change in Confucius' rehabilitation in the modern period.

Chapter Two, "Confucianism in Korea", (18 pages) is equally good. It navigates its way through the history of the flow of ideas from China into Korean culture. The ambiguity of the state towards Confucianism is well described. On the one hand, the state embraces traditional culture and its rituals and yet does not hesitate to critique Confucianism when it is perceived as standing in the way of progress. More perhaps could be said about the impact on Confucianism of the phenomenal rise of Christianity in South Korea (one in four South Koreans is now a Christian). Richey's conclusion may well be true, but it is far from clear how this will develop: "The future of the Korean Peninsula is uncertain, but it seems likely that if unification ever does occur, Confucianism will play some part in knitting together the Korean people" (p.40).

Chapter Three, "Confucianism in Japan", (18 pages) to this reviewer (who is not a Japanese scholar) rather threatens to lose itself in the details of the history of interactions between Shintoism, Confucianism and Buddhism. It is clear, however, that the merger of Confucianism and nationalism was deep and based itself on the Confucian notion of the Emperor as the national parent, and Shintoism which became the Meiji state religion. The selective westernisation of Japanese society in the post-World War II period grew along with, according to Richey, a milder form of the values of Confucian-Shinto phase prior to the war. Again Richey argues rather vaguely, but possibly with a point; "One characteristic that Japan does not share with its European

counterparts is its Confucian heritage, which may prove to be the factor that enables the Japanese to survive and even thrive amid the transformation of globalisation” (p.58).

Chapter Four, “Confucianism in Vietnam”, notes the tension between China and Vietnam and how Confucianism was never as identified with the state in Vietnam as it was in China. Ho Chi Minh saw Confucianism as a symbol of the feudal social order that they aimed to destroy. Moreover, Confucianism’s relationship with Buddhism and Taoism was more intertwined and its history less distinct. This chapter is perhaps the least convincing, if the reader is looking for clear evidence of a revival of Confucianism today. The point that the Confucian Temple in Hanoi appears on the 300,000 dollar Dong (5 dollars) is not proof of such a revival. The chapter ends rather lamely. “It may be that the future of Vietnam lies in a rediscovery and renewal of its recent past” (p.77).

Richey notes that there is more than one kind of “Confucianism” at work in East Asia today. Nevertheless, being “Confucian” is a way to build solidarity with other Asian nations while underlining differences with the West. Commentators in all four countries are, according to Richey, promoting a return to Confucianism to reverse a perceived moral decay and lack of social responsibility in their societies. Jeffery rightly raises the question as to whether Confucianism can revive itself to the point where is the universally accepted axis of critique for individuals, societies and states in East Asia.

The book contains good suggestions for further reading, adequate notes and a timeline. This is an excellent introduction.

Reviewed by *STUART VOGEL*
Auckland

William E. Shepard, *Introducing Islam*, 2nd ed., London: Routledge, 2014, 424 pp.
ISBN-13: 978-0415455183 (cloth); ISBN-10: 0415455189 (electronic)

William Shepard, a retired Associate Professor of religious studies at the University of Canterbury, has released a second edition of *Introducing Islam*. This book appears to have two broad objectives, firstly to bring to readers an overview of Islamic history, theology and philosophy, and secondly to enter into and address some of the most difficult areas of debate around modern Islam. Shepard is one of those authors who seems to be able to write in a way that will suit various levels of readership. This is both an accessible and sophisticated text.

If there is a concept that Shepard is urging readers to take on board, it is the importance of an empathetic understanding of Islam and its history. Shepard stresses the point that it is important to have this kind of understanding before tackling difficult areas, including terrorism. This is not just a theoretical point of course, as there are commentators who would argue that the distinction between empathy and sympathy is an artificial one. Yet Shepard’s point that the Muslim world is more pluralist than most Westerners have imagined is a strong one.

Introducing Islam starts with the history of Islam, springing from the environment between the Byzantine and Sasanian (Persian) empires, through to the time of

Mohammad and his successors, contested leadership of the *umma*, and the rise of Islam's different threads. Also explained with some clarity is the centrality of Shari'a in Islam, a concept that is defined (simplistically) in the Western imagination by the excesses of a few states and political movements. Many of Islam's greatest influences are covered, including philosophers such as Ibn Sina and Al-Ghazali (the latter would have a great impact on Western thought via Aquinas), Ibn Taymiyya (who, alive during the time of the Mongols, is considered the father of the purist Salafism trend), or those who left a lasting modern impact on the Muslim world by infusing the faith with a lasting anti-colonialist view, including Jamal al-Din al-Afghani and Abul Ala Mawdudi. There is a very good summary on Sufism here, for those seeking to understand it, and the now difficult relationship with Salafist interpretations. Shepard also offers judiciously written case studies of some important Muslim majority countries, tracing the discourse between secularism and Islamism in each case, to include Iran, Egypt, Turkey and Indonesia. It is interesting to reflect on these cases (setting Indonesia's unique circumstances aside) to illustrate Shepard's point that a great deal of the secularising agenda in the Middle East has been driven by elites. Shepard argues that there is much in Islamic thought and history, such as the concept of a consultative *shura*, which can be squared with democracy. Greater public engagement, though, will in many cases see a more pious public pushing Islamic influences onto the body politic.

Growing religiosity in the Islamic world is observable over time. Shepard offers plausible explanations for this trend. First, secularism and secular ideologies have failed in the Middle East, and Islamist movements have filled the void. The most "prominent symbol" of Arab failure, even humiliation, was the 1967 Six Day War, in which numerically superior Arab forces were quickly devastated by Israel. Second, trends in modernisation, including the spread of media and movement into urban environments, has facilitated more literalist interpretations of Islam to come forward, while conservative populations continue to hold a sense of discomfort with perceived libertine elements of "Westernisation".

A particularly thought-provoking part of this volume comes in the final two chapters, where Shepard introduces discussions on some of the most controversial and current topics within Islam, including issues like terrorism, immigration and integration, the role of progressive versions of the faith, gender, democracy and human rights. While Shepard does not shy away from many troubling aspects that arise in the Islamic world, he remains concerned that the human rights "dialogue" is actually much more of a "monologue" from the West. Shepard, who acknowledges he might be accused of relativism, argues that a dialogue could recognise the importance of group rights (in contrast to the Western emphasis on individual rights). Shepard is likely correct in his view that a monologue is at least ineffective, and he notes examples like the Malaysian Sisters of Islam arguing against the troublesome Qur'anic text that allows wife beating, the Sisters noting that this is incompatible with the totality of the Qur'an's message (and are likely to make greater inroads than didactic sermons from outsiders).

One concept that Shepard begins to grapple with is the problem of "Islamophobia". Reading this section brings to mind, though, how much this debate has advanced even since the publication of the latest edition. One suspects that any classroom discussion

would have acquired a significant edge in very recent times, and events in Syria and Iraq might have something to do with that. Prominent members of the neo-Atheist movement (to include Richard Dawkins and Ayaan Hirsi Ali) are now more bold in their proposition that an orthodox rendering of the Islamic faith, even more so than other faiths, facilitates the promotion of violence and the curtailing of civil rights for women and minorities. In the age of social media a clip went viral in which Bill Maher (US talk show host/comedian) and Sam Harris (author and philosopher and CEO of Project Reason) argued that there was intrinsically something illiberal about the faith of Islam, specifically that Muslims adhere to the belief that apostasy is punishable by death¹. In this same clip actor Ben Affleck objects to this line on the grounds that this does not constitute the views of the majority of Muslims and essentially equates arguments advanced by Maher and Harris as a type of contemporary prejudice. Maher counters that the term “Islamophobia” is merely thrown around to shut down arguments like his, while Harris is plain that the West is essentially at war with Islam (a proposition even rejected by the Bush Administration while in power). It has been common to consign “Islamophobia” to the hard right, or conservative news sources, but some of Islam’s most hardline and damaging critics are probably now found on the political left, who accuse many fellow liberals of naiveté on this question. This sort of messenger is bound to have a greater impact on campus. Meanwhile, the influential *Economist* magazine, notable for editorials after 9/11 warning against a ‘clash of civilisations’ logic, earlier this year ran a special feature that argued that the stifling of political, educational, scientific and educational development in the Middle East might have more than an indirect link to Islam (‘The Tragedy of the Arabs’, 5 July 2014). This indicates that the debate is sharpening rather than subsiding. Any future edition of this fine volume might find a need for greater commentary on these lines of debate, and this reviewer for one would be keenly interested to hear Shepard’s vastly more informed view on it.

Reviewed by ANTHONY SMITH

Department of Prime Minister and Cabinet

The views expressed here are those of the author alone and do not represent DPMC or the New Zealand government.

Sarah M. Strong. 2011. *Ainu Spirits Singing: The Living World of Chiri Yukie’s Ainu Shin’yōshū*. Honolulu: University of Hawai’i Press. ISBN 978-0-8248-3512-5. 314 pp., notes, works cited, index.

Ainu Spirits Singing is a translation of and commentary on Chiri Yukie’s (1903-1922) text, *Ainu Shin’yōshū* (Collection of Ainu chants of spiritual beings), in which 13 narratives of the ancient Ainu performance genre known as *kamui yukar* (chants of spiritual beings) are given. In this form, the world of *kamui* (spiritual beings) offer

1 The clip originally aired on the HBO show “Real Time” on 6 October 2014. It can be found at <https://www.youtube.com/watch?v=vln9D81eO60>

stories about themselves, including animals, plants and other phenomena. *Kamui yukar* were performance chants for entertainment or didactic and religious purposes, and this animistic practice offers symbolic representation of the Ainu world view. The translation of Chiri's work is actually very short, representing one chapter or just over 50 pages of text that comprise the 13 chants. The other five chapters in Strong's book offer a background to *Ainu Shin'yōshū*, Ainu and the spirit world that is the focus of the stories.

The first chapter offers background to Chiri's short life and her writing, as well as an introduction to Ainu culture more broadly. Ainu are indigenous to northern Japan and some other parts of nearby northeast Asia, and Horobetsu Ainu writer Chiri was from Noboribetsu to the south of Hokkaidō. Ainu culture is nowadays often dominated by Japanese (*wajin*) society, and Chiri wrote *Ainu Shin'yōshū* in the Horobetsu Ainu dialect using the Latin alphabet on one side of the page and including a Japanese translation on the opposite side. She never saw the published manuscript, dying soon after making corrections to the final draft of the work. Traditionally an oral culture, Ainu have distinct cultural groups that are differentiated especially by dialect and cultural practices in different regions. Growing up at a time soon after the colonization of Hokkaidō by Japanese, which included the introduction of land ownership as a foreign concept for Ainu, Chiri, her family and community experienced the radical changes that were imposed on Ainu culture at the time. Growing up bilingual (Ainu and Japanese), Chiri was educated and maintained a close affinity with her Ainu cultural roots.

Chapter 2 offers a detailed account of the living world of *Ainu Shin'yōshū*. The 13 chants had been passed down orally through Ainu culture in the Horobetsu Ainu dialect. Chiri likened this transmission process to "an unending river of song flowing to her generation from a long-distant past" (p. 45). In this chapter, Strong describes the Ainu spirit world and the non-human life that form the focus of the *Ainu Shin'yōshū* chants. The reader is given much knowledge of the physical and material landscape that dominated the Noboribetsu area, and the ocean cliffs with their dark rock stand out as a prominent feature. Also of importance for Ainu, for example, are the rivers and the fish that live in them, especially the salmon that are not only part of the Ainu diet, but also important in indigenous mythology. With important plants and a spiritual landscape, Japanese colonization soon challenged the indigenous Ainu cosmology, and it is perhaps a result of this cultural imperialism that motivated Chiri in writing *Ainu Shin'yōshū*.

In the next chapter, Chiri explores Ainu social arrangements: human-human, and human-*kamui* relationships. The point of this part of the book is to show that "the chants . . . bring the reassurance that the balance and harmony achieved by the culture hero and by other *kamui* through their struggles in the past are still in place" (p. 103).

Chapters 4 and 5 offer a description of the 13 *kamui yukar* that are included in *Ainu Shin'yōshū* (the chants). Eleven of the chants are written in the first person where the narrator and protagonist is one of the animals: "fish owl (two chants), red fox, black-colored fox, hare, large reptile (*chatai*), wolf, orca, frog, river otter, and freshwater mussel" (p. 105). The other two chants have the narrator as Pon Okikirmui, a cultural

hero (*Pon*: “child”; Okikirmui: a hero), but also feature animals as important characters in the chants. These two chapters provide a detailed discussion of each of the characters, linking them to their spiritual Ainu culture and indigenous significance. The discussion of the chants provides fascinating cultural knowledge and Strong offers a thorough analysis of the meaning of the spiritual beings for Ainu. The animal *kamui* and spirits “played a critical role in sustaining the Ainu either through the gift of their own bodies or by facilitating that gift on the part of other animal spirits” (p. 138).

An English translation of *Ainu Shin'yōshū* is provided in Chapter 6, the last chapter of the book. Strong has based her text on the 1926 edition of *Ainu Shin'yōshū*. In her Preface of 1922, Chiri mentions the destruction of her culture with these poignant words: “In the past surely our happy ancestors never imagined for a moment that this, our homeland, would in the future be reduced to the kind of miserable state at hand” (p. 195). Each of the 13 *kamui yukar* are just a few pages long, and are titled as follows:

1. The Sacred Bird Spiritual Being [Fish Owl] Sings About Itself
2. The Fox Sings About Himself
3. The Fox Sings About Itself
4. The Hare Sings About Himself
5. The Bog Dweller Sings About Itself
6. The Young Wolf Spiritual Being Sings About Itself
7. The Sacred Bird Spiritual Being [Fish Owl] Sings About Himself
8. The Ocean Spiritual Being [Orca] Sings About Himself
9. The Frog Sings About Himself
10. Young Okikirmui Sings About Himself
11. Young Okikirmui Sings About Himself
12. The River Otter Sings About Itself
13. The Freshwater Mussel Sings About Itself

Ainu Shin'yōshū comes with endnotes, references and an index. It is a thorough piece of scholarship on a significant indigenous Ainu author who produced a remarkable volume of 13 short chants on the Horobetsu Ainu in the early twentieth century. Strong's book represents a research project of 10 years, and it has incorporated much archival study in Japan. Her translation and detailed analysis of the chants provide a book that helps tell not only the narratives of Ainu spirits singing, but also that of the intriguing culture of the living world of Ainu.

Reviewed by HENRY JOHNSON
University of Otago

James Jiann Hua To, *QIAOWU: Extra Territorial Policies for the Overseas Chinese*, Leiden/Boston: Brill, 2014, xiv + 358 pp. ISBN13: 9789004272279; E-ISBN: 9789004272286.

This volume bears many of the positive hallmarks of a monograph based on a doctoral dissertation. It is meticulously researched and built around well-articulated theories. Brill should be congratulated on its recent publication policy of putting good dissertations to print so that they could be read by a wider audience.

The Chinese diaspora has long been the subject of countless scholarly research, however, the focus of this present volume: the management of the overseas Chinese by the home government from a distance, has not been thoroughly studied. This book therefore marks a big step forward in the comprehensive analysis of *Qiaowu* 侨务, encompassing the more well-known financial and economic links, and including the macro aspects of regional balance of power and international relations. Also noteworthy is the author's analysis of overseas Chinese nationalism, the sense of identity (in-betweenness), and the ambivalent sense of belonging towards the host country and the motherland.

The author's claim that each of his chapter "works towards dissecting *Qiaowu* down to its core attributes and philosophies..." seems somewhat extravagant at first glance, however, I have to agree, with pleasure and admiration, that he has indeed examined the deeper aspects of China's overseas Chinese (OC) policy, and presented a highly nuanced assessment. Analyses of governmental policies could be a rather dry account of how the OC are used by the CCP-led Party-State, and somewhat utilitarian and lacking in depth. But the author has used the historical and ethnological approach, and situated each of the strand within the context of its times, and within its social circumstances. Instead of an account of how the OC are used as public relations pawns, or how diasporic Chinese developed nostalgic nationalism towards China, to the suspicion and bewilderment of the host countries, the author argues convincingly that *Qiaowu* has been a consistent state policy to strategically harness the influential OC communities.

The author used mixed method in data gathering. He is an active member in the New Zealand OC community, and has gained astute insight into the *Qiaowu* polity, including the layers of bureaucratic institutions, and the multitudes of overseas Chinese associations. It should be mentioned that the author has used Chinese language primary sources extensively and effectively. These include Chinese official publications and directives, including those policy papers deemed sensitive and were classified (marked "internal", and even "secret"). Directives in the classified publication by State Council, and advisory papers from academia and think tanks are used judiciously to compare with various OC policies outlined in the handbooks and manuals for *Qiaowu* cadres, and counter-checked with secondary sources like journals and newspapers to see how the policies were actually carried out.

By tracing historical developments, the author shows how *Qiaowu* affects China's foreign relations, and gives vast opportunities for China to extend its influence by social control in the OC communities, e.g. by mobilising entire communities to demonstrate their devotion to the motherland. From the public relations disaster of the Tiananmen Incident in 1989 whereby much goodwill of the OC was lost, the book traces the developments to the 2008 Beijing Olympics, when the upsurge of OC solidarity merged with patriotic national pride, marking the zenith of China's *Qiaowu* success.

The author argues that the overall goal of Beijing's *Qiaowu* never changes, but has been adapted to the geopolitical environment of the times. This volume has made a valuable contribution in showing how China has managed to construct a *Xinqiao* (new migrant) identity and ties it to the rise of China's public profile. It is a common identity

forged among China's myriad emigrants, binding them together with a common cultural tradition. Strong emotional connections are fostered through extensive education and media networks. *Qiaowu* cadres successfully use the art of how to "think globally and act locally". China has successfully promoted a philosophy that embraces all ethnic Chinese. It is a piece of potent evidence that State-diaspora relationship can be shaped by non-sovereign and non-physical social formations despite territorial displacement.

This monograph further offers an important chapter on the overseas Chinese policies of Taiwan (ROC, Republic of China). The historical developments are carefully investigated and compared. The author's conclusion is that Taiwanisation under DPP has been problematic for reaching out to OC communities. The PRC Overseas Chinese Commission has been quick to make use of this opportunity of Taiwan's declining appeal and relevance.

The chapter on "Reconstructing Chineseness" is brilliantly written. So often it is an aspect that political scientists might overlook. The author asserts that ethnic identity can be promoted beyond fixed geography. The success of China's *Qiaowu* is built on constructing a sense of belonging, "through a structured apparatus of ethnographic reconnection". The idea of "Chineseness" is opened to reinterpretation and manipulation. The process has scored much success among students and the new elite migrants 'Xinqiao' 新侨. Through church work, educational links (including the Confucius Institutes), and the Chinese language exam *HSK*, not to mention the widely popular sponsored visits to home villages... links between the diaspora and the motherland are diverse and numerous. China's soft power reconnection has been most successful. It is arguable that transnational communities have been "reterritorialised".

The monograph also outlines some of the limitations of *Qiaowu*, and discusses the potential challenges that returning OCs might bring to the Motherland. Returnees might bring liberal values which potentially challenge China's established order. However, the author cites examples of how returnees could bring innovative ideas of economy and technology. As for ideas of political reform, they are not welcome and OC reporters and intellectuals would be strictly controlled and severely punished if they should cross the line.

The author gives a clear projection of the future of *Qiaowu*, which he calls the "most effective tool, in dealing with the world's largest ethnic grouping". Based on his research, the forecast is that it would go from strength to strength. China would consolidate its power and eliminate dissident elements. Efforts will be used to raising the profile of selective elite OC, as a significant frontline strategy for advancing China's standing in the world order.

The author's genuine enthusiasm for his chosen topic is evident throughout the work in the nuanced in-depth investigations he has carried out. The wealth of primary source materials cited in the bibliography is highly valuable. This monograph will become a frequently consulted resource for scholars examining China's overseas Chinese policies.

Reviewed by MANYING IP
University of Auckland

David Walker and Agnieszka Sobocinska, (eds), *Australia's Asia: From yellow peril to Asian century*, Crawley: University of Western Australia Press, 2012, 377 pp., ISBN: 9781742583495 (paperback).

This is a timely book that addresses Australians' often awkward relationship with "Asia." As this book shows, over the last thirty years or so, Australians have engaged with "Asia" with greater frequency than ever before—as tourists, readers, consumers of products, and investors, politicians, officials and business people. During this period, successive Australian governments have stressed the economic benefits of a relationship with the region, especially in more recent years with China, now the world's second-largest economy. Yet despite the promotion of business courses and commercial enterprises, Australian governments, like their counterparts elsewhere, have largely neglected the cultural and linguistic dimensions of such relationships. This book makes a compelling case for the inclusion—indeed, the absolute necessity—of a historically and culturally informed engagement with the region. (Take note, Asia New Zealand Foundation!)

The importance of culture and history in any engagement with Asia is highlighted in the excellent introduction to the volume. One of the salient points the editors - and several of the volume's authors - make is that for the last century or so, over and over again, 'Australians have been warning each other that a "new" Asia looms just over the horizon' (p. 2). These recurring images are 'as Australian as Vegemite, only older' (p. 2). They oscillate between showing Asia as a region of opportunity and as one of menace. The idea of a 'new', 'unprecedented Asia', the editors observe, is useful to politicians, business people and officials, among others, precisely because it erases the awkward nature of Australia's past encounters with the region and its people.

As several contributors to this volume and other works have pointed out, Asia has been central to constructions of Australia's white identity. In this sense, racism and fears of a "yellow peril" have 'acted as a shadow narrative to the more triumphalist stories of white settlement and the conquest of a hard land' (p. 9). Equally, an examination of the 'Asia Within'—as the editors term immigrants from the region into Australia—'points to the fact that Australia's northern and western regions have their own histories that differ substantially from the dominant southern and eastern coast narratives' (p. 8). These histories sometimes serve, too, to highlight aspects of engagement characterised not only by oppression and violence, but also by accommodation and compromise.

Of course, part of the reason 'why Australians have found knowing "Asia" so difficult is that no such identity exists' – that is, Asia as a historically recent concept means there is no such thing as a shared "Asian" identity (p. 10). To this extent, Australian narratives about Asia reveal more about the Australian nation itself, than about the peoples or countries of Asia. As several of the authors demonstrate in this book, oscillating perceptions of Asia as either a region of opportunity or threat, have had a remarkably strong hold on Australians right down to this day.

The book's thirteen chapters (plus introduction and epilogue) engage with the peoples and politics of India, Indonesia, Japan, China, and Vietnam, and represent a diversity of approaches and topics, drawn from history, literary and cultural studies,

anthropology, political science, film studies, gender studies, among others. They examine such topics as Australian political and diplomatic engagement with Asia, literary representations, contemporary and historic tourism, Australian educational curricula and representations of Asia, disease and colonisation, fashion and gender, mixed-race marriage. At 377 pages, *Australia's Asia* is a lengthy book with over a dozen chapters, but its strength is the very diversity of approaches it presents.

While space precludes me from discussing all of the chapters in detail, I will highlight two to illustrate the diversity of approaches presented in the volume. Kate Bagnall presents a fascinating discussion of Anglo-Chinese families in nineteenth-century Australia. In addition to the many other relationships not formally recognised, between the 1850s and 1900 some 1000 marriages between Chinese and Europeans took place in New South Wales and Victoria. Using family histories, Bagnall reveals something of the experiences of white women married to Chinese men in Australia. These otherwise forgotten histories of negotiation, compromise and affection present 'personal histories that complicate the dominant narratives of difference, distance, misunderstanding, and conflict' characteristic of studies of Chinese in Australia (p. 141). Several dozen European wives of Chinese men, Bagnall shows, travelled with their husbands to China's Pearl River Delta region, at that time the place of origin of most Chinese in Australia. In the towns and villages of the Pearl River region, white women were expected to fulfil the onerous duties of Chinese wives, in caring for elderly relatives and the like, on top of the burdens of domestic chores and general labouring. They were also subjected to prejudice and racism. Yet, despite hardships, some white women adapted well to Chinese customs, learning to speak the local dialect, and clearly finding a place in this society. In Zengcheng in 1904, one missionary scornfully recorded a white Australian wife who had 'altogether given [herself over] to the service of Satan'—she could remember only 'Chinese things' and 'had forgotten everything English' (p. 130).

Nyoman Darma Putra provides a contrasting, but equally fascinating, examination of cultural encounter; in his case, of presentations of Australians in Balinese literature. As Putra notes, Australian tourists appear in the pages of Balinese novels more often than any other foreign nationality. Frequently, they appear as love interests who meet grisly deaths, or as symbols of cultural appropriation. For example, the first novel to have a Western tourist as one of its major characters was Putra Mada's 1978 novel, *Liak Ngakak* (*Liak Laughing*). The tourist in this novel becomes a conduit for expressing disaffection about the impact of tourism on Balinese culture. Of course, such fictional depictions, as Putra notes, 'work on a symbolic plane (p. 207)'. Yet, they reveal general disquiet about allowing tourists to get too close to 'the most intimate spheres of Balinese life and society' (p. 216). This is evidenced in the recurring motif of the death of the Western tourist, who is thereby prevented from marrying his or her Balinese sweetheart. Despite the prevalence of mixed-race marriages in Bali, this motif has persisted since Mada's 1978 novel. As Putra concludes, '[t]he polite smiles of Balinese as foreigners inquire about their attitudes towards tourism may not be disingenuous but, like their literature, they indicate the profound ambiguity at the heart of Balinese tourism' (p. 218).

Australia's Asia deserves to stand alongside the recent and growing list of works published on Australian-Asian relations.² It provides useful perspectives on the cultural dimensions of Australians' present engagement with Asia by revealing the often long-standing and complicated nature of such relationships. The volume also clearly demonstrates to policymakers and governments—in both Australia and New Zealand—the need to invest in a broader national education about Asia focussing on history, culture and language alongside economics, business and science. To do otherwise risks repeating the same old mistakes, the same old clichés, and the same old racist assumptions underpinning the empty cries of Australia facing a 'new', 'unprecedented' Asia.

Reviewed by JAMES BEATTIE
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David Waterhouse, *The Harunobu Decade: A Catalogue of Woodcuts by Suzuki Harunobu and his followers in the Museum of Fine Arts, Boston*, Leiden, Hotei Publishing, 2013, 688 pp., 2 volumes, slipcased, ISBN 978-9004233546 (hbk.).

This publication has a long history. Research for its catalogue of works by Suzuki Harunobu (1725?-1770), his pupils, and associated artists from the collections of the Museum of Fine Arts, Boston was first completed by 1978, published in Japanese in 1982, and developed through a further 31 years, including revisions in 2009 and 2009-2013, to reach the fulsome form it assumes today. Its title *The Harunobu Decade* refers to the period during which the potentials of the *nishiki-e* "brocade picture" polychrome woodblock print were first fully realised, from the early 1760s to the Edo fire of 1772.

Sarah Thompson's concise foreword contextualises this museum catalogue within the history of Boston's remarkable 53,000 print collection of *ukiyo-e* "floating world pictures." In his detailed introductory section Waterhouse establishes the focus, objective and rationale for the project, and explains issues of convention, protocol, scope and language adopted here. He situates the flowering of *nishiki-e* publication and Harunobu's own pictorial activities during a period of intense interest in art, astronomy, calendars, prose and poetry that fostered the production of *ukiyo-e*, and of *egoyomi* calendar prints in particular. Waterhouse discusses speculations on Harunobu's life, learning and artistic world, and his relationships with figures like the patron Kyosen (Ōkubo Tadanobu, 1722-1777), poet Ōta Nanpo (1749-1823), pupil Isoda Koryūsai (Haruhiro, 1735-1790), pharmacologist Hiragi Gennai (1728-79), artist Shiba Kōkan

2 Note, for example: John Fitzgerald, *Big White Lie: Chinese Australians in White Australia*, Sydney: University of New South Wales Press, 2007; Dragon Tails Conferences <<http://dragontails.com.au/>>; Raelene Frances and Deb N. Bandyopadhyay, eds., *Remapping the Future: History, Culture and Environment in Australia and India*, Cambridge: Cambridge Scholars Publishing, 2013; Claudia Tazreiter and Siew Yean Tham, (eds), *Globalization and Social Transformation in the Asia-Pacific: The Australian and Malaysian Experience*, Basingstoke: Palgrave Macmillan, 2013; James Reilly and Jingdong Yuan, *Australia and China at 40*, Sydney: University of New South Wales Press, 2012.

(1747-1818) and the celebrated beauty Kagiya Osen (nd.) and numerous other women who were the favoured subjects of his pictures. The contextualising commentary reproduces much text from his 1964 British Museum catalogue (*Harunobu and His Age*, 1964), reprehensibly retaining the stereotypical assumptions that so infuriated in Richard Lane in 1981. The discussion of Harunobu's technical and inventive maturity paints an informative picture of the publishing, technical, marketing and connoisseur networks of his day however. The subsequent explanation of procedures adopted for dating (of the original design of each work) and attribution also highlights questions of authenticity or edition, and other problems in Harunobu scholarship.

The substantial section of this work is its catalogue. Its entries are arranged to illustrate the developmental phases of Harunobu's career. Building on the conventions Waterhouse had employed in the 1964 volume, each work is named, illustrated in monochrome thumbnail, and described (including details of Japanese terms for objects, names of actors or subjects, and both *romaji* and English-language versions of poetic content for many works). Technical notes include factual details of scale and format, pigment and printing technique, condition, patron, artist or publisher signatures, date and provenance. Extensive notes are provided to situate each work in relation to other relevant compositions, series, themes, variant states, literary or historical sources, explanations of subjects, and comparative cross-references to other collections, and to the Japanese-language version of this catalogue.

The exhaustive commentaries do more than satisfy expectations of bibliographic rigour; they bring new inflexions to the ways Harunobu's works can be appreciated. The title of the work *Ōgi no seiran*, for example, has been interpreted, variously, as "Early Morning Sunlight Suggested by a Fan" (Takahashi, 1976) or more conventionally, "Clearing Weather of the Fan" (Hillier, 1976). Takahashi thus describes its subject as a young prostitute returning home in the early morning hours; in Hillier's commentary she is a young woman leaving home. Waterhouse (pp. 95-98) confirms the work is the first in a *Zashiki hakkei* (Eight Views in the Parlour) series, a *mitate-e* "parody picture" play on the landscape theme of *Ōmi hakkei* (Eight Views in Ōmi Province); itself a *mitate* play on the conventional Chinese theme of *Xiāo Xiāng bājǐng* (Eight Views of the Xiāo and Xiāng Rivers). He argues a more nuanced understanding of "*seiran*" as "a cool, even chill and sometimes misty squall that comes down from a mountain on a clear day" (p. 97) to redefine its title as "Cool Mountain Gust of the Fan," and resituates its subject as a woman leaving a *furoya* "bathhouse," cooling herself with a fan, and followed by a younger woman carrying her damp clothes in a *furoshiki* "wrapping cloth." Hillier claims the example in the Henri Vever collection as the first edition; Waterhouse examines three different examples to demonstrate its second variant status. Both earlier assessments simply identify and describe the work. Waterhouse situates his descriptions of subject and theme within an extended and finely detailed contextual explanation of the genesis and development of this series in relation to contemporary patronage (early impressions, including Vever's, bore the signature of the patron Kyosen), iconographic precedents, specific incidents in Edo literary, kabuki and pictorial worlds, and in contemporary commentaries. Extending the compass of his research through connoisseur patronage, and even to a close examination of the original packaging for the *Zashiki hakkei* set,

Waterhouse invites re-evaluations of questions of value and status of what are often classified as mundane ephemera. He favours a convincing argument for the conception of this series as a memorial to the Ōsaka writer Yuensai Teiryū (1654-1734). Teiryū's verse, Ōgi *seiran*, included here, is consistent both with Harunobu's pictorial construction and with the title revision suggested by Waterhouse. The close alignment of verse and pictorial subject is repeated through the rest of this series. Waterhouse maintains this exhaustively detailed commentary throughout much of this catalogue, to develop holistically informed appreciations of the works, and situate their poetic subtleties within the broader context of Edo's floating world sensibilities.

The exhaustive acknowledgements reflect the rich networks of scholarship and the long history of research in the field that underpin the rich resources contained here. Five appendices providing indices of accession numbers, Chinese, Korean and Japanese characters, glossary, and institutional and private collections follow the catalogue. Three bibliographies list Harunobu's illustrated books, other pre-Meiji publications, and other publications. Photograph credits, and an index to the text and catalogue sections complete the first volume.

The second volume contains colour reproductions of all of the works in the catalogue, arranged in parallel order, and identified by number and title. The *chūban* (25.5x19 cm) print format so favoured by Harunobu sits well with the full-page illustrations here. Elsewhere, compositions in the tall *hashira-e* ("pillar print" 73x13 cm) format, or the arrangement of up to 6 reproductions on a single page can seem compromised. Reproduction quality compensates somewhat however, and seeing works in juxtaposition enhances readers' appreciations of variations of state and associated differences in pictorial detail, pattern, pigment or print quality, demonstrated again in the reproductions of three strikingly different versions of Ōgi *no seiran* (numbers 116-118). They reveal also repetitions of motif, in redeployments of figure or pose, single or double-figure arrangements, or the juxtapositions of gently rhythmic movement against stable structural frameworks, through which Harunobu developed appealingly inventive pictorial sequences that so successfully held the attentions of his public. In particular they reveal how his fascinations for certain types, figures walking in breezes for example, could generate a delicacy of lifelike movement and inform the crystallisation of a distinctly "Harunobu sensibility" of reserved and gentle sensuality coupled with restrained detachment. This sensibility, so different from the theatricality of his Torii school predecessors, was underpinned by a taste for quietly modulated images of the self-absorbed pleasure of everyday, or by nostalgic references to the inevitable passage of time that his seasonal themes and *mitate* references to pictorial precedent (*Xiāo Xiāng bāijīng*), to folklore (the legend of Urashima Tarō), or literature (*Heike monogatari*, *Ise monogatari*) were so well-suited.

Viewed as a group, the pictorial collection presented here offers a rich insight into the immediacy and intensity of Harunobu's response to innovations in the woodblock medium, and the rapid development of stylistic tendencies in spatial disposition, rhythmic linear elegance, and delicate understatement of colour and pattern that underpin this signature sensibility. Its pictorial survey of the repetitions and shifts in his preferences in theme, subject, linear articulation or spatial disposition provide a rare insight into the

regenerative and developmental creative processes that underpinned Harunobu's project, and attracted his public, through this late period. Its rich compass of 589 Harunobu compositions, 90 by his contemporaries, and 40 unidentified works, illustrates the ways Harunobu's graphic innovations were adopted into the practices of his contemporaries to establish a conventional paradigm for *nishiki-e* print design of his day.

With digitization of the Museum of Fine Art print catalogue so well advanced, does the online availability of each of these images now render a print catalogue of this kind redundant? Not really; many commentaries provide rich insights into Edo life and its literary and artistic occupations not otherwise available, and the visual substance of the print medium (and also the book format itself) find closer sympathy with the delicacies of pigment and surface qualities of the woodblock print than the less-substantial screen view can afford. As the extensive bibliographic acknowledgements confirm, Harunobu has occupied Waterhouse's attentions through most of his career. His earlier *Harunobu and His Age* made an important Anglophone contribution to Harunobu studies of its time. Perhaps because of their long gestation, the scope, rigour and authority of these volumes now makes them arguably the most significant current contribution to Harunobu scholarship. As Thompson acknowledges in her foreword, this is a handsome, scholarly and beautifully illustrated achievement. It is the legacy of a lifetime's commitment for Waterhouse, and a tribute to Harunobu's world.

Reviewed by DAVID BELL
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Yang Dongping (ed.), *Chinese Research Perspectives on Educational Development*, vol. 2. Leiden and Boston: Brill, 2014, vii + 286 pp. ISBN 13: 9789004270770; E-ISBN 9789004270787

Chinese Research Perspectives on Educational Development is a series on the development of contemporary Chinese education produced through cooperation between Social Sciences Academic Press in China and Brill in Netherlands.

Every year since 1993 China has published *Zhongguo jiaoyu fazhan baogao* 中国教育发展报告 (Reports on the development of Chinese education). Although the first volume of *Chinese Research Perspectives on Educational Development* is not part of the current review, the following brief introduction is necessary as it contains articles selected from the 2011 and 2012 editions of the Chinese reports on educational development while the second volume consists of those from the 2013 edition. The content of volume one focuses on the policy stipulated in the *Outline of China's National Plan for Medium and Long-term Education Reform and Development 2010 – 2020* ("National Education Plan" 教育规划纲要). The volume also addresses issues such as population change and associated change tendency in education patterns, and brain drain. A significant portion of this volume reports on the progress in educational practice, such as new classrooms where educators experimented in their teaching; progress in the education policy for children living with rural migrant worker parents; and, most interestingly, it includes reports on home-schooling in China that relate to the new wave of curriculum reforms.

What would interest readers more is the survey report 2011 of public satisfaction rates toward education in major cities in China. It shows a much more open attitude to the criticism of government policies and policy making in education.

In content, volume two of *Chinese Research Perspectives on Educational Development* addresses similar issues, such as the development of compulsory education, competition for the transition of primary school graduates to junior high schools in large cities, and mathematical Olympiad training. It is also concerned with migration children's education, while equity and fairness in education are also highlighted in reports on rural education together with a comparison of educational resources available to rural and urban children and their schools. The reports on reforms in curriculum and teaching methods in both primary and middle schools, as well as progress in higher education reform are aligned with the general report at the beginning of the book which identifies that reform of education in China is progressing while acknowledging it still has a long way to go.

A more critical and interesting part of this volume is the articles in the Appendices. Many Chinese people are aware of the crisis currently facing the Chinese education system which has prompted the bottom-up reforms. Mao Xiaoping, a secondary school teacher, edited a book entitled *Renwen suyang duben* 人文素养读本 which translates into English as *Textbook on Humanistic Literacy*. In his view, contemporary Chinese education has produced a generation with knowledge and skills but that "are incapable of making judgments" and "lack consciences." Moreover, this generation has "deficiencies in 'human civilization, humanistic literacy and civic literacy'" (p.255). Therefore, he compiled and edited this textbook in order to foster humanity through literacy education.

The concept of humanistic literacy itself is not new, but the renewed interest in the concept coincides with a call to return to "the divine soul of education" in the declaration by the International Forum on New Education, held in Ningbo in October 2012. In other words, education should "serve for social progress and people's spiritual development," and help people become "aspiring and noble" (p.249). This call aims to shift the focus of education from the sole development of one's intellectual aspect of the human being to the nurturing of the whole child. The advocate of this humanistic/holistic tradition suggests that many Chinese now believe that this tradition could be a remedy for the crisis currently facing Chinese education. It may also be a bridge between Chinese education and that in the West because in a global context many educational practitioners and policy makers are making efforts to search for a common humanity in different cultural traditions. This may be regarded as an endorsement to the view presented in Prof. Gu Mingyuan's book *Cultural Foundations of Chinese Education* that while education is a component of culture, education has to be built on cultural foundations.

As a series of reports on the development of contemporary Chinese education, the book contains rich resources for researchers in the fields of comparative education, Chinese education and society. Those who have a general interest in the changes and development in contemporary China will also find the book highly informative and interesting.

Reviewed by LIMIN BAI
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Ying Xiong, *Representing Empire: Japanese Colonial Literature in Taiwan and Manchuria*, Leiden: Brill, 2014, 375 pp. ISBN: 978-90-04-27410-5 (hbk). E-ISBN: 978-90-04-274112

Representing Empire examines the construction of Japan's national identity through its establishment of colonies in East Asia and its expansionism during the Second Sino-Japanese war. The point-of-departure is the careers and life trajectories of two Japanese writers who migrated to the colonies and negotiated their identity as Japanese nationals living abroad. The writers are Nishikawa Mitsuru 西川満 (1908-1999), who was active as a poet and folklorist in Taiwan, and Ōuchi Takao 大内隆雄 (penname of Yamaguchi Shin'ichi) (1907-1980), a China expert who worked as a writer and translator in Manchuria. Both Nishikawa and Ōuchi had ambivalent identities vis-à-vis the Japanese empire; nonetheless, when Japan implemented its war mobilization across empire both were drawn into the promotion of Japanese imperialism. *Representing Empire* makes use of the literature of the 1930s and 1940s to explore the numerous ways that the Japanese empire was imagined and Japan's national identity was re-conceptualised. In drawing on the experiences and creativity of the two writers, the study gives a rounder picture of Japanese imperialism and the relationship between the writers and the colonial project that contributed to Japan's modernity. In the process, it unravels the interplay between imperialism, nationalism and other transnational forces during the era of Japan's territorial expansion in Asia.

Ying Xiong remarks on the importance of breaking away from the nation-state paradigm and West-dominated historiography when evaluating Japan's interwar nationalism and identity. Rather than repeating the metanarrative of Japanese modern history with the West as the locus, her study prioritises the Asian perspective, Japan's historical exchange with the Asian others, and the weight of colonial history as a transnational force. The deployment of Asian cultural resources is a key part of her examination of the literary products and the development of identity from within the colonies. These various considerations inform the structure of the work that pivots around textual analysis, the inter-Asian cultural nexus and resources, and the colonial policy developments. Last but not least, *Representing Empire* draws attention to the transcultural/translingual practices through its analysis of the creative process. Readers may be intrigued to read how Nishikawa's poems integrated Taiwanese elements in a way that recalls French literature, the focus of Nishikawa's university study. An important point to take note is the fact that his writing was not popular among local Taiwanese due to its colonial exoticism and the romanticisation of the South. In turning to Ōuchi, Ying examines his political convictions that added a layer of complexities to the complicated international milieu of Manchuria. She examines in some detail the strategies he employed in his translation of Chinese Manchurian literature into Japanese. Translation, she concludes, enabled the writer to imagine his identity in a relationship to the other— Manchukuo.

Representing Empire examines three aspects of Nishikawa's career: his early poetry, his writing on folklore and his historical novel, *The Red Fort*, all of which centered on Taiwan. The Japanese poetry tradition was the cultural resource Nishikawa used to develop his identification with Japan. The early poems stand out for the bold

colours of the imagery contrasted with a soft grounding, usually white, that was the basis for this identification. As a national Japanese writer, Nishikawa used his literary activities in Taiwan as a means to earn fame and stature in Japan. He retained the Japanese syntax and classical Japanese rhymes but incorporated images of the South in which, as the motto states, Taiwan was aestheticized as “the origin of light.” Quotes from classical Chinese poems and the Min dialect were similarly used for the purpose of developing the national literary tradition in new ways. By deploying the Taiwanese colonial cultural resources that were unavailable to metropolitan writers, Nishikawa was able to claim for himself a unique position in the literary annals of Japan.

Nishikawa’s writing about folklore formed the basis for the construction of the colonial and national self. *A Record of Taiwanese Customs* chronicles the religious customs and other practices of the colonized other and is framed in a fictionalized poetic prose with a third person narrative voice. The focus on prostitutes as the central theme reproduces the dichotomy of “male colonizer” and “female colonized” and reaffirms the cultural essence in the purity image of Japan. In contrast to Nishikawa, the Japanese folklorists in the colonial government critiqued what they deemed the entertainment value in his writing and adopted a scientific viewpoint in their research on folklore. The journal *Folklore Taiwan* aimed at new forms of knowledge that aligned with the implementation of imperialist policy and the objectives of colonial modernity. Ironically, Nishikawa’s exotic writings reflect the failure of Japan’s colonial modernization through their exposure of the “backward religious practices” that prevailed despite the attempts to wipe them out. *A Record of Taiwanese Customs* reveals the ambivalence in the colonial discourse and its production of “a rhetoric of constant crisis, just as colonial rule itself continually creates its own crisis of authority” (David Spurr, quoted in Ying, 2014: 121).

Finally, Nishikawa’s writing about Taiwanese history demonstrates how local history was re-imagined as a part of Japanese history. “The Red Fort” is a fictionalised recreation of the family of Zheng Chenggong and served the interests of Japan’s political propaganda of the 1940s, in particular, its further incursion into Southeast Asia. Zheng Chenggong’s battle to defend the Ming dynasty from Dutch colonialism is allegorized as the East’s triumph over the West, or the critical propaganda surrounding Japan’s mobilization of recruits in its Asian colonies. Nishikawa developed an interest in Taiwan’s history due to his feeling that “only by reviewing the past can the culture of a new era develop” (Nishikawa, quoted in Ying, 2014: 138). With this sentiment, he emerged as a leader of colonial cultural affairs (*Ibid.* 139).

In turning to Manchuria, Ying cites Prasenjit Duara’s argument that the region should be distinguished from most nineteenth-century colonial states due to the fact that it was not developed as a colony, adding that Manchukuo’s claim to cultural authenticity lay in its pan-Asianism. *Representing Empire* explores the tension between Japanese imperialism in Manchuria and Ōuchi’s identity as a China expert who was influenced by imperialism and pan-Asianism. The author argues that pan-asianism was the driving force that shaped the course of Japanese nationalism in Manchuria and was one strand in the transnational utopianism of its intellectual composition. Among other questions, the study addresses how Ōuchi avoided Manchukuo’s political and

social constraints and whether translation became a political means there. The author concludes that Ōuchi played a significant role in Sino-Japanese literary communication and that his translation of Chinese literature was a crucial step in building an independent Manchurian cultural identity.

Ōuchi studied at the East Asia Common Culture Academy in Shanghai and gravitated toward the Creation Society and the romantic writer Yu Dafu. Strongly influenced by Marxism, his worldview was shaped by the proletarian view of social revolution and literary development. In time, these ideas came into conflict with his ideology of pan-Asianism and Japanese nationalism. Ōuchi's career commenced with the translation of Chinese news items that were published in *Manchurian Review*, work that was critical for the development of Japanese action in Manchuria. In the wake of the Manchurian Incident (1931), the writer blamed the Kuomintang and the national bourgeois class for the rise of Chinese nationalism and anti-Japanese sentiment. Ōuchi persisted in his dream of a proletarian Manchurian nation based on equal rights and a revolutionary break from the capitalistic and bourgeois history of Japan. This position led him to easily accept the establishment of Manchukuo, despite the fact that its eventual reliance on the imperialist capitalism of Japan precluded the realization of a true proletarian state (*Ibid.* 167).

More significant is Ōuchi's great enthusiasm for Chinese literature and translation. Translation offered him a stable livelihood and helped to justify his presence in Manchukuo and to contribute to the building of an independent state. In Manchuria, translation was more than simply a unidirectional linguistic process from Chinese to Japanese. Instead, it was part of a Sino-Japanese cultural exchange or act of cultural translation that actively re-created and commented on the original text. In short, Ōuchi's finished products reflected the rhetoric of national harmony and concealed the reality of the social and political inequalities, blurring the subversive voices of the Chinese writers. The author notes that the subtle changes he implemented were due to the need to be cautious or to the modification of sentiments that undermined the tone of a proletarian utopia, which was at odds with his idealistic view. Ultimately, the subversive content that the Chinese writers incorporated into their texts was tampered with and altered. At this point, the reader may be led to ask whether the seeming deliberate distortion of meaning that arose in the process of translation constituted a subtle means to promote Japanese imperialism and pan-Asianism?

Representing Empire contributes in new ways to our understanding of colonial literature and identity formation in East Asia. Rather than the nation-state paradigm, the volume uses the interactions and transcultural forces within the East Asian domain to explore the larger forces of imperialism and nationalism and the ways that writers constructed their identities and engaged in their activities. In East Asia the "literary contact nebulae" reveal under-examined facets of transculturation that took place in sites of unequal relationships, particularly empires (Thornber, 2009: 3). Writers, in particular, made use of these spaces to adapt, translate and interpret other literary works in an atmosphere of reciprocity and diminished claims of authority (*Ibid.* 2-3). *Representing Empire* examines the way that these contact nebulae enabled writers' activities in the far-flung corners of empire of Taiwan and Manchuria. There, the two

writers in question explored their identities and created literary products that tell a different tale about Japan's colonialism and imperialism during the time of its empire-building project in East Asia.

By way of comments, this reviewer notes the need for copy-editing, in particular, in the first section of the study. Elsewhere, the weight of detail is at times difficult to process and distracts from the central ideas of this otherwise excellent study. Moreover, there is a need to clarify in more immediate ways the inclusion of some material that could be simplified, condensed or linked more closely to the rest of the book, for instance, sections in Part III. Other than these concerns, this reviewer enjoyed and learned a great deal from *Representing Empire*, which is a well-researched, important contribution to our knowledge of Japan's colonial literature.

Reviewed by ROSEMARY HADDON
Massey University

Li Yu, *Chinese City and Regional Planning Systems*, Farnham: Ashgate, 2014, xi + 294 pp. ISBN: 978-0-7546-74993 (pbk).

Urbanization in China grew steadily from around 14% in 1950 (80 million people) to 20% in the early 1980s (200 million people) before shooting up during the reform era to surpass 50% (700 million people) today. Based on current trends, the urban population will hit 1 billion by 2040. This has created a massive urban planning challenge for China.

Li Yu's text shows how central and local government planning agencies have responded to this ambitious urbanization project, what strategies they have employed and what agencies and groups have been involved in the incredibly complex task of constructing a functioning living and working space for so many people. The work is surprisingly accessible making it a good choice not only for students of city and regional planning but also to scholars and policymakers seeking clarification of local and central government approaches to planning in urban China. The work is presented in textbook style with clear chapter headings, case studies, figures and tables making it easy to pick and choose the required information.

The first part of the text is a collection of general knowledge about China useful to the broad context planning occurs in. This is a very introductory chapter for students not familiar with Chinese population, history and economic reform. This is followed by a review of the evolution of planning that highlights continuity and change over the premodern and post-1949 eras. The review of the premodern era looks at concepts of order and hierarchy, integrated rural and urban areas, and harmony and nature that drove the urban planning process. The post-1949 section explores the differences over the early planned economy period and the introduction of a market economy during the reform era.

Here Yu argues the planning process has been heavily influenced by the centrally planned economy even as 'China has more or less completed its transition' (p. 79) toward a market economy. Yu contends that today systematic and rational planning approaches have become the most acceptable planning approaches of all those imported

from abroad. Moreover, Yu points to how reform era changes have impacted the planning process. Devolution has created a situation whereby “local government has more authority and responsibility for economic and urban development”. Globalization and marketization have created the environment in which “local governments have had to introduce an entrepreneurial approach to encourage local development” (pp. 79-80).

The following chapters present detailed information on specific aspects of Chinese planning. The first overviews Government and Party organizations’ involvement in the planning process with a focus on the ministries and local/city government. The chapter presents a useful summarisation of the complicated administrative divisions in China, the relationship between the ministries, and an exploration of the changing role and rationale of local/city government in the development process. This chapter is followed by an overview of the role of regional governance in the planning process that highlights the main organisational actors, presents common objectives for regional planning, summarises their implementation and discusses the introduction of priority zones. The strength of this chapter lies in the case studies on Cities Alliance in South Fujian and the Integrated Urban System Development Plan in Liaoning Coastal Area.

The next three chapters explore statutory and non-statutory planning. These chapters provide a detailed overview of the Statutory City Comprehensive Plan, the Statutory Regulatory Detailed Plan and the Urban Development Strategic Plan. The clear summation of each type of plan and demonstration of how the plan is put together, what agencies are involved in the process and what impact the plans usually have is aided by the use of case studies. This includes detailed analysis of different planning processes in Xiamen.

These chapters show that most planners in China are adopting the physical master plan or rational planning approach, employing some innovation and going far to meet market demand for pragmatic planning solutions under a situation of rapid change and competition. Rapid change has created challenges in particular for the Regulatory Detailed Plan that seeks to improve planning efficiency and to provide certainty for investors and developers. Yu critiques the planning process for too often simply considering the interests of local developers and investors and not putting enough emphasis on equal opportunity and the interests of the local community. “Public goods” are not protected through the planning process as effectively as needed. The introduction of the Urban Development Strategic Plan has gone some way to address some of these issues by introducing a more efficient planning application process but many challenges remain.

A single chapter follows on reform of the land use system and planning management. This does a good job of showing how the land-lease system in urban China functions, how local government manages it and who controls the major land use decisions. Due to China’s distinction from most land systems in the world this is essential reading for anyone trying to understand planning or urban development in China. Overall, Yu uses this chapter to argue there still remains a failure to provide appropriate development control, as monitoring of planning decisions and development projects remains lacking. This creates a situation that fails to control the ‘risk of damaging the environment and worsening the daily living quality of local residents’ to the point where ‘many Chinese cities have lost their local features that distinguish them from others’ (p. 245).

The final chapter presents Yu's overall assessment of Chinese city and regional planning. Here he argues Chinese planning has not kept pace with the rapid changes in the economy and that "the primary values of planning, e.g. sustainability, public interests, equal opportunities, have often been ignored. Chinese planning fails to achieve its basic function of [providing] equal opportunity to all and democracy in terms of an open and transparent planning process" (p. 273). Yu points to issues in the devolution of planning systems as a particular challenge to improving planning outcomes and the ability of local government to address local changes in their planning activities at the same as reigning in undue discretion in the planning process. He concludes these challenges are part and parcel of the overall governance structure.

Chinese City and Regional Planning Systems provides a great overview of how urban planning in China has evolved under the existing governance structure and shift toward a market-oriented economy. It highlights some unique features of the current system and provides a sharp critique of planning processes. While the presentation of the material was clear and persuasive further proof reading and copyediting was required. The addition of Chinese characters in the references and for the main organisations and plans/programmes identified would have significantly aided researchers to employ the work in their own research. More case studies and analysis of public input into the planning process and acquisition of land for public or commercial use would strengthen the conclusions reached.

The final chapter put forth a great summary of the major themes in Chinese planning today. It would have been useful if these themes had been used to organise how the central material was presented and to introduce the study of Chinese planning at the beginning of the work, including a review of the major works and the theories of planning drawn on to analyse and critique Chinese planning systems. The book will be indispensable to students, researchers, policymakers and investors looking for a detailed understanding of the institutions, actors and processes that define urban planning in China today.

Reviewed by JASON YOUNG
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Jinghong Zhang, *Puer Tea: Ancient Caravans and Urban Chic*, University of Washington Press, 2014, xi + 249 pp. ISBN: 978-0-295-99322-5 (hbk); 978-0-295-99323-2 (pbk)

Puer has become something of a phenomenon in the world of Chinese teas over the past couple of decades. Though all tea varieties have unique aspects in terms of their histories, methods of processing, fragrance, etc., *puer*, one of the few true fermented teas, is particularly notable, with its large, dark leaves, pressed into unusual shapes – melon ball, circular, brick –, and its distinctive taste (described, for good *puer*, as "earthy" or "mushroomy", and for bad, "mouldy"). Tracing its lineage back to the "old tea horse road" (*cha ma gudao*), *puer* tea was for centuries carried from the southwestern province of Yunnan by horse or mule across the rest of China and to Southeast Asia.

On the Tibetan Plateau, it became the preferred drink of the local inhabitants, and an integral part of the local economy. Throughout much of the twentieth century, *puer* production was in relative decline, but the tea was then “re-discovered” in the 1990s by Taiwanese and Hong Kong visitors. As “*puer* fever” reached the mainland, the tea underwent a period of phenomenal (and largely unanticipated) popularity, hype and price-rise, followed by large-scale counterfeiting, before the market plummeted dramatically in 2007, leaving many buyers and growers financially broke and bewildered. The government was forced to intervene, in order to stabilise the market, and to restore consumer confidence. New regulations, which now define authentic *puer* tea as originating exclusively in Yunnan province, indicate the government’s aim to protect and enhance Yunnan’s cultural heritage, and to transform *puer* into an international brand, similar to that of Champagne or Roquefort cheese.

Given the recent tumultuous events surrounding *puer*, and its contemporary branding as one of China’s most iconic teas, Jinghong Zhang’s book is a timely, and well-written, addition to the burgeoning body of research examining food commodities within a particular cultural context. Zhang, a sociocultural anthropologist and herself a Yunnanese, does a splendid job exploring the ways in which the meanings surrounding the “ordinary” tea she grew up with have been radically altered through a variety of political, economic, social and cultural forces, and the tea itself transformed into something with almost mythical status. Zhang utilises Arjun Appadurai’s concept of “cultural biography” to delineate how *puer*, as a sought-after commodity, shapes networks of social relations, through the production and consumption processes that define the life-cycle of this humble tea plant. She also draws on Lévi-Strauss’s binary notions of “raw” and “cooked”, and the role of human agency in transforming food from something natural to something cultural, in order to elucidate the various symbolic values ascribed to teas such as *puer*, and how these values have changed over time.

In addition to drawing on these and other western sources for inspiration, Zhang also weaves into her theoretical framework the quintessentially Chinese idea of *jianghu*, as a vehicle for re-imagining the chaotic, unpredictable, and ever-shifting world of *puer* tea - the search for authenticity in a space where fakes abound; subtle resistance to authority; the challenges of negotiating complex networks of (often obscure) social relationships, involving growers, processors, buyers and consumers; and the existence of different codes of conduct which function as mediators of those social relationships. Whilst the idea of representing the world of *puer* in terms of the notion of *jianghu* does not seem to have actually originated with the author (a 2007 Mainland China magazine with the title *Puer Jianghu* may have been her main inspiration), and the link between the two is not always convincingly argued in her text, Zhang does follow the idea along a number of interesting pathways, and her analysis ultimately enriches our understanding of the topic.

English monographs on Chinese tea have tended to focus either on the historical narrative of how tea developed as a global commodity or on tea aesthetics, including tea varieties, tea-drinking paraphernalia, etc. This is one of the very few works to adopt an ethnographic approach, involving extensive fieldwork, in South China, Taiwan and Hong Kong, and dozens of interviews. It is by no means, however, a dry,

academic study, suitable only for researchers. Instead, what unfolds across the “four seasons” that the book encompasses is an utterly human story; we are drawn into the lives and little dramas of “ordinary” people, as they struggle to make sense of forces (official regulations, market price fluctuations, etc.) over which they have little or no control. They are obliged to adapt their physical environment, social relationships and cultural understandings, using whatever limited resources they have, in order to satisfy the demands of bureaucrats and consumers in distant places. In the end, as Zhang admirably reveals, the fascinating story of *puer* tea is at its heart the story of the many individuals who harness the raw materials of tea-making, and creatively invent and re-invent them, in order to inspire and satisfy the imaginations (and taste buds) of consumers.

I would highly recommend this book to tea enthusiasts and connoisseurs alike, as well as to those looking for a niche perspective on some of the vagaries of China’s modernisation process, and the kinds of local strategies that are adopted to try and cope with them.

Reviewed by MARIA GALIKOWSKI
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