

Reviews

Joel A. Carpenter, and Kevin R. den Dulk, eds., *Christianity in Chinese Public Life: Religion, Society and the Rule of Law*. New York: Palgrave MacMillan, 2014, 134 pp. ISBN: 978-1-41017-8

This small volume punches well above its weight. It opens up new areas of insight and research in terms of the relationship between religion, and Christianity in particular, and society in modern China. It is well known that Christianity is growing rapidly in China, but so too are other religious traditions. The dynamic growth of these religious movements and communities, coupled with changes in the social, economic and legal areas of Chinese society, is reshaping the place of religious expression in Chinese public life. Clearly, religion is in China to stay and its influence is growing. Religion is one of the key elements in the long, slow process of democratisation. Calls to foster religious freedom under the rule of law are emerging. This book seeks to explore the relationship between the growth of religious activity and the development of democratization in civil society in China.

The Chinese constitution guarantees freedom of religion. However, regulations which govern religious behaviour have largely come from administrative directives which are ideologically and politically formulated, rather than from enacted law. Terms such as permitting “normal religious activities” lack clarity of definition and can be manipulated for political and social control. This means severe limitation and broad toleration of Church life are both possible. This in turn leads to uncertainty in the planning and development of Churches. In chapter one, Li Ma and Jin Li explore this theme in “Remaking the Civic Space: the Rise of Unregistered Protestantism and Civic Engagement in Urban China”. In the past, the unregistered “house church movement” centred on a privatised, quietist faith. However, the growth of a well-educated upper middle class and of Christianity has occurred at the same time. The new urban house churches are much more socially assertive and influential than previously. In contrast to the earlier period, the Government’s low tolerance policies towards religion have now evoked more resistance and “rule bending” behaviour.

Chapter Two shows how Koreans residing in Northeastern China have developed a complex identity, with a nuanced balance between ethnicity, religion and state. For many Koreans, the situation is further complicated as they mostly belong to unregistered churches and as they maintain close ties with South Korea through work and religious links. Nevertheless, they generally identify as Chinese citizens, despite the difficulties associated with restrictive religious policies. However, the authors argue that as the trend towards democratisation strengthens, the tension between freedom of religious expression and citizenship will increase.

Chapter Three, “The Rise of a Human Rights Studies and Education Movement in China”, raises surprising insights. The impression is often gained that official concern about and respect for human rights is low. However, this chapter shows that as early as 1991, the Chinese Government called for the development of an awareness of human rights. In 2004, the Government amended the constitution to include basic human rights. Many law schools in China now offer courses in human rights and often these courses have been developed in partnership with western educational institutions. On over 100 University campuses around China, teaching and research centres have been established and promote the view that human rights are universally applicable. China is now on a “Long March” towards protecting and promoting human rights. However, the ideological control over and definition of human rights continues to dominate and limit its development in China.

Chapter Four on religious land use in China and the United States raises the common concern for religious communities in both countries: land and buildings. Issues relating to gaining permission for religious purposes to buy and lease property or expand buildings or meet in particular locations arise in all countries. Statutory and case law in recent years has provided protection for property rights in the United States, but this is not yet the case in China. This chapter raises the issue of land use and legal protection as an area of growing importance.

Chapter Five looks at the protection of religion in terms of Article 36 of the Chinese constitution. At the heart of the constitution lies a hierarchy of values which places the Communist Party and its ideological platform as its highest value. This value ranks higher than personal freedoms. “Protection” then is interpreted as management and control. Political reforms reflect this hierarchy of values. Nevertheless the authors show that case law on property disputes may be edging towards more guarantees of liberty of religious practice.

In the last chapter den Dulk looks at the potential for a rule-of-law reform for religion. These reforms would be similar to those changes in economic law that are currently being carried out. These are intended to create a highly regulated but nevertheless more flexible legal framework in which Chinese business can grow. He suggests that such reform is long term and incremental and includes institutional reform and the development of mass-based public opinion. Party controlled institutions are resistant, public opinion is not attuned to a society governed by a robust rule of law and the legal profession is small and hampered by the system. However, he concludes: “[This] path policy tactics that are more developmental than *realpolitik*: the patient building of capacity among Chinese citizens so that they can craft their own version of a rights revolution” (p. 115).

This is a very valuable book opening up new areas of research. It is timely as more information becomes available. A key area of interest will be to see how people in the urban house church movement who become Christians will use their personal and collective social power to advance the interests and security of Church life and how that brings about developments in the process of democratisation in China. The slowdown in China’s economic growth and the nuances of tensions between economic liberalisation and one party rule will also impact Church developments.

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Joshua Fogel, translator and editor, *The Emergence of the Modern Sino-Japanese Lexicon: Seven Studies*, Leiden and Boston: Brill, 2015, ix+ pp 216, ISBN: 9789004290518; E-ISBN: 9789004290525

This volume includes seven essays by three Japanese scholars: Saitō Tsuyoshi 齋藤毅 (1913-1977), Suzuki Shūji 鈴木修次 (1923-1986) and Yanabu Akira 柳父章 (1928-). Together the essays present an exemplar of the practice of conceptual history through linguistic research using terms that convey such western concepts as the individual (C. *geren*; J. *kojin*), society (C. *shehui*; J. *shakai*), religion (C. *zongjiao*; J. *shūkyō*), freedom (C. *ziyou*; J. *jiyū*), science (C. *kexue*; J. *kagaku*), truth (C. *zhenli*; J. *shinri*) and the terminology concerning “tripartite separation of powers”. Joshua A. Fogel, the editor and translator of this volume, remarks that empirical studies of these terms reveal “how the meanings of words change and how words have acquired the significations that they presently possess” (p. 4). Such attributes are essential to our understanding of history, cultural encounters and interchanges. These seven studies provide a veritable wealth of information concerning the actual process of Sino-Japanese appropriation of the terms in the second half of the nineteenth century, together with how they evolved to become linguistic vehicles carrying ideas from the West to Japan and then to China. Such conceptual studies are based on solid linguistic investigation rather than merely theoretical discussion with no concrete examination. These scholars achieve this through a scrupulous reading of numerous historical texts.

Saitō Tsuyoshi researched the intellectual use of the words that express the concept of *kojin* from the late-Edo period (1600-1867) through to the early Meiji (1868-1912) (p. 9). In his second essay on the translation of “society”, Saito reveals that Meiji intellectuals came to realize that the absence of the concept of equality amongst people (with equal rights and responsibilities) in Asian societies separated Asia from the West. The lack of this concept made it difficult for East Asia including Japan to understand the Western concept of “society”, which proved to be an impediment to unearthing an equivalent term to translate it. Saitō further examines various theories concerning the formation of the term *shakai* during the period from 1874-1876 while researching the origin of the term in China. The study also examines various expressions used prior to the establishment and widespread use of the term *shakai*, and how the term *Shakaigaku* (Sociology) subsequently originated.

This research work indeed reminds us of the Evidential Research methodology used during the Qing period. Qing evidential scholars considered the study of the original use of words and terms as the pathway to the rediscovery of original Confucianism. The distinguished evidential scholar and patron Ruan Yuan 阮元 (1764-1849) regarded it as the gateway to the house of knowledge. However, the

linguistic study of words and phrases was not a destination but only an “entrance”. The destination was to enter the house and to obtain the knowledge stored there. Applying this analogy to the seven studies in the volume under current review, one can clearly see that the search for the origin and development of the terms is not only meaningful for linguistic research but critical to the understanding of the actual process of the diffusion of historical ideas. In his study of the terms used to translate “religion” and “freedom”, Suzuki Shūji delved into their original meanings in Chan (Zen) Buddhist classified conversations and in Chinese classics, disclosing how these related terms were established to translate western concepts, and how they were imported into China. The final section of this study reveals the use of the terms in China and Japan respectively. This piece of work is accompanied by Yanabu Akira’s essay on Yanagita Kunio’s (柳田國男, 1875-1962) opposing opinion regarding the use of *jiyu* in the translation of the concept of liberty-freedom. Another piece by Yanabu Akira concerns the translation of the concept “Rights.” Yanabu describes the difficulties of translating the word in the era of Dutch and English Learning, revealing divergent opinions regarding the interpretation of the concept. He further discusses the early choice of the word *ken* for the translation of the term.

The volume includes another two studies by Suzuki Shūji which discuss terminology and the related concepts central to the “modernization” of Asian societies: one reviews the terminology concerning the “tripartite separation of the powers” (*sanken bunritsu*), and the other describes the birth of the Japanese term *kagaku*, used to depict modern science, and its related term *shinri* (truth). Suzuki Shūji concludes that these terms were shared widely “in the greater society that made up the cultural realm of Chinese characters” (p. 180). The Chinese adopted these terms wholeheartedly around the turn of the twentieth century. The usage of such terms can easily be found in the writings of scholar-reformers such as Liang Qichao 梁啟超 (1873-1929) and in textbooks on the subjects of language, history and ethics. These two studies illustrate the intellectual debt that the Chinese owed to the Japanese. Although well known to students of Chinese history, literature and culture, the seven studies presented in this book remind us once again of the role Meiji Japan played in transmitting western ideas to China and in the intellectual development of late Qing thinkers such as Liang Qichao.

Through his introduction and translation of these seven studies, Joshua A. Fogel, as a well-established scholar devoted to Sino-Japanese cultural relations, brings to light scholarly practice in Japan and the achievements accomplished by these three Japanese scholars. In his view as stated in the Introduction (and in his other publications), scholars, no matter whether they specialize in Chinese, Japanese or Sino-Japanese studies, or in translation studies, or in the studies of historical ideas, should never neglect this kind of research. He is fully aware that this “nose-to-the-grindstone” style of research may not be the first choice of many scholars, but still hopes that the work presented in this volume will inspire more scholars to delve deeper into the intricacies of the topics they are researching.

Reviewed by LIMIN BAI
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Ge Zhaoguang (author) with Duke, Michael and Chiu-Duke, Josephine (translators.), *An Intellectual History of China, Volume One: Knowledge, Thought and Belief before the Seventh Century CE* (Leiden and Boston, Brill, 2014, xvi + 425 pp. ISBN: 978-90-04-17175-6 (hbk.); E-ISBN: 978-9047425076

This book is a notable achievement in two respects. First, it is an abridged version of the first volume of Ge Zhaoguang 葛兆光's far-reaching *History of Chinese Thought* (中國思想史 *Zhongguo sixiang shi*), published in two volumes by Fudan University in 1998-2000. It is no easy task to write a history of thought with regard to any culture, as those that have written histories of western thought and philosophy have found; and Professor Ge's wide-ranging study is a rare effort, standing alongside earlier landmarks of Chinese intellectual history such as Fung Youlan 馮友蘭's *History of Chinese Philosophy* and Kung-chuan Hsiao 蕭公權's *History of Chinese Political Thought* (to give the English or Anglicized names of these books and their authors). The importance of Ge's history in China is attested to by the fact that it is widely used there, having gone into at least ten printings, with more than seventy thousand copies sold – quite unusual, as the translators note (p. xi), for a book of this kind.

Second, the book is an accomplished translation into English of Ge's original Chinese text, with all its citations and complexities of language, among them the use of various philosophical and religious terms whose rendition into English has to be both consistent and readable. For those unable to read the original Chinese, this work of translation provides a rare means of assimilating at length a leading Chinese scholar's perspectives on the history of Chinese thought.

As Ge himself notes at the outset, his approach to the history of Chinese thought, or intellectual history as the translation prefers to have it, is different from that of previous Chinese scholars in the field, in that he uses a wide range of source materials and the findings of various disciplines including religious studies, archaeology and art history to give a broader perspective to his narrative. In so doing he seeks to consider the thought of leading scholars not in isolation but in the context of the religious, mantic, astronomical, political and social beliefs and systems of knowledge of their times.

The reader will therefore look in vain for chapters focusing on famous individual philosophers and entitled "Confucius", "Zhuang zi", "Mo zi", "Han Fei zi" and the like. Instead the book is divided into five more general sections. The first three sections are: an introduction on the writing of Chinese intellectual history; a chapter on the origins of Chinese intellectual history up to roughly the sixth century BCE; and two chapters on the main schools of thought during roughly the sixth to third century BCE, which Ge calls China's "axial age", using Karl Jaspers' famous term (p. 121). The remaining two sections consist of a chapter on the intellectual convergence among different schools which, Ge argues, took place as China united during the Qin and Han dynasties; and two chapters on Confucianism, Daoism and Buddhism (treated very, arguably too, distinctly) during the protracted period of disunity from roughly the mid-second to the mid-seventh century CE.

It is clear from all this that the scope of Ge's work is very large. It is made larger by his desire to consider a wide range of source materials, including encyclopedias, archives and textbooks from different places and walks of life, as well as neglected and marginalized beliefs and practices such as human sacrifice and public sexual behavior (p. 66). It is also made larger, perhaps larger than necessary, by his belief that in addition to the history of "brilliant ideas...the history of all so-called mediocre eras should also be narrated" (p. 50). This precept, no doubt reasonable in theory, means that significant parts of the text, including much of the chapter on the Qin and Han dynasties, delve into ideas and beliefs in more detail than many readers will require.

The strengths of Ge's eclectic approach are most evident in the section of his book on the "axial age" beliefs of the late Zhou period, which given its treatment of China's most famous philosophers may be the section that appeals most to non-specialist readers. (Ge argues, by the way, that the axial age in China was different from elsewhere, since China did not experience a rupture denying the value of the past and tradition – rather, it elevated pre-existing knowledge and techniques (p. 167). This somewhat misrepresents Jaspers, whose argument was not that the axial age represented a rupture with the past, but rather that new and changing conditions in various different cultures produced an array of new elite thinkers during one particular era.) In this section Ge assesses not only elite thinkers but also the systems of belief adhered to by ordinary people. So while he describes the moral idealism (as he puts it) of the *ru* 儒 or Confucians, the pragmatism of the Moists and the anti-intellectualism of the Daoists, he also describes the interpretations of the cosmos and society handed down from the Shang and Zhou dynasties, the techniques employed to communicate with gods and spirits, and ritual customs and ceremonies used for maintaining social order. In doing so he offers a broad-based religious and social perspective on early thinkers such as Confucius, Mencius, Mo zi, Zhuang zi and the Legalists that is sometimes missing in other histories.

There are omissions, some of them significant. Ge's scholarship, while impressively broad, does not take in the seminal work on early Chinese thought by such western scholars as Angus Graham and Benjamin Schwartz. Works by both men are listed in the bibliography. Despite these listings, however, Ge shows little sign of familiarity with their scholarship, particularly Graham's ground-breaking *Disputers of the Tao*, which Ge would have found critical to his discussion of early Chinese logic, and Schwarz's *The World of Thought in Ancient China*, with its comparative insights and textured discussions of ethics and governance. Also lacking in Ge's work is any substantive discussion of the historical, textual and intellectual issues that have arisen in the past few decades as a result of the discoveries of alternative texts to parts of some classics in tomb sites such as Mawangdui (which Ge does refer to, but without considering these aspects of its findings in any detail – and which, by the way, is among various names and issues mentioned in the text but missing from the index). Similarly, Ge pays no attention to the scholarly analysis done of texts such as *Zhuang zi*, not to mention various other texts, showing that texts once thought to form a single whole are in fact composite, representing various different strands of thought. He also neglects to consider the military classics – *Sun zi's Art of War* gets one mention, and that is all.

Putting such caveats aside, this book is a rich repository of discussions and analyses, ably translated, and will be even more useful when volume 2 is completed and published. As such it is a significant addition to Brill's Humanities in China Library, the aim of which is to promote a better understanding of contemporary Chinese scholarship through selected translations.

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Ondřej Klimeš, *Struggle by the Pen: the Uyghur Discourse of Nation and National Interest, c. 1900-1949* (China Studies vol. 30), Leiden and Boston, Brill, 2015, xiv + 280 pp. ISBN: 978-90-04-28808-9 (hbk.); 978-90-04-28808-6 (e-bk.)

This is a useful contribution to nationality studies. Klimeš' command of Uyghur has allowed him to probe the changing character of Uyghur identity through close reading of a number of publications inaccessible to most scholars; moreover, Klimeš has made a "special effort ... to refer to sources which have not been previously examined" (p. 19). Klimeš has complemented this approach by focusing on a number of individuals who were the inspirers of, or closely associated with, literary initiatives or publications.

In Chapter One Klimeš focuses on Molla Musa Sayrami, who wrote a history of the Muslim insurgency of the late 1860s, Yaqub Bey's rule which followed and the Qing reconquest. Sayrami was active in the insurgency and in the Yaqub Bey regime. His two histories, published a quarter century after the events they describe, are "among the last pieces of traditional historical order scholarship to have been produced in Xinjiang" (p. 42). Sayrami most often referred to his subjects as "Musulman", i.e. Muslim, not as Turks let alone Uyghurs; he defined the war as a holy war and the Chinese as "infidels". On the other hand, Sayrami excluded from this definition non-Turkestani Muslims, for example, the Tungans (Hui) and Muslims from India. This overlaps somewhat with the Yaqub Bey's hybridised role as a traditional Muslim leader and an incipient late nineteenth century national leader engaging in diplomatic manoeuvres with the Russians and British (p. 44). Generally therefore, Klimeš supports the argument that while late nineteenth century East Turkestani Muslims did not have "national consciousness" they did have a proto-national identity.

In Chapter Two Klimeš traces the "emergence of the national idea" in the 1910s and 1920s, viz. in the immediate aftermath of the fall of the Qing dynasty. Important outside influences came from reformist Ottoman Turkey and from Muslims in Russia, especially Volga and Crimea Tatars (pp. 70-73; 79-81). What might be called "unmediated" Western influences were also important – the Swedish mission in Kashgar had the first (and for long the only) printing capability in the Tarim Basin (p. 82).

Modern educational institutions rivalled traditional schools; Klimeš focuses on the efforts of the Musabays, father and sons (pp. 77-80). His discussion of the few publications (pp. 82-83) that came out of southern Xinjiang at this time is supplemented

by consideration of northern Xinjiang writer Nezerghoja Abdusémetov (pp. 88-95). The “national idea” was on display here too. Klimeš notes that Abdusémetov rarely referred to religious affiliation, used “foreigner” rather than “infidel”, the Christian calendar and a vocabulary with many Russian loan words (p. 91). He also had a crisp sense of the existence of a distinctive Turkish Muslim people in Xinjiang, even if he only rarely used the word Uyghur to describe them (pp. 93-94). Klimeš follows the analysis of Abdusémetov with a discussion of two poets, Abdulkhalīq Uyghur and Memtili Tewpiq (pp. 98-108; 109-115), in both of whose writings he finds a modernist impulse. Abdulkhalīq was “the first writer to remould the classical literary tradition into modern Uyghur poetry” and was also one of the first to ponder on “Uyghur national interests” (pp. 99, 107). Memtili was also a nationalist activist (pp. 109-10).

In Chapter Three Klimeš focuses on publications that thrived during the time of the short-lived East Turkestan republic of 1933-34, and under the de facto independent regime of the warlord Sheng Shicai, which followed (145-50; 163-68). So from a national idea to something resembling a nation. Sheng’s modernizing initiatives had an emancipatory impact because of his readiness to adopt a Soviet-style nationality policy (pp. 153-55). Klimeš advances the term “fragmented nationalism” to explain a situation where a “nationally minded intelligentsia ... fragmented into several groups still articulate a similar vision of nation and national interest” (p. 181). In this instance, activists in the Turkic insurgency and Sheng’s government agreed on the existence of a Uyghur (or East Turkestan) nation. In this chapter Klimeš also analyzes Bughra’s *History of East Turkestan*, the first such publication to “discard the traditional religious lens of classic Turko-Islamic historiography” (p. 182; see also pp. 126-27).

Chapter Four investigates the 1940s and in particular the era of Guomindang (GMD) rule in 1944-48 under the relatively enlightened Zhang Zhizong. Zhang brought three Uyghur intellectuals into the administration – the aforementioned Bughra and also Mes’ud Sabiri and Eysa Yusuf (pp. 196-97). A collection of Bughra’s articles from this era titled *Struggle by the pen for the homeland and the nation* (1948 in Turkic; pp. 208-15) provides the title for this monograph. Most interestingly these three in their writing articulated a notion of Uyghur nationality situated within a Chinese polity, a stance analogous with Sun Yat-sen’s vision of a multinational China (p. 211). Klimeš also looks at writing which came out of the second East Turkestan republic, centred on the Ili Valley in northern Xinjiang, which had a degree of separate existence from 1945 to 1949 (pp. 233-47). This writing stressed the commonality of single Xinjiang ‘people’ (pp. 245-46, 247). Both approaches invoked an idea of a single or dominant nationality in the territory of Xinjiang (to put it most neutrally). For Klimeš this phenomenon of distinct approaches nonetheless sharing some aspirations confirmed the persistence of ‘fragmented’ 1930s nationalism (p. 246).

Klimeš concludes by arguing in favour of a Xinjiang Turkic identity that, for all the “dynamics of discord”, came to display some agreed sense of ‘national consciousness’ (pp 258-59). In this respect he supports the findings of Laura Newby’s work, on nationalism in East Turkestan (e.g. Oxford, DPhil, 1986). His approach is also consistent with that presented in James Millward’s masterly overview of Xinjiang history, *Eurasian Crossroads* (2008), but is here embedded in a thorough command of his primary sources – this is the true value of Klimeš’ work.

The reader thus gains a vivid sense of how Uyghur identity has been constructed – and how recently. The idea of “fragmented nationalism” also encourages this reader to hazard that in the 2010s an accommodation between Uyghur and Han, between Beijing and Xinjiang, may be as attainable as the persistence of a stand-off that can only be resolved by suppression or by a classic battle for independence. That a “struggle by the pen” might segue into a struggle for democracy, in Xinjiang as in Hong Kong, Tibet or “China proper”, is grounds for contemplating the Uyghur future with something less than outright pessimism.

*Reviewed by MALCOLM McKINNON
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Luk, Yu-ping, *The Empress and the Heavenly Masters - A Study of the Ordination Scroll of Empress Zhang (1493)*, Hong Kong: Chinese University of Hong Kong Press, 2015, xvi + 258 pp. ISBN: 978-962-996-653-9 (hardcover)

Richly illustrated and beautifully produced by the Chinese University of Hong Kong Press, this book provides a detailed analysis of a unique and important Ming dynasty handscroll. Dated in the seventh month of the sixth year of the reign of the Hongzhi Emperor (1493), the scroll has been in the collection of the San Diego Museum of Art since 1961. It depicts in glorious colour and fine detail the emperor’s principal wife, Empress Zhang (1470-1541) on the occasion of her ordination as a Daoist priestess. Images of Zhang Xuanqing, the 47th patriarch of the Zhengyi School of Daoism and a host of celestial beings and other attendants, arrayed in elaborate regalia, populate the scroll.

Acknowledging the influence of much recent work on Daoism, especially Susan Shih-shan Huang’s work on Daoist visual culture, Luk Yu-ping begins her analysis of the scroll by describing the iconography. She identifies the deities and describes their attributes, noting the general applicability of Romeyn Taylor’s observation that the Buddhist and Daoist pantheons often overlapped, with the same deities appearing in both religious contexts.

Luk’s fine technical analysis of the physical properties of the scroll provides insights into the process of the skilled craftsmen who produced it. She shows us that the artists, probably members of artisan families who served the court, used a kind of shorthand, with numbers as a code for each colour. They left in place small pieces of paper on which they had written in regular script the characters that appear in Cloud Seal Script in the first section of the scroll. Blank spaces were also left in the text where the Empress’ birthdate and the day of her ordination were to be inserted. With no other evidence to explain why these features were left unfinished, Luk does not speculate on what they might mean in the history of the scroll, but does conclude that the San Diego scroll was not the one presented to the empress to mark the occasion of her ordination.

Luk explains that scriptures and registers (*jīnglù* 經錄) were a kind of textual currency to be bestowed on the empress by Zhang Xuanqing. Nine scriptures and registers were to be given to her along with the scroll. For each of these, she would receive a title. These titles were believed to empower her to determine the fate of

individuals in the supernatural realm, echoing the temporal power she wielded in relation to many of those who staffed the imperial household. The scriptures included talismans, incantations, symbols, charts and registers. The registers listed the ranks, noble titles, emoluments and records of the merits of all the celestial beings whom the recipient could command.

In translating the extensive text that appears on this scroll, Luk was faced with thorny problems in finding the closest English equivalent for a large number of Chinese terms, both general and highly specialised. She has adopted a rich approach to the inclusion of the original Chinese along with Hanyu pinyin transliterations to accompany her thoughtful translations of the text on the scroll. An example of her work on the many highly specialised terms is her translation of one of Zhang Xuanqing's titles, 都天大法主清微洞玄掌法仙宰 as *Great Ritual Master of All the Heavens, Transcendent Official in Charge of Ritual Systems of the Mystery Cavern of Pure Tenuity*. Her careful work on the very complex text provides a pathway for later scholars to follow when they prepare to parse, interpret and translate similar texts.

Because of the cultural and linguistic gulf between the worlds we now inhabit and the world from which this scroll emerged, equivalence is an issue even in the translation of more general terms. The reader of English may feel a sense of disconnect when encountering words such as *ordination*, *clergy*, *salvation*, and *scripture*. All of these words clearly have radically different meanings when applied to the context of the fifteenth century Ming court from what they would mean in any European context. Even the English word *religion* clearly refers to something quite distinct when used in a discussion of the belief systems that won adherents among the members of the Ming court.

To enter the world of the ordination scroll, the reader must imagine celestial beings organised into departments along bureaucratic lines and an imperial bureaucracy charged with controlling and interpreting omens and portents in the natural world. Luk provides the reader with a substantial array of background information that helps to build a clear picture of the Zhengyi 正一 school of Daoism and its relationship to the Ming court. She traces the history of Daoist ordinations of male rulers as far back as the fifth century CE and the ordination of imperial women to the Tang. Three Song empresses were ordained as Daoists and there were seven ordinations of reigning Ming emperors, often held close to the time of their accession to the throne and linked to their claims of legitimacy.

Luk shows that Zhengyi Daoists often made simultaneous claims to status and position in the celestial realm and in the temporal world of the court. This could lead to social mobility across boundaries that might have been expected to be impermeable. She highlights the appointment of Daoist clergy to civil service positions in institutions such as the Court of Imperial Sacrifices (*taichangsi* 太常寺). Marriage alliances with the nobility were also possible. Zhang Xuanqing's own first wife, selected for him with the approval of the Chenghua Emperor, was the daughter of the Duke of Chengguo, a descendant of one of the great generals from the founding period of the dynasty. Luk describes frequent tugs-of-war between the Daoists and the civil officials regarding

who should be employed to conduct rituals and whose advice was more likely to be effective. Both sides sought to discredit their rivals for imperial grace and favour and to demonstrate their own superiority in such matters as the prediction and control of thunder and lightning. Luk also provides evidence of the specialised advice that Daoists provided to the court on sexual matters, especially fertility.

Luk has analysed the place of this scroll and the ordination ritual in Empress Zhang's life history and in the politics of the Ming court in the Hongzhi reign. The empress was in the rare and fortunate position of being the principal wife of the emperor, the object of his affection and the mother of his eldest son, the heir apparent. Ordination would serve to enhance her status and position even further in the world of the court and in the celestial realm. The ritual was designed to reciprocally empower and benefit the empress and her family on the one hand and Zhang Xuanqing and Zhengyi Daoism on the other. The titles in the inscription claim for her a status comparable to that of a deified emperor. Given the grave dangers of being accused of *lèse majesté*, which Luk documents for earlier periods of the Ming, any claim to higher status had to be negotiated within the crucible of the politics of the court. This could be very risky, even for someone in a position as apparently unassailable as that of Empress Zhang. Luk argues that the empress was protected to some extent because the meaning of the inscription was likely to be fully understood only by a small number of initiates.

Luk Yu-ping has mined the historical accounts of Empress Zhang's life for information on her activities as a patron of both Buddhism and Daoism and for evidence of her complex relationships with the emperor, with her father and brothers, with eunuchs and with the other senior imperial women of the court. Her work makes it abundantly clear that conflict and shifting alliances among imperial women were a perennial feature of court politics and patronage of the arts. She sees the San Diego scroll as evidence, not for a claim of legitimacy by the empress, but as one episode in a decades-long competition between Empress Zhang's family and the family of Empress Dowager Zhou (d. 1504), her husband's grandmother, who had brought him up after the untimely death of his mother.

Citing Lee Hui-shu's work on Song empresses, Luk frames this ordination scroll as one of the many manifestations of women's agency that have been lost, overlooked or neglected in the historical record. Her own analysis provides important insights into what this magnificent scroll is likely to have meant to those who commissioned, made and preserved it. She demonstrates that Daoist texts and material culture were a powerful rival cultural currency to those associated with Confucianism and Buddhism in the late fifteenth and early sixteenth centuries. Her work has opened an important new portal into the material, spiritual and political culture of the Ming court.

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Mariana Münning, Jose-Marie Perkuhn, Johannes Sturm eds., *The Strange Sound: Proceedings of the International Symposium on Chinese Musicology in Bonn, October 3-4, 2014*, Bonn: Ostasien Institut-e.V, 2016, 205 pp, ISBN: 978-3-7418-6299-1 E-Book

This ebook of 213 pages contains nine chapters written by Western and Chinese musicologists on the history of Chinese music and its interaction with western music. The title of the foreword by Barbara Mittler is very apt – “Strange Sounds – Alienation and Enchantment”. The purpose of the book is to show how the “strange sounds” of Chinese music no longer necessarily alienate Western audience, but have begun to “enchant”, or even, to use Mittler’s word, “to dazzle”. The contributors describe how Chinese musicologists have explained Chinese music to westerners and how western audiences have reacted. Equally importantly, they explore how western musical forms and methodologies of teaching and composition have been introduced to and impacted China. The focus is on the history of musical relationship between China and Germany, which naturally evokes discussion of Bertholdt Brecht’s “alienation-effect” (Verfremdungseffekt) and his use of Asian theatrical forms in his plays.

For those whose field is not Chinese musicology, the value of the book will lie in uncovering the broad strokes of how the arts of the East and West interact, as is expressed within the field of music. Part one analyses the history of Chinese music, which seems a difficult task when so much Chinese music from earlier centuries is lost. Nevertheless, François Picard, Professor of ethnomusicology at Université Paris-Sorbonne, provides an overview and raises the question: “what is the outcome when the music and religions of different cultures meet?” The connection between religion and music is insightful. As each religion entered China and encountered the prevailing Chinese music, new forms, tones and sounds arose to meet the demands of the incoming religious rituals. The “reconstruction” of what already existed took place in the light of adaptations to the incoming new musical forms. A “renormalisation” of Chinese music then set in – until the next wave of innovation came to its shores. The new music that is created out of each contact is a new hybrid, but also a new style of music. The sense of “strangeness” is then both a constant but changing presence which also evokes a sense that there is something familiar and accessible in the midst of what might appear to be an inaccessible jumble of noise.

Picard discusses the career of the Jesuit priest, Wu Li (吳歷) (1632-1718), who was one of the first Chinese literati to be ordained a priest. Wu became a pioneer of Chinese sacred music. The interesting analytical question then is whether this music of the mass “is presented in Chinese style” or whether it can be more accurately seen as both maintaining and contextualising the conventions of sacred music for the purposes of worship within the Chinese environment. “The work, carefully wrought with Chinese musical form and western religious tradition, gives the work a sense of novelty, which excites curiosity for the listeners because of its strangeness and oddity”. (p.78)

In his Chapter, “An Accidental Musicologist – Wang Guangxi 王光祈 (1892-1936) and Sino-German Cultural Interaction in the 1920s and 1930s,” Gong Hong-yu looks at the cultural and musical interplays between China and Germany through the lens of Wang’s life and work. Wang became a pioneer of the reception and awareness of

Chinese music in Europe and a proponent of German style musical education in China. Wang set out to introduce and explain Chinese music to western audiences. Through his PhD thesis and his events, he showcased Chinese music to German audiences. His lasting impact, however, was his introduction of Western music to Chinese audiences and his introduction of western style musical education to China. Wang was also responsible for introducing, among other things, the theories and methods of the Berlin School of Comparative Musicology to China. In the following chapter, Zhao Chonghua, analyses Wang's attempt to re-educate Chinese society and raise its social standards through applying western methodologies of music education. Wang sought no less than to save a crumbling and threatened China through music.

For many readers, the chapter "China's Musical Sorcerer Tan Dun 譚盾" by Frank Kouwenhoven will be the most pertinent, as he has recently been in New Zealand. Tan Dun is by far the best known of his generation among Chinese avant-garde composers. His works blend classical western musical elements, Chinese ritual religious, music, Hollywood themes as well Chinese opera. The mix fascinates, delights, disturbs and on many occasions repels his audiences. Significantly, Tan Dun now lives in America rather than in China as Chinese policy tends to move in a more conservative direction against "western spiritual values" (p. 174). As long as the notion of art embodies a critique of society as one of its core functions, the artist will remain an alien force in China. Under those circumstances, Tan continues to be an extraordinary artistic presence.

This book is for specialists in the area, but those interested in the dynamics of cross-cultural interchange will gain much from its discussion of how western and Chinese musical traditions have interacted and interwoven.

Reviewed by STUART VOGEL
Auckland

Christopher Rea, ed., *China's Literary Cosmopolitans: Qian Zhongshu, Yang Jiang and the World of Letters*, Leiden and Boston: Brill, 2015, x+263 pp. ISBN: 978-90-04-29996-2 (MyBook paper edition of a Brill e-book)

Qián Zhōngshū 錢鐘書 (1910-1998) and Yáng Jiàng 楊絳 (1911-2016) were among the most prominent stars in China's literary firmament over nearly eight decades from the 1940s until Yang's death in 2016. They were born at the time of the Xīnhài Revolution, which brought the Qing dynasty to a close and they grew up in the era when Kāng Yōuwéi's model of Dàtóng 大同, Great Unity, set as a goal the integration of Chinese civilisation with the civilisations of the world.

The nine essays collected in this volume are the outcome of a workshop held at the University of British Columbia in December, 2010. In his introduction, editor Christopher Rea proposes cosmopolitanism as the unifying theme for the book, arguing that Chinese cosmopolitanism co-exists with local affiliations, identities and cultural expressions as "an ideal of perfect global humanism." In his view, it was the force of circumstance, a "cultural imperative" that impelled Qian and Yang to "hold intimate conversations with the inhabitants of [far-off lands]" (p. 3) Rea's chapter considers their positions in relation to the twin institutions of marriage and the academy in a time of

rapid social, cultural and political change. In the twentieth century, the academy was transformed through the establishment of public schools and national universities, while the New Marriage Law of 1950 predicated greater equality between the sexes. These changes and the constraints placed on intellectual work of all kinds by the Chinese government were key features of the context in which Qian and Yang lived and worked.

Chapters by Yugen Wang, Ronald Egan and Theodore Huters focus on major works by Qián Zhōngshū. Yugen Wang considers three of Qian's works on poetry, each in a different genre, produced decades apart. Qian wrote *On the art of Poetry* (1948, rev. 1984), a work of poetry criticism from Tang to Qing, in Shanghai during the Civil War. Ten years later, at the height of the Mao era, he published *Poems of the Song* (1958), an annotated anthology of Song Dynasty Poetry. Then in 1994 he published a collection of his own poems, *Poetic remains of an ephemeral life*. Wang notes the many similarities between these poems and the Song poems Qian had earlier anthologized. He also identifies in Qian an impulse to break down barriers of many kinds: between East and West, between past and present, between academic disciplines and through the merging of the perceptions of all five senses in synaesthesia (tōnggǎn 通感). Wang observes Qian's characteristic "dual drive" towards exhaustiveness in his coverage of the material and restraint in argumentation, as he advocated for the relevance and vitality of Chinese classical traditions in the modern world, while nimbly adapting to shifting intellectual and political currents over the many decades of his writing career.

Ronald Egan tackles Qian's *Guǎnzhūbīān* 管錐編, his monumental comparative study of Chinese and Western traditions in a range of genres, including literature, history, philosophy, biography and literary criticism. *Guǎnzhūbīān* was published in 1979, eight years after Qian and Yang had returned to Beijing from re-education in rural Henan, and just three years after the end of the Cultural Revolution. Qian wrote this work in literary Chinese (wényánwén 文言文), thereby limiting his audience to those who, like him, had enjoyed a literary education. Egan notes the prominence in this work of the themes of synaesthesia and the expression of sorrow and grief through poetry. Through his presentation of texts from multiple times and places, Qian explores many different kinds of relationships, including those between personal hardship and creativity and between the truth of artistic creation and the truth of objective fact. Above all, Egan argues, Qian strove to assert the validity and legitimacy of literary and artistic expression in the face of those who questioned their value. His strategic deployment of Western literary sources to complement those in Chinese lent weight to his defence of the arts.

Theodore Huters provides an engaging comparative and theoretical analysis of the Chinese and English-speaking literary worlds from which Qian's *Fortress Besieged* emerged in 1946-1947. This includes cogent discussions of this novel's position in relation to contemporary novels of manners and bildungsromans and to 20th and 21st century understandings of literary cosmopolitanism.

The remaining four authors all focus their work on Yang Jiang and her oeuvre. Amy Dooling examines the comedies that Yang Jiang wrote in Japanese-occupied Shanghai in the early 1940s. Most of the city's Chinese citizens were suffering economic hardship, inflation was rampant and food was expensive, of poor quality and scarce. In

this challenging context, Yang put food on her family's table by writing light-hearted comedies of manners. In some of these plays, she contrasts the lifestyles of the assertive New Woman (xīnnǚxing 新女姓) with the more middleclass tàitai 太太, exploring the emotions of young women who struggled to balance their desire for a happy relationship with their desire for success in careers of their own. In others, she deals with conmen who profit from the financial hardships of others in the extraordinarily chaotic economic circumstances of the time. Much of the humour derives from the juxtaposition of descriptions of those who enjoy a lavish lifestyle with those who are hoping to trick their way out of poverty and into sharing the luxury of the fortunate few. Often, the actions of the protagonists are unjust and amoral, matching the values of the world they inhabit.

Dooling notes that Yang did not write any more plays after these works of the 1940s, but a number of the themes she first explored in the plays re-appear in her later works of translation, fiction and memoir. These include the use of humour to confront the wrongs and absurdities of society, the foregrounding of the details of ordinary, everyday life, the prominence of the trickster character intent on self-preservation, and a quiet insistence on the importance of creative expression, regardless of the political exigencies of the time.

Carlos Rojas makes the case that the translations of European literary works that Yang Jiang completed in the Mao era constituted an "implicit commentary on the political environment" in which they were composed. (p. 93) He notes that three of the works she translated, including *Don Quixote*, are "picaresque, satirical and latently subversive." He suggests that her choice of this "counter-hegemonic genre is not likely to have been accidental" and that she may even identify with the "picara," the engaging rogue who survives by his wits in a corrupt society, challenging and undermining a flawed social order. (p. 96) Rojas also sensitively explores Yang's approach to the translation of the puns in the original Spanish and the complex meanings embedded in many of her lexical choices.

Judith Avery explores themes of self-deception and self-knowledge in Yang Jiang's fiction. Both Yang and Qian Zhongshu had stopped writing fiction at the end of the 1940s, but Yang took it up again in the 1980s. In *Taking a Bath* (1986) she calls up onto the stage a cast of characters associated with an imaginary Literary Institute in the late 1950s. The institute is a hotbed of deception which pervades all kinds of professional and personal relationships. Yang's focus is on the micro-politics of love affairs, on the jockeying for position among the academics, and on the dreams and compromises that permeate their lives. The intense and tangled interactions of the members of the institute are interrupted when a mass political campaign requires all the professors to publicly "take a bath", subjecting themselves to political criticism. The intersection of the already overheated personal relationships with the requirements of the political campaign provides both comic moments and an impetus for genuine self-reflection.

Avery observes that in Yang's memoir, *Six Chapters from a Cadre School* (1981), she drew attention to the insincerity of much of what was said in Cultural Revolution contexts, where even the interrogators were often, "sheep in wolves' clothing" (披着

狼皮的羊 pīzhe lángpí de yáng). Yang Jiang observes that her experiences of ten years of reform and more than two years at the cadre school had changed little. “I had not reached the plateau of progressive thinking that everyone sought. I was nearly as selfish now as I had been in the beginning. I was still the same old me.” (p. 79) Wendy Larsen also considers the messages of these two works, highlighting Yang’s observations of the ways in which intellectuals under pressure “run the gamut between resistance and collaboration” (p. 155) and the restorative qualities of the small pleasures of daily life, of literary work and of the traditional pursuit of the cultivation of the self.

The advent of electronic communication in recent decades opened new channels for Yang’s many engaged readers. Avery notes that many fans took to the ether in a phenomenon known as *fanfic*, and wrote sequels to Yang’s saga. Yang responded by asserting her right to control her own creations, in 2014 publishing a sequel, *After the bath*, in which she supplies happy endings for the narratives of the lives of almost all her characters.

Jesse Field’s is the only chapter that contains illustrations, black and white images that greatly enhance the text. Its focus is the 21st century development of Yang’s literary oeuvre. In 2003, she published a memoir, *We three*, in which she reflects on her life with Qian Zhongshu and their daughter, Qian Yuan, who died in 1997. In 2007, she published another genre-crossing work, *At the margins of life: answering my own questions*. Field reports on the relationships with a “new intimate public” that Yang managed on behalf of her family after Qian’s death in 1998, providing insights into Yang’s determination to control the narrative of their lives. Yang brushed aside one biographer’s suggestion that Qian was indignant at the reception of his work and instead observed in a 2005 interview that, “Difficulties reveal one’s true character; adversity makes one strong.” (p. 197)

Clearly, Qian’s and Yang’s extraordinary achievements in translation, anthology, poetry, drama, fiction and memoir were driven, not only by force of circumstance, but by choices which they made carefully, strategically and joyfully. Their love of Chinese and Western literary traditions was the beacon by whose light they navigated a course through political shoals that holed the craft of many others. These essays illumine their very influential contributions to the development of Chinese literary and cultural forms and their lifelong negotiations with their changing audiences about the positions they could occupy and the work they could do. At every stage, they kept their own counsel and strove to remain “self-possessed”. Rather than cast themselves as victims, they kept going, working on whatever they could work on, while affirming their own most deeply held values. Rea and his colleagues have woven together many threads of a narrative about the course this pre-eminent Chinese literary couple charted over nearly eight decades of risks and challenges. Throughout, they held fast to their right to determine their own course, while simultaneously constructing and controlling the narratives of their progress.

Reviewed by ELLEN SOULLIÈRE
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Gregory Smits, *When the Earth Roars: Lessons from the History of Earthquakes in Japan*. Lanham: Rowman & Littlefield, 2014, 209 pp. Illustrations, maps, notes, glossary, bibliography, and index. ISBN: 9781612346656 (cloth).

Gregory Smits' new book is necessary reading for anyone interested in the history of earthquakes in Japan. It is the first book in English to provide a general historical overview of the subject, focusing especially on the past few centuries, and, more importantly, it dispels a number of misconceptions and stereotypes that, over many years, have gathered like moss around what we might call "popular seismology" in both Japan and the West. Smits writes in a pleasingly direct, no-nonsense style that perfectly suits his role as exemplary myth-buster. Having established, for instance, that the prevailing theory in Tokugawa Japan was that earthquakes were caused by "the explosive accumulation of yang energy within the earth," he scoffs at the common notion that Japanese of the day believed the real cause was the movement of a giant subterranean catfish:

In the wake of the 1855 Ansei Edo earthquake, publishers produced hundreds of varieties of "catfish prints" (*namazue*), in which catfish in various guises symbolized aspects of the earthquake or other recent earthquakes. The catfish was a convenient symbol, sufficiently flexible to enable printmakers to comment on the state of society under the guise of reporting on the earthquake. Commentary about contemporary affairs was technically illegal at that time and therefore required some degree of encoding. Apparently, the production of these prints is the basis for the modern misconception that Tokugawa Japanese thought that their country rested atop a giant catfish. By this same logic, the appearance of images of Santa Claus, reindeer flying through the sky pulling a sleigh, and so forth each year as the winter solstice approaches would indicate that modern denizens of the United States believe that deer can fly (46-47).

In a similar vein, he cautions against accepting at face value Tokugawa estimates of earthquake casualties, noting that mass media were already active in the early 19th century (long before commonly assumed):

As we have seen in connection with the 1830 Kyoto earthquake, one feature of mass media coverage was sensationalism, exaggeration of the death and destruction, and the repetition of rumors and unverified tales. We should be skeptical of claims from 1830 or 1855, which appeared in the rough equivalent of today's tabloid newspapers in grocery-store checkout aisles. There is an unfortunate propensity among some modern and contemporary authors to regard the age of a document as an emblem of its veracity. This tendency is particularly apparent in modern works touting earthquake-related folk wisdom. It also results in a penchant for portraying premodern earthquakes as much deadlier and destructive than they really were (62).

It is “earthquake-related folk wisdom” that is the particular object of Smits’ scientific skepticism, and especially the major myth it promulgates, which he confronts head-on throughout the book: that earthquakes are somehow predictable – and that, if we can’t predict them yet, advances in the science of seismology will soon give us that ability. Convinced of the essentially random and chaotic nature of the phenomenon, Smits sees this belief as not merely scientifically unsound but as a dangerous illusion that leads both to complacency and to a waste of scarce resources. He has a field day roasting what we might call traditional “earthquake superstitions,” whose survival down to the present day was attested after 3/11, for instance when certain Japanese cities decided to fund efforts to predict earthquakes and tsunami based on the observation of unusual animal behavior!

“In particular,” writes Smits, “it is essential to avoid the tendency to assume that the next earthquake disaster will resemble the previous one”(20). Thus, for instance, after the March 2011 Tohoku mega-disaster: “Politicians and nuclear power officials cited the unprecedented nature of the catastrophe in defense of their haplessness in its immediate aftermath”(20). But this only proved that their memories were tragically ahistorical, basically limited only to their own lifetimes. From a slightly more long-term historical perspective, as Smits points out, “large tsunamigenic earthquakes have been especially frequent along the Sanriku [Tohoku] coast” (23).

In his concluding, rather polemical chapter, Smits argues against our current tendency to have “unrealistic expectations” of science – such as that it will ultimately enable us to predict the unpredictable – and argues in favour of “directing all available social resources into sensible disaster mitigation and emergency response projects” such as “upgraded building codes, building and highway reinforcement, antilandslide netting, the creation of safe evacuation areas, better firefighting equipment and infrastructure, disaster response drills, and stores of emergency food, water, and shelter that can be readily transported to disaster zones” (174). Adopting such more modest and pragmatic goals, based on a realistic understanding of the possible, he concludes, is “the best approach to reducing vulnerabilities and thus maintaining some control over the course of future disasters” (174). Above all “there is no benefit in rejecting science in favor of folklore or superstition” (174).

Needless to say, such “lessons from the history of earthquakes in Japan” are of urgent currency not only to Japan itself but also to other Pacific “ring of fire” countries, Aotearoa/New Zealand very much included.

Reviewed by ROY STARRS
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Quin Qing Tang, *Half a Walnut Tree*, Christchurch: CHB Publishing, 2016, 119 pp,
ISBN: 978-0-473-37031-2

Half a Walnut Tree is a book every New Zealander should read, because it spans and links both China and New Zealand. Although Quin Qing Tang lived through the Chinese Cultural Revolution, the story does not begin in Beijing. It begins in

Christchurch, on February 22, 2011, New Zealand's own recent traumatic day. Tang, who had migrated to New Zealand, was one of the few survivors of collapse of the CTV building where she worked.

There are many personal accounts of life during and after the Cultural Revolution in China. Works such as *Wild Swans* by Jung Chang and *Bitter Winds* by Harry Wu are well known and widely read. It may seem superfluous to add another. Quin's (as she likes to be called) experience of both tragedies makes this book an important addition in New Zealand libraries.

Half a Walnut Tree presents an articulately written and painfully honest account of the trauma and hardship of growing up during the Cultural Revolution. It gives us a personal account of being in the CTV building as the earthquake happened the 2011 earthquake. We cannot do without these accounts. They remind us again of what transpired and must not be forgotten. On that point alone, her story demands to be told.

The effect of the book is to bring the two tragedies together. Non-Chinese readers are drawn into the author's experience of both. Her account of walking home, dazed and traumatised through the streets of Christchurch will be especially harrowing for anyone who is familiar with that area of the city. The discovery of the loss of her co-worker and friend in the CTV building will bring back memories of watching the anguish on people's faces during television reports.

Quin makes the link to the Cultural Revolution at the end of her account. "Before the CTV Disaster, I naively believed fate had already handed me all my disasters and traumas, and the rest of my life would be peaceful. Afterwards, I felt a great disappointment, as if the darkest of dark eras, the Chinese Cultural Revolution, had come back all over again. (p. 20)

Chapters Two to Eight describe her life in China and her family origins. The most poignant section is the death of her mother at the hands of the Red Guards in 1966. Dealing with the emotions and trauma associated with such a loss dominates the author's inner struggles right through the book. And yet the book is inspiring as she overcomes that sense of loss and grief.

Although the Cultural Revolution was the worst nightmare of my childhood, it forced me to learn some unique lessons about life, and I have a hunger for living and a fighting spirit for better in myself as a result. With no mother and no home, I had nothing to lose, nothing to be afraid of, instead everything else was a plus. (p. 67)

In 1988, when the Chinese Government allowed people to apply for a passport, Quin's husband was offered a job in Christchurch. This section of the book shows us New Zealand as one Chinese migrant saw it and us. Quin recounts honestly and clearly her impressions of this country, of motherhood here and painful divorce and bringing up children by herself. As she describes her progress towards gaining her University degree at the University of Canterbury, she provides valuable insights into the difference in the education systems in China and New Zealand.

Perhaps the most powerful and inspiring description is the way she dealt with and overcame her childhood trauma. Her studies of psychology undoubtedly helped her through these times. The title of her book “Half a Walnut Tree” is based on the observation from the observation that the walnut is shaped like a human brain. Half a walnut represents personal loss. The walnut tree, being a big tree, however, represents growth. “Half a walnut” is a metaphor for repeated loss but continuous growth. It is a fine image for the book.

My traumatic material needed to be processed, my out-of-date defence system needed to be changed, and my fragmented sense of self needed to be integrated, like a choir singing in chorus. (p. 103)

This is an important book for our time. It is one to recommend to all who are interested in multi-cultural and diverse New Zealand and in the Chinese Cultural Revolution. It is easily readable and highly recommended.

Reviewed by STUART VOGEL
Auckland

Sarah E. Thompson, *Hokusai's Lost Manga*, Boston: Museum of Fine Arts Publications, 2016, LIII and 178 pp. ISBN 978-0-87846-826-3 (hbk).

Sarah Thompson's previous publication on the work of Katsushika Hokusai (1760-1849) introduced readers to the astonishing diversity of his commitment to every pictorial genre and conventional medium of Edo period graphic art. This volume focuses on his preoccupation with a single genre: the *manga* (informal sketches) that were often published in *gafu* (albums) as exemplary copybooks for amateur artists, and enjoyed widely by his public both for their virtuoso skills and for their acute observations of the contemporary world. Even more closely, the focus of Thompson's research is on a single, unpublished, three-volume collection of brushed-ink drawings from the collection of the Museum of Fine Arts, Boston.

Thompson's text matter includes an introductory essay, “Hokusai's Tasty Morsels,” that explains the case for identifying these works as *shita-e* (preliminary drawings) for an intended publication advertised as *Iitsu sensei keiroku gafu* – Master Iitsu's Chicken-Rib Picture Book. The essay contextualizes the collection within Hokusai's broader life and oeuvre, identifying pictorial references between these drawings and his illustrative and didactic *gafu* publications, and locating precedent images for some of his most significant late achievements in the single-print pictorial medium. It also sets these works against the world of pictorial conventions and woodblock print media that flourished in Hokusai's urban community. Thompson presents a clear argument for the attribution of the *keiroku gafu* title to this collection. She draws on a detailed account of Hokusai's early commitment to book illustration, the professional partnerships he forged in this industry, and the proliferation of drawing copybooks and pictorial ephemera he designed, including the popular *Manga* volumes published from 1914 onwards. She also cites an advertisement for the *Iitsu sensei keiroku gafu* title, and a description

of its projected contents, in the album *Imayô kushi kiseru hinagata* (Modern Designs for Combs and Pipes) published in 1823. Thompson's writing is lucid and accessible, and includes clear Anglophone definitions of romanised titles and terminology used through the text. A minor reservation applies to the explanation of the term *ukiyo-e* as "Pictures of the Floating World" concerned with the representation of "floating world" subjects. The more literal "floating world picture" might also accommodate the embodiment of "floating world" sensibilities themselves into the distinctive stylistic tropes of *ukiyo-e*. Also, in explaining Hokusai's allegiance to the Nichiren sect, it would have been interesting to acknowledge the source of the name 'Hokusai' as an abbreviation of the Nichiren *Hokushinsai*, or "North Star Studio" – Hokusai was clear in the acknowledgement of his aesthetic sources.

The second text section is equally clear. It provides informative annotations for each of the illustrations presented of all 178 pages of drawings. These commentaries explain both pictorial content and the written inscriptions included on many works. Thompson acknowledges the sometimes esoteric or playful nature of this text content. These notes identify pictorial subjects and narratives, the art-historical sources Hokusai may have drawn on, their topical, historical or cultural significance, and their specific links to works by Hokusai in other contexts like landscape, genre, or *sumi-e* (ink painting). These explanations are valuable not just for identifying what each image is about, but for situating them within the purvey of Hokusai's own world-view. In this way, they afford the reader some insight into just how Hokusai's own viewers would have appreciated them, and why they found them so appealing.

Presented in a reverse sequence, beginning from the back of the volume, are the illustrations that constitute the substantial content – and interest – of this book. Each is presented on the same scale as the original drawings – compositions framed at around 11 x 15.8 cm on pages of 13.8 x 20.4 cm. All of the works are clearly printed in colour so the viewer can appreciate the delicate modulations of brush-drawn line, mark and tonal value against the rich ivory tones of the paper. The viewer can focus on the specific attractions of each representation, while tracing groups through sequentially arranged themes and interests. Like the earlier *Manga* publications, these three volumes accommodate a wealth of pictorial interest that is as captivating today as it would have been in Hokusai's own world.

The title page of the first volume promises a selection of "Commerce, Trade, Sericulture, Sea Creatures, Fishing, Plants," and the drawings that follow present multiple representations on all of these themes. The second volume adds mythology, iconology, geomorphology and the natural world, and the diverse scenes of rural life that preoccupied Hokusai throughout the final years of his career. The third volume intermixes views of coastal and rural life with urban architectural studies, complex spatial projections, medical diagrams, historical scenes, the supernatural world, and manufacturing. Many pages are committed to a single resolved composition, others to multiple studies, and some facing pages to single panoramic views. A significant number of the compositions contain details or compositional precursors to the later, and much celebrated, series of views of Fuji or compositions on the themes of the unfinished *Hyakunin isshu* series of illustrations on the classical poets.

It is easy to see here why Hokusai's fans might have found compendiums like these so engaging. Their Catholic diversities embraced themes or subjects significant for everyone. The convincing naturalism of compositions of textile manufacture, rural economies, food processing or fisheries held a topical interest for mercantile communities. Botanic subjects captivated the medicinal and domestic herbalist alike. Deities and mystical figures transported age-old and culturally significant memories and spiritual beliefs of former times into the Edo present. Scenes of rural idylls, mountainous precipices or rocky coast reminded viewers of the fragility of life in distant places. They also sustained both Chinese and Japanese aesthetic values of the scholarly, poetic, reclusive or the austere, suggestive beauty of nature. Together, these themes are by turns pragmatic, evocative, spiritual, playful or poetic.

The reproductions of these pages convey more intimate insights into Hokusai's creative methodology and fluent calligraphic skills than printed woodblock images of the published *gafu* could ever have done. They reveal a rich diversity and dexterity of Hokusai's mark-making that draws on the suggestive delicacy of his Chinese precursors and on his amateur *Nanga* (Southern painter) literati contemporaries in Japan. They convey the extraordinary finesse of variations in brush pressure and transparency of pigment in descriptive contours and textured surfaces alike. They express the dynamic movement, rhythmic structure and nervous gesture of Hokusai's method in ways that give the viewer today a privileged insight into the way his constantly inventive mind operated. In this sense, while confirming the central status of this beautifully presented volume as a "picture-book," these reproductions, together with the supporting text, also demonstrate the value of pictorial data for providing evidence to inform appreciations of the aesthetic preoccupations of other times, places and minds. This volume's clear communication, elegant design and fine production values will appeal to a range of readers, and bring the work of this most popular of Japanese artists to an even wider public.

Reviewed by DAVID BELL
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Daniel Tudor and James Pearson, *North Korea Confidential: Private Market, Fashion Trend, Prison Camps, Dissenters and Defectors*, New York: Tuttle Publishing, 2015, 192 pp, ISBN: 978-0-8048-4458-1

It is easy to make assumptions about North Korea, or the Democratic People's Republic of Korea. Our impressions and concerns drawn from the media naturally revolve around missile and nuclear testing, frequent famines, goose-stepping troops and tensions with South Korea. In contrast, Tudor and Pearson seek to take us in to the lives and contexts of "ordinary" North Koreans. This is timely; while North Korea is a flash-point in geopolitics, the hidden lives of its people continue to fascinate us. "TED Talks" by defectors such as Hyeonsoo Lee, books such as *Dear Leader* by Jang Jin-Sung and Film Festival films such as *Under the Sun* directed by the Russian film maker Vitaly Mansky, all are remarkably popular. *Under the Sun* was one of the films that were given extra screenings by popular demand.

By its very nature, when dealing with North Korea, the line between fact and speculation appears quickly. Reliable, detailed information, and particularly data that shows trends over time, is frustratingly hard to come by. Tudor and Pearson manage to draw from a wide range of sources, people, documents and accounts. It is this breadth of research and sourcing, and the clear acknowledgment when they are speculating beyond what is known, that makes this book of interest.

The authors' main argument is that, while the regime in North Korea maintains a highly restrictive control over the population, there was a complete breakdown of belief in the regime after the severe famines of the mid-1990s. These famines not only caused massive loss of life, but also brought about important changes in to the minds of the younger, emerging generation. This younger generation, who did not experience the Korean war of 1950-1953, are determined, as far as the system allows and despite the system to some extent, to avoid suffering from a repeat of that disaster.

This has meant that North Koreans, including those who are meant to enforce governmental policies, are increasingly likely to disregard the government's rules on economic and social behaviour. The DPRK is bankrupt, as the argument goes, and informal markets have sprung up and they keep the country from suffering a new catastrophe. Key findings are that in North Korea, especially in Pyongyang, money - for those who have it - can buy almost anything. Those who do not have money, can still enjoy K-pop music and South Korean TV dramas. There is, it seems, a thriving smuggling and economic network which allows USBs, DVDs, CDs to be made generally available. Clearly, North Koreans, especially those in Pyongyang, have more options in their "downtime". The Munsu waterpark summer evenings at the funfair, football matches in the local stadium all seem in reach of ordinary families who live in Pyongyang. Similarly, Sunday after BBQs and soju in the park all seem able to be enjoyed by city residents.

Chapter One, "The North Korean Markets: How they Work, Where They Are, and How Much Things Cost", seeks to answer that question. The authors conclude:

But if we accept that the one thing each faction has in common is the desire for the survival of the system, a reasonable guess might run as follows: the DPRK will allow capitalism and economic reform to develop at the minimum necessary pace required to head off long-term collapse - while resisting more rapid changes, for the exact same reason. (p. 45)

Chapter Two, "Leisure Time in North Korea", covers everything from cigarette smoking (and other drugs), alcohol, television, travel, music, to DVDs etc. Perhaps the most interesting discussion is why South Korean films and TV dramas are so popular. For those in the South, these are escapist and exaggerated for dramatic effect. For the North Koreans, these dramas are noteworthy for their relative realism, in which bad does not always go unpunished. In Chapter Five, North Korean people are following Japanese and Western fashion and disregarding local dictates about clothing. This choice is affecting how they feel about the DPRK authorities.

The remaining chapters take us to the heart of the DPRK political structure. Chapter Three, “Who is in Charge?”, argues that the Kims do not in fact have absolute control. The authors describe the origin and powers of a shadowy power structure called the “Organisation and Guidance Department” (OGD). The OGD is an amorphous, nebulous body of around 300 people. It seems to be technically headless. It is responsible for processing and documenting notes from the Kim family and implementing them in the various parts of the state. After a summary of the known facts of the OGD, including the implications of the rise, fall and execution of Jang Song Thaek, Kim Jung Un’s uncle, the authors conclude:

The DPRK has an identifiable figurehead, but behind him stand a layer of powerful people with interests and inclinations that do not necessarily always match. If a “hardline” policy is followed by a “reformist” one, or a “rising star” is suddenly pushed out, it does not mean that “absolute dictator” Kim Jong Un is mercurial and unpredictable. It means that neither he, nor any one other individual, is in full control. (p. 110)

The last chapters are in some ways the most enlightening. North Korea has a government created system of social hierarchy and a small but highly influential community of ethnic Chinese or *hwagyo*. The latter hold Chinese passports and are well-connected in China. Through their connections in China, they have a disproportionately large effect on informal trade. This poses a threat and dilemma for the regime. “*Hwagyo* are also a reliable source of the kind of products and information that the North Korean government goes to great lengths to stop its citizens from obtaining.” (p. 174)

The authors conclude that North Korea will not collapse but will gradually open up under the current regime. If so, that will create contradictions and tensions and it is impossible to see where that will lead. But North Korea has always had the power to surprise. This is a very good resource. It would have been interesting to know more about the *hwagyo*, their relationships among the Korean community in China, and the prospects of the development of a genuine cross-border community. Tudor and Pearson are journalists based in England and the Republic of Korea.

Reviewed by STUART VOGEL
Auckland

Philip L. Wickeri ed., *Christian Encounters with Chinese Culture: Essays on Anglicanism and Episcopal History in China*, Hong Kong: Hong Kong University Press, 2015, xviii+236 pp, ISBN: 978-988-8208-388

This is a timely study of an under-researched aspect of the missionary movement in nineteenth century China. While Anglican and Episcopalian Church missions in China arguably never became truly rooted in China, they nevertheless contributed a great deal to education and there some very notable thinkers. Much of this history has now been recorded in one volume. The work contains a full analysis of the development of the Anglican Church in China’s self-identity as both Christian and Chinese Church. It also discusses the issues and challenges that arose in its interaction with Chinese society and culture.

There are nine chapters divided into four sections, “Society Education and Culture,” “The Prayer Book,” “Parishes,” and “Theology”. Perhaps a brief overview of the developments of Anglican Churches at regional levels and as a national body would have been useful, as would a discussion of the transition of ecclesiastical power and responsibilities to Chinese clergy. How the Chinese clergy responded to the rise of Communism might have been interesting additions.

The introduction by Philip Wickeri sets the historical background to the development of the *Shengkonghui* (CHSKH). Wickeri acknowledges that “the historical encounter between Christianity and Chinese culture in the Anglican and Episcopal tradition of Chinese Christianity ended in failure. It is true that the CHSKH never became rooted in the Chinese cultural and social context, for the Church was always dominated by the foreign missionary presence” (p. 19).

Nevertheless, the first two chapters in Section One show that the Anglican impact on education for the elite and mission schools for girls, using the example to St Stephens Church, the first Anglican Church in Hong Kong, had a notable success. Chapter Three, “R. O. Hall and the Christian Study Centre on Chinese Religion”, looks the remarkable career of Bishop R. O. Hall (1895-1975). His view is summed up in Hall’s own words: “we relentlessly keep learning about from the surrounding environment about how to witness to our faith. Therefore, it is indispensable for us to understand others’ thinking and their faith. Otherwise all our efforts will be in vain” (p. 77). How Christianity is to become integrated with Chinese religion and culture was Hall’s life-long question.

Section Two deals with the Prayer Book. The translation of the Prayer Book in to Chinese mirrors the issues associated with the translation of the Bible itself. Perhaps the most interesting point is the paradox that, while at the turn of the twentieth century there was a drive for a common unified Chinese prayer book, at the same time Chinese theologians were looking to express the gospel and worship in more locally enculturated ways. A unified BCP has never appeared for all Chinese Christians in the Anglican tradition.

Section Three, *Parishes*, contains the histories of two congregations, St Peter’s Church in Shanghai, during the war against Japan and St Mary’s Church in Hong Kong between 1912 and 1941. The study of the former brings out a deep sense of patriotism and concern for the nation in a critical time in its history. The study of St Mary’s Church raises the issue of contextualisation. Certainly the building itself was built in an impressive Chinese-style architecture. More needs to be said about how the congregation maintained its Anglican tradition, while at the same time demonstrating to the local Chinese community that Christianity could be essentially Chinese. It is significant, however, that the fact that the congregations were led by Chinese clergy, does not in itself mean that contextualisation was actually happening. The Japanese occupation and the turbulence of the time also shaped the ways in which patriotism and contextualisation can and do take place in the Church.

Section Four, “Theology”, contains a chapter on T. C. Chao and Francis Wei as Anglican theologians by Peter Tze Ming Ng. This is a very useful reference to the careers and the theological thought of two highly influential Chinese theologians. It is probably too much to claim that they were Anglican theologians. It would be

better perhaps to suggest that they were Asian and Ecumenical theologians strongly influenced by western liberalism and the traditions in which they studied, one of which was Anglicanism. Chapter 8 by Yongtao Chen on T. C. Chao and the Sheng Kung Hui (Chinese Anglican Church) also begins by stating rightly that “the impact of the Anglican tradition on Chao’s later theology should be taken seriously” (p.169). Perhaps Chen doesn’t definitively prove that there is a link between the two. However, he does establish that “Chao likely found a similarity between the theological approach of via media in the Anglican tradition and his own theological approach” (p. 191). He also establishes a line of enquiry which is worth following.

There can be a tendency perhaps to lose sight of the place of the Sheng Kung Hui in the greater picture of mission work in the nineteenth century. By focussing on one denomination, however, the nuances and tensions of the relationship between Christianity and Chinese culture take on new perspectives. In some ways, perhaps naturally, the emphasis in the book tends to swing towards the history of the Church itself rather than its encounters with Chinese culture as such. Nevertheless, this is a very valuable book that fills many gaps in our understanding.

The appendix includes a list of the Anglican and Episcopal Bishops in China 1844-2014 and a timeline of Anglican Episcopal History.

Reviewed by STUART VOGEL
Auckland

Lawrence Wang-chi Wong and Bernard Fuehrer eds., *Sinologists as Translators in the Seventeenth to Nineteenth Centuries*, Hong Kong: The Chinese University Press, 2015, xi+440 pp, ISBN: 978-962-996-607-2

This book covers a very significant period in the history of translation Studies. The arrival of the Jesuits in China in the sixteenth Century led to a wealth of contacts and exchanges between China and Europe. A new era of translation began when the first Protestant missionary, Robert Morrison, landed Macau in 1807. In the following years, as the Bible was translated into Chinese, so too was Chinese literature translated into European languages. Throughout these two centuries, the linguistic competence of westerners in China grew and the translation and exchange of ideas, knowledge and values became not only possible but indeed flourished. This volume seeks to document the work and careers of some of the key figures in this process.

The seventeenth to nineteenth centuries set the scene for the development of translation practice and theory in China, and arguably deeply influenced the development of translation practice globally. The two editors are well qualified to undertake the task of producing a volume on such a subject. Lawrence Wang-chi Wong is the Chairman and Professor at the Department of Translation and the Director of the Research Centre for Translation at the Chinese University of Hong Kong. Bernhard Fuehrer is Professor of Sinology at the Department of Languages and Cultures of China and Inner Asia, the School of Oriental and African Studies (SOAS) at the University of London. Both have written extensively on the topic.

The volume includes eleven chapters. Nine of the studies focus on the work of a particular Western sinologist in the context of his time and place. This makes the subject matter of the chapters very specific and detailed. Uganda Sze Pui Kwan, for example, opens up a critical broader issue through an interesting case study in her chapter, "Translation and the British Colonial Mission: The Career of Samuel Turner Fearon and the Establishment of Chinese Studies in King's College London." Similarly, the opening chapter is a detailed case study drawn from the history of the translation of classical Chinese literature, "Translating the Confucian Classics: The *Lunyu* in the *Confucius Sinarum Philosophus* (1687)", by Thierry Meynard SJ. The exceptions to this pattern are the chapters, "The Manuscript of the Daodejing in the British Library" by Claudia von Collani, and "Collaborators and Competitors: Western Translators of the *Yijing* in the Eighteenth and Nineteenth Centuries" by Richard J. Smith. Nevertheless, a case study of a wider theme is presented in both.

The success of the volume then depends on how well the career of each sinologist/translator is described and whether the discussion is able to illustrate and illuminate wider issues of Translation Studies. Each chapter attempts in its conclusion to step out of the detail of the person concerned and draw more general conclusions. Feng-chuan Pan perhaps is one of the most successful in this attempt in her chapter, "Filial Piety, the Imperial Works, and Translation: Pierre-Martial Cibot and *The Book of Filial Piety* (pp. 87-126). After a comprehensive discussion about Cibot, she concludes:

Translation is a form of cultural communication. Whether or not this means of communication was unimpeded in Cibot's translation, his work provides us with a view of how an observer of the eighteenth century living in Peking understood and interpreted China at that time as well as a manner of interpreting cultural texts that one may not perceive when reading the work in its original language. In Cibot's translation, these texts on filial piety seem to have had an "afterlife", entering European academic and educated social circles. In fact, the method of translation displayed by Cibot, a French Jesuit, in his work on *The Book of Filial Piety* was succeeded by nineteenth century English missionary James Legge and given a new interpretation. Today, this translation once again returns to the gaze of Chinese readers as an exemplary work of filial literature, possessing an exotic, foreign style, from eighteenth century France. As a text perpetually given new life, this translation has existed for centuries. And through the retranslation and re-interpretation of the past eras, the meaning of filial piety is also constantly re-written and re-read." (p.121)

Given the need to achieve a balance between the particular and the principles, a final chapter which was devoted to an overview of the whole subject might well have been added. While Bernhard Fuehrer provides a short introduction of ten pages, there is no concluding chapter which attempts to draw together the insights and observations of sinologists as translators during this period. It is also clear that the sinologists under discussion are all western. That is appropriate, although only three of the contributors are Chinese, which includes the editor. It may be that more Chinese contributors,

writing from a variety of modern Chinese contexts, would have given some different perspectives. Also, for many missionaries, their Chinese translation assistants were crucial and one thinks of James Legge, who translated the Chinese classic with the help of Wang Tao and Hong Rengan. More discussion of their roles in the careers of the western sinologists would have been welcome.

Reviewed by STUART VOGEL
Auckland

Xinran, *Buy Me the Sky: The Remarkable Truth of China's One-Child Generations*.
Translated by Esther Tyldesley and David Dobson, Rider & Co., 2015, pp 286.
ISBN 97818464044724

Sometimes it is difficult to find an academically well written and insightful book that is interesting and accessible for people who may not be used to reading about China. Xinran is a Chinese journalist and writer who lives in London and writes for the Guardian. Her first book, *The Good Women of China*, which was published in 2002, is a remarkable insight into the lives of women who contacted her through her radio programme before she moved to England in 1997. She regularly returns to China to observe and research changes in Chinese society. This book, *Buy Me the Sky*, looks at the lives of children who were born in the first years of China's one child policy beginning in the 1970s.

Xinran describes her encounters and the lives of nine young people born between those years. She writes: "the vast Chinese nation is developing in a kind of historical dislocation, with living conditions polarised between the distant past and ultra-modernity. Five-thousand-year-old traditions living side by side with wholesale westernisation" (p. 229).

The title of the book comes from a conversation that she overheard in Harbin. A 6 year-old child, surrounded by six adults, was demanding that her parents buy her the Songhua River, which runs through the city. How the adults tried to placate their child's insistent demands intrigued the author. This little girl was "the Little Empress" to whose every whim the adults jumped. All the hopes, and the future, of the parents lie in that one child. The girl then demanded that they buy her a star in the sky. As a friend put it: "these single sprout children are more precious than gold" (xiv).

The children in China who were born after 1970 have been swept up in incredible change and are cut off from their own traditional Chinese heritage. Xinran provides an insight into the minds and lives of the first one-child generations by telling their personal stories. How representative of this generations these nine particular young people actually are remains a question. Nevertheless, clearly the generation born in those years were deprived of siblings who would have taught them skills of sharing, communication, interpersonal skills and family negotiation. At the same time, those "single sprouts" were smothered with the hopes and dreams that they would have shared with those siblings.

Xinran uses a major case at the time to illustrate and understand the dilemma that this generation faces. In 2011, Yao Jiaxin, a 22-year-old student ran over a 26-year-old migrant worker in his car. He not only did not stop to help her, he murdered her to prevent her from identifying him. He was subsequently sentenced to death. Three views emerged about the case, which was widely debated in China. One was that the death sentence was just. The second was that Yao was the victim of a one child society. He did not have the personal, social and emotional skills to deal with this situation and this should be taken in to account. The third was that a life of an educated only child was of more intrinsic value than a peasant's and should be saved. How each of the nine people interviewed react to Yao's story is fascinating.

The significance of this generation – and Xinran's book – is that it opens up many of the issues of China today. The difference in attitudes between people in the countryside and in the city and infanticide are two such issues. How China, in the view of the writer, can have become so indifferent to human suffering is raised. Also in 2011, a small girl was run over by a van. 18 people passed by her while she lay calling out and dying. In a crucial 7 minutes, not one stopped to help. Xinran asks the question that only a Chinese writer can ask: "Why has the traditional morality and humanitarian code at the core of the Chinese nation hit rock bottom at this time, when the economy is developing at such a pace and standards of living are improving daily?" (p. 264)

This is significant for New Zealand, because many of the "one-child generation" and their children have migrated here. How do they understand their life here? It is crucial that we understand the life-experience of our new Kiwis as well as social trends in China itself.

Reviewed by STUART VOGEL
Auckland

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