collection of essays in *The Cross-Cultural Legacy of Lin Yutang: Critical Perspectives* (Institute of East Asian Studies, University of California Berkeley, 2016).

Half of the 335-page book is back matter: two appendices (pp. 167–97), a list of abbreviations (p. 199) used in the chapter end notes (pp. 201–65), a glossary of names and titles in pinyin and Chinese (pp. 267–90), a bibliography (pp. 291–317) in Chinese, pinyin and English that is arranged by genre (periodicals, films, books and articles) and the index (pp. 319–35). The proportioning of the book, which the author alludes to in the acknowledgements, is not to the detriment of the study but to the benefit of the reader, who will find a chart of 116 Chinese humour collections (with year of publication, pinyin, Chinese and English titles, editors/authors, place of publication and publisher as well as notes) published between 1900 and 1937 (Appendix one), as well as a comprehensive bibliographic listing of editions and paratexts of *Which Classic?* (Appendix two). Readers will also find more than 600 endnotes, many of which are replete with citations and references that extend the research in multiple directions, including beyond Republican China.

Even though the primary artefacts and their social, historical and political contexts are specific to China – Qing dynasty joke books, Chinese portraiture and trick photography, the Chinese art of reviling, the list goes on and on – *The Age of Irreverence* is a very readable book with a wide appeal. Scholars of Republican China will find resources not used in more traditionally oriented historical or literary studies that investigate what went wrong in early modern China, and those who read the book from non-Chinese disciplinary perspectives – scholars of popular culture, linguistics, humour, comparative and cross cultural studies – will be pleased to discover so many examples of comic amusements that have heretofore received little scholarly attention. Thus, *The Age of Irreverence* is a helpful guide for future studies in poetics and rhetoric of laughter, and should emerge as a primary point of reference for discussions of humour in Republican China for quite some time.

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The Great Chinese Art Transfer: How so Much of China's Art Came to America
MICHAEL ST. CLAIR
Madison, Teaneck: Fairleigh Dickinson University Press, 2016
xvii + 224 pp. £49.95
ISBN 978-1-61147-910-2 doi:10.1017/S0305741016001405

Michael St. Clair's *The Great Chinese Art Transfer: How So Much of China's Art Came to America* documents the unprecedented removal of art and antiquities from China in the late 19th to early 20th century, and the flow of this material to dealers, collectors and museums in the US. With China's economic, political and social upheaval at the end of the Qing dynasty, huge quantities of artefacts were transferred to richer countries in the West. Indeed, the Chinese Culture Relics Society estimates that more than ten million objects have left China since the middle of the 19th century. This vast removal was made possible both by the obvious huge differential in wealth between China and the US and the relative ease with which Westerners could acquire such material at this time. When China dissolved into chaos at the end of the Qing period, many impoverished elite families, desperate

for cash, were forced to sell works of art. As St. Clair argues, such an enormous exodus of a country's art is never likely to be repeated. In the US, art collections proliferated in the late 19th century, reflecting the new wealth, especially in New York, Philadelphia, Baltimore and Boston. The book identifies the networks of (mainly Western) collectors, dealers and scholars in China, as well as the curators in US museums, and explains how these institutions acquired their considerable Chinese collections.

The Great Chinese Art Transfer begins by discussing the American trade with China in the 18th century, the Opium Wars (1839–1842 and 1856–1860), early collecting, curiosities and international exhibitions in Europe in the 19th century. The following chapter explores China's tradition of collecting. Government official and connoisseur, Duanfang (1861–1911), for example, owned one of the great personal collections of Chinese art. After his death, his objects were sold off, and much went to American museums, especially the Metropolitan Museum in New York. Chapter three discusses the formation and dispersal of parts of China's imperial art collection – the looting of the "Old Summer Palace" (*Yuanmingyuan*) at the end of the Second Opium War in 1860, and the further looting during the Boxer Rebellion (1899–1901), as well as the sale of material after the fall of the Qing dynasty in the early 20th century. The following chapter moves on to explore the world of curio and antiquities shops in Beijing and Canton which foreigners frequented. Chapter five surveys early pioneers of collecting in China – Isaac Taylor Headland, Samuel Wells Williams, Chester Holcombe and John C. Ferguson. The following chapters focus on porcelain collections in Europe, and the role of international dealers, such as Yamanaka, CT Loo, Tonying Company, Duveen and Gorer. Chapter eight turns to the Boston Orientalists and their connections with Japan in the late 19th century, while Chapter nine examines more Westerners who collected Chinese porcelain – Charles Wyllys Elliott, Samuel Putnam Avery, William Walters, Stephen Bushell, Mary Morgan and Charles A Dana. This is followed by a discussion of the increase in the pace of collecting during America's "Gilded Age," the end of 19th century. The collecting "giants" are then discussed – the Huntingtons, Garland, and, of course, the great connoisseur of paintings, Charles Lang Freer. The latter, who made a fortune from railway carriages, retired aged 45 – and it was during trips to Asia between 1894 and 1910 that he developed his contacts and connoisseurship, with a clear intention to leave his extraordinary collection to the American nation. The accelerating growth of collections of Chinese art in the 1930s is documented in the following chapter, with entries devoted to many of the main American museums, while the final chapter touches upon forgeries, fakes and (briefly) the repatriation of Chinese art.

Drawing primarily on secondary sources and collection catalogues, the book comprises an engaging overview of collections formed largely by Americans during this extraordinary period. It is an invaluable guide for anyone who wants to discover more about key individuals, identifying as it does the sheer number of people collecting Chinese material, and providing almost dictionary-like entries. The focus is not entirely on China and America, however, for some sections cover Japan, and, in places, discussions stray into European and British collectors (the Scottish botanist, Robert Fortune, is erroneously labelled as "English"). In places, more judicious editing would have been beneficial, as several long quotations are repeated in different parts of the book. With the phrase "came to America" in its title, the publication seems to be intended for an American audience. It will, nevertheless, be relevant for students of Chinese studies, museum studies, history, art history, as well as

curators, collectors and dealers – and, indeed, anyone interested more generally in Chinese art and collecting.

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Passion, Poverty and Travel: Traditional Hakka Songs and Ballads
WILT L. IDEMA
Singapore: World Scientific
viii + 453 pp. £50.00; $75.00
ISBN 978-1-938134-65-4 doi:10.1017/S0305741016001417

In *Passion, Poverty and Travel*, Wilt Idema presents us with the first substantial anthology of the oral traditions of the Chinese Hakka people in English translation. The Hakka originated in the mountainous regions of China's southern provinces. Considered to be "guest people," they often met with violent resistance from other ethnic groups such as the Punti people of the Pearl [Zhu] River delta. The Hakka played a significant role in the Taiping rebellion of the mid-19th century and in the later Chinese revolutionary movement. Forced by poverty to emigrate, large Hakka populations can now be found in Taiwan, South-east Asia and the United States. The history and migration of the Hakka have been studied by Sow-Theng Leong and Nicole Constable, inter alia; however, there are very few works in Western languages on the literature of the Hakka. This volume is the latest in a series of scholarly translations of China's vernacular theatrical and oral culture completed by the author, who is a research professor at Harvard University.

The "mountain songs" (songs sung in the open air), narrative ballads and bamboo-clapper songs translated here provide an unrivalled opportunity to gain insight into how the Hakka dealt with the rigours of their existence and transmitted a deep sense of Hakka identity. Hakka songs share many subjects in common with folkloric traditions throughout China, if not the world, such as love, morality, comic tales, satirical songs and so on. What makes them particularly "Hakka" is the preoccupation with separation from loved ones and the lure of migration in pursuit of wealth in foreign lands.

The oral material has been selected from a heterogeneous range of earlier Chinese-language collections, many dating back to the late Qing era. Chinese intellectuals who collected songs were often intrigued by their frank expression of love and desire: "I'll happily leave my wife to walk to you/ Will you leave your man to come to me?" (p. 34). Mountain-songs deploy homely imagery: "You, boy, resemble dried bamboo sprouts/ Put them in the wok, have them fried by me" (p. 55). Women inveigh against men who gamble, drink and whore around, while the men condemn the women for hypocrisy: "My dear girl, there is no need for you to act so coy/You have been with half of the men of this district" (p. 57). The songs reflect popular courting and marriage customs, including child-bride marriage, which involved a form of adoption of the girl by her prospective parents-in-law. The young girl contributed to the family labour and could well serve as nanny to her future husband: "She's a grown-up girl of eighteen, he's a husband of three/Weeping and crying, she takes him to bed in her arms" (p. 70). The songs encode popular notions of propriety and morality. In "Ten-mile pavilion," the lust-stricken young man enters the girl's chamber at night only to be met by her injunction to not dare rape her. He then seduces her with erudite allusions to lovers of the past. Won over by his eloquence