

This is followed by a chapter on the history of the movement, which also includes an interpretation of changes and reinterpretations in the teachings subsequent to the start of the persecution. Here I would propose adding an important change in the rituals of the movement as well. Already on the mainland an important feature of the evolving movement was its active protesting against perceived misinterpretations or misrepresentations of their teachings. I would submit that the ongoing protests after the start of the persecution, initially also in China itself (and still today, for instance in the form of small texts printed on paper money) and especially elsewhere can be seen as ritual acts earning the adherents crucial karmic merit.

The chapter on Li Hongzhi's biography does not stop at the mere events of his life, but also pays much attention to the sources of his reading. Especially interesting is the discussion (89–93) of Li's use of Western literature on UFOs. In fact, he is an interesting example of a wave of interest in these matters, spurred on by the first Western television series after the Cultural Revolution, the highly popular "Man from Atlantis".

The core chapters of the book that now follow deal with the religious teachings of the movement. I find these chapters the most impressive since I have myself struggled much with the writings of Li Hongzhi, and the difficulty of doing them justice without becoming condescending proved insoluble for me. I think that Penny has succeeded admirably in this task. Intriguing is his discussion (146–9) of Shanshan's writings after the start of persecution which tell us of a cosmic battle against apocalyptic threats such as the Communist Party itself. There is a striking parallel with the changed identification of the devils from Hong Xiuquan's original vision from the deities and ancestral of local religious culture into the Manchus after they become increasingly embattled in their Guangxi holdout in the late 1840s. In other words, persecution actively produces the kind of apocalyptic thinking that it is so much afraid of, rather than being caused by it. Li Hongzhi's teachings, and the interpretations of his followers, are still developing today. The present study by Penny will provide an excellent vantage point from which to observe these changes.

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ANNE DE COURSEY CLAPP:

Commemorative Landscape Painting in China.

(Tang Center Lecture Series.) 176 pp. Princeton: P.Y. and Kinmay W.

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Commemorative Landscape Painting in China is a detailed and insightful essay on a type of occasional painting popular in later China. Anne de Coursey Clapp, a well-known and highly regarded scholar of Ming painting, makes a careful study of this genre, drawing upon the knowledge she has accumulated over a lifetime study of Ming painting. Originally presented as a lecture, the book follows the format of viewing a selection of works of art from a number of perspectives. Larger considerations include the artist, patron, style of art, social and political context and the function of the paintings in the literati society of the fifteenth and sixteenth centuries. Chapter 1 begins with an introduction to early commemorative painting in the Song, when a familiar literary form acquired visual expression. Prior to this time commemorative paintings took the form of portraits, but during the Song, landscapes more obliquely portrayed the subject, while colophons described the

accomplishments of the man. Clapp identifies three themes that were used for commemorative painting, all of which are placed in a landscape setting and allude to antiquity: there are parting pictures which transform the Tang dynasty literary genre into a pictorial equivalent; renderings of the subject's estate or studio which evoke the famous illustration of the villa of the Tang dynasty poet statesman and painter Wang Wei; and of literary gatherings of famous scholars that recall such events of the past as the meetings of the Seven Sages of the Bamboo Grove. Using such allusions, the works confer a scholarly heritage on the honouree. However, without the literary accompaniment, which venerates the subject and describes his accomplishments, the identity and character are unclear. Such biographical literati paintings establish a record of an individual's virtues and place him in an elevated community of peers. The artists were professionals who worked under the direction of their patrons, "who exercised their own taste in the choice of style and theme, specifying exactly what they wanted" (p. 38). Clapp considers these many aspects of early commemorative paintings in her analysis of several Song dynasty examples which provide biographical information about the subject, artist, the social and political circumstances that instigated its creation, and the significance it held for the small circle of viewers who could view and appreciate it.

Chapter two traces the later development of the format. In the late Yuan, the literary component increases in size, complexity, and number of authors. Still the inscriptions are largely concerned with cataloguing the various achievements of the subject, noting especially success in government service. The height of expression of commemorative paintings occurs in the fifteenth and sixteenth centuries among scholars living in the Suzhou area, a centre of literati activity. The paintings become collaborative undertakings engaging a group of artists and writers who either decide to honour a recipient, or are enjoined to do so by the patron. Clapp shows how the style of landscape painting also evolves. In keeping with the antiquarian spirit of the works, artists employ ancient styles of painting like the "blue and green style" which adds additional layers of meaning. "Man began to figure largely, even exclusively, in the colophons, while the landscape began to acquire the mild tempered, withdrawn air conventionally ascribed to the scholar. The landscape setting actually enlarged in extent while the human figure diminished but at the same time it became a sounding board for human experience and sensibility" (p. 76).

Chapter 3 is dedicated to a discussion of *biehao* painting, analysing the phenomenon of selecting a name for oneself to mark a change in status, goals or lifestyle. This practice began in the fourteenth century and peaked in popularity in the fifteenth to sixteenth century. In finding pictorial equivalents for the *biehao*, the paintings, still eschewing actual physical likeness, draw a more revealing portrait of the inner character of the subject by employing allusions, metaphors, historical references and more. "The *Hao* painting is a problem in implication, allusion, insinuation, and personification, all literary devices for substituting a place-name for a person's name, an image for a virtue, whether for a trait of character, an historical personage for an ethical standard" (p. 79). In discussing the selective illustrations, here again Clapp provides an in-depth study of the pictorial narrative and style of the paintings and of the growing literary counterpart. She explains how together they express the character of the honouree, his relationship to the artists and writers, and the social/political circumstances surrounding the creation of the work. In the case of the subject commissioning the work, there is a detailed description of the motivation and function of the memorial. In sum, much is learned about the cultural values of Ming literati, their concern for reputation and the importance of social relationships.

This is a wonderful study. Its exacting research provides the reader with an insightful and detailed analysis of selected works of commemorative paintings.

The illustrations are excellent. In addition to its erudition, this book is a most enjoyable read.

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ARIANE KNÜSEL:

Framing China: Media Images and Political Debates in Britain, the USA and Switzerland, 1900–1950.

xiv, 316 pp. Farnham, Surrey: Ashgate, 2012. ISBN 978 140942559 5. doi:10.1017/S0041977X13000360

This book provides a conscientious and very helpful account of the topic named in its title. It will be welcomed particularly by teachers of twentieth-century Chinese history for its ample illustrations, since it provides reproductions of no fewer than forty-six political cartoons, almost one for every year of the span of time covered. These are drawn from over forty newspapers and periodicals published in the three countries under investigation, all of which are listed in the introduction together with useful circulation statistics and so forth. Nor have these sources merely been scanned for China-related images: copious well-nourished footnotes and an ample bibliography, including not only archives but also newsreels and films, attest to a wide reading in support of the analysis of this central body of data. So as a resource for future scholarship this book cannot be faulted for thoroughness.

The narrative is loosely but not slavishly chronological. Chapter 1, “The dragon throne in the dustbin: press reactions to the Xinhai Revolution” ranges more widely than the title suggests in setting the scene for future shifts and developments, but like its three successors is divided into separate sections on Britain, the USA and Switzerland, an approach that laudably avoids any tacit acceptance of the notion of an undifferentiated “West”. Chapter 2, “The 1920s, the Red Menace and anti-foreign agitation in China” covers the early Republican period, while chapter 3, ““A terror which has been truly Asiatic’: The evolution of yellow peril imagery until 1945” shows how the advance of Japan diverted most negative stereotypes concerning East Asia away from China towards its enemy. Chapter 4, “The rise of the bamboo curtain: perceptions of the Communist victory in 1949” in a sense sets the stage for the next phase of depicting China during the early years of the People’s Republic. Each chapter is concluded by contrastive remarks identifying differences and commonalities between the national presses, and the whole study is followed by a conclusion reviewing the totality of the evidence brought to light. The final paragraph will probably come as no surprise to anyone who reads the papers about China even today: although along the way we may have met with a fair number of pig-tailed coolies and mandarins (and up to 1945 explicitly simian Japanese), the cartoonists favourite depiction of China is of a dragon – always a gift to the imaginative artist.

But there are quite a few surprises as well: E.H. Shepard (1879–1976) is mainly remembered – if at all, in a post-Disney age – for his exquisite depictions of the denizens of Kenneth Grahame’s Riverbank and A.A. Milne’s Hundred Acre Wood, yet p. 218 reveals that he could also turn his hand to creating a very realistic tiger with the face of Stalin superimposed upon it. Such delights, however, should not blind us to the undoubted fact that probably in all three countries surveyed (I hesitate to be too categorical about Switzerland) the ordinary consumer of newsprint