Forthcoming *The Chinese Shadow Theatre and Popular Religion and Women Warriors.* Montreal and Manoa: McGill and Queens Universities Press and the University of Hawai'i Press.

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Giskin, Howard and Bettye S. Walsh, Editors. *An Introduction to Chinese Culture through the Family*. SUNY Series in Asian Studies Development. New York: State University of New York Press, 2001. xii + 237 pages. Figures, selected annotated readings, index. Hardcover US$71.50; ISBN 0-7914-5047-3. Paper US$23.95; ISBN 0-7914-5048-1.

This edited volume is an introduction to Chinese culture through the notion of the family. It covers the topics of Chinese philosophy, literature, language development, arts, films, architecture, and the gender situation in mainland China. These topics are discussed in an informative and comprehensive manner, giving beginners sufficient materials to begin to understand Chinese culture in relation to the family. There is also a useful glossary at the end of each chapter, explaining key terms and concepts.

The first two chapters are on Chinese language and philosophy. Cope-Kasten's chapter discusses in detail that the main concerns of Chinese philosophy, particularly Confucianism, are of how people should live and how they could live harmoniously. He maintains that in China the family itself has provided the primary model for understanding this practical philosophy. The five basic social relationships of the Chinese, that is, ruler-ruled, father-son, husband-wife, brother-brother, and friend-friend, are indeed the Confucian conception of social order that has prevailed among all of the institutions of Chinese society for over two thousand years. Teaching and learning relationships, such as the teacher-student relationship, religious relationships, and even political relationships are all modelled after the core familial relationships, particularly the father-son dyad. Cope-Kasten further introduces the binary concepts of *yin-yang* and the *qian-kun* of the *Book of Changes*, explaining how the familial relationships lend metaphysical support from such concepts.

Pickle's chapter on the Chinese language also explains that the Chinese "ancient tongue and the language system incorporate and express the *yinyang* mentality," which corresponds to the Chinese relational conception of the self. This conception of self has, of course, pervaded family, social, and political networks. Pickle's analysis of the Chinese language reminds us of Ong's work on orality and literacy. Ong argued that the oral culture of illiterates can scarcely lead them to develop the idea of individuality; what they can articulate is a relational self alone (Ong 1982). Perhaps if Pickle's work can be integrated with Ong's analysis, this would provide us a more profound understanding of the persistence of the kinship network in Chinese society.

As the Confucian notion of family is patriarchal in nature, women had suffered relentless oppression for the past thousand years. In the chapter on women and gender, Gallagher analyses the sufferings of women in terms of social, cultural, economic, and political factors, pointing out that this situation was not challenged until the emergence of the socialist revolution. The transformation of the status of women during the Mao era,

however, was an unavailing attempt since the Confucian conception of family was deeply ingrained in the minds of the people; hence, the patriarchal ideology survived the socialist revolution. In this regard, it is sometimes enlightening to examine contemporary firms. Through an analysis of the modern Chinese film *Raise the Red Lantern*, Walsh discussed the cultural fetters that have made the Chinese, particularly the Chinese woman "a prisoner of the mind, a prisoner of patriarchy, a prisoner of the role of femininity, and a prisoner of the family." In fact, Walsh's chapter on Chinese modern films provides a clue for understanding the Chinese family in particular and Chinese culture and history in general.

Folktales are also equally important in approaching traditional Chinese culture. Giskin suggests that Chinese folktales can be categorized into tales about dragons, love, magic, the supernatural, history and legend, and fairytales and fables. Giskin chooses dragons and love tales in his chapter, to provide a glimpse of "the hopes and aspirations, as well as the fears and concerns of a people." Concerning love tales such as the famous story of Zhu Yingtai and Liang Shanbo, Giskin states that they always end tragically, reflecting that the implacable conflict between romantic love and traditional familial ideology will at length be conducive to the suppression of individual choice. But one of the tales chosen in Giskin's work, "River Snail Girl," is an atypical love story with a happy ending. Giskin offers a lucid analysis of this story. He points out that the main reason why the protagonist in the story had the liberty to fall in love and marry is because he was an orphan and the person he marries is a fairy, making it possible for him to free himself from the fetters of traditional culture.

In studying Chinese literature, Beauchamp gives us a good understanding of what challenges the traditional Confucian ideology faced in the early twentieth century. In addition to the introduction of the traditional Chinese literature, Beauchamp also introduces two famous writers from the modern period, Lu Xun and Ding Ling. Lu Xun was critical of Confucianism and he blamed China's political and economic weaknesses to Confucian family values. Beauchamp points out, in his analysis of Lu Xun works that Lu saw Chinese hierarchical networks as having stifled the spirit of the people and eventually devoured individuals. According to Beauchamp, Ding Ling's life and her works, though controversial, are fascinating, as they are a testament to a woman's relentless attempt to liberate herself from the domination of traditional culture.

This edited volume also introduces other elements of Chinese familial culture. For instance, Higgins's chapter introduces the connection between Chinese music and the family, relating the harmonious tone to the motion of harmonious family and social relationships. Higgin says that harmony means achieving balance among musical instruments. To learn harmony in music cultivates the idea of the mutual dependence of members of a community. The idea of a harmonious family is echoed in Giskin's "Dragon Pond" story about a young couple who sacrifice themselves for their village, indicating the importance of the co-dependence of the members of a harmonious community.

The notion of harmony is also of paramount importance in Chinese gardens through the representations of architectural designs and their geographic locations that is the notion of *fengshui*. In her chapter on Chinese architecture, Schaaf analyses the Confucian perspective on buildings, saying that an appropriate house should have proper order, and be performative and adaptive. By citing examples of different kinds of buildings, she demonstrates that a Chinese house is "an image of human relationships." In the concluding section, Schaaf remarks that the continuity of the Chinese architectural tradition is demonstrated by the ways in which old buildings are being converted to new ones.

In view of the rich diversity of the topics and lucid explanations of the different dimensions of Chinese culture, beginners will find this edited work worth reading to gain

a general feel for the landscape of Chinese culture. However, if it is intended to be an in-depth discussion on Chinese culture, the work needs more structure. The topics are meant to be woven together through the notion of family, yet the Chinese concept of family (*jia*) is in fact ambiguous. The meaning of family ranges from the idea of a family unit to broader social relationships, and even to the notion of the state-family (*guojia*). Without a refined and critical framework, the perspectives in this volume remain loosely connected.

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Jones, Stephen. *Plucking the Winds: Lives of Village Musicians in Old and New China*. Chime Studies in East Asian Music Volume 2. Leiden: Chime European Foundation for Chinese Music Research, 2004. x + 426 pages. Maps, illustrations, genealogy, appendices, music examples, bibliography, glossary-index, cd. Paper n. p.; isbn 90-803615-2-6

Stephen Jones is a well known and respected ethmusicologist specializing in the ritual and folk music of Northern China. He is a founding member of the editorial board of the European Foundation for Chinese Music Research, Chime. Since 1989 he has been studying the *sheng-guan* 笙管 music of the South Gaoluo Music Association. Founded in the Ming Dynasty, Gaoluo is situated between Laishui and Dingxing south of Beijing. The author was assisted by colleagues Xue Yibing and Zhang Zhentao who apparently did "much of the interviewing and notetaking" (viii).

This anthropological study traces a vulnerable musical tradition, its threats, survival, and continuity. The title is well chosen with its Zen imagery and theme of transience. It also contains an oblique reference to *chuige* 吹歌 ("Songs for Winds"), a form of "Southern Music" popular during the Great Leap Forward (224). From the 1940s to the present day, the reader follows the ever-changing nature of this association, for as fast as the winds are "plucked," they change direction. But the musicians are nothing if not innovative; throughout they ride the changes, and emerge as enthusiastic and resolute as ever.

The association's primary task is to provide music for traditional funerals, the politics and process of which are described in Chapter 8. "Such music survives only in the villages," says the author. The ensemble combines the free reed mouth organ (*sheng* 笙) and double reed pipe (*guan* 管 or *guanzi* 管子) with the transverse membrane flute (*dizi* 笛子), a set of ten pitched gongs (*yunluo* 云鑼) a pair of small cymbals and a barrel drum. By the 1990s *sheng-guan* music was the main surviving traditional music in Gaoluo.

Part one, "Making History" (Chapters 1–7) traces the music association's evolution. Episodes are often divided by lively, present-day reflections by the author and character "sketches" of various past and present musicians. Part two, "Living Music" (Chapters 8–12) describes music making. Written mainly as a narrative, it details Jones's interactions with the musicians and various other community members, often interspersed with short historical anecdotes. Included are more pen portraits, rehearsal procedures, instruments, musical scores and repertory, learning styles, and various festivals. No attempt is made