Eternal Joy," partly preserved in Ouyang Xiu's *Historical Records,* seems downright defensive as it boasts his extraordinary record of public service. Later, in the worst tensions on record for his entire official career, Feng collides with Emperor Shizong of Zhou in ways that can only suggest a credibility deficit in his final years, his arrogant indifference to rulers finally taking its toll.[1]

Overall, despite important breakthroughs, *Unbounded Loyalty* suffers from overreach and simplification. In attributing the emergence of ethnic consciousness to a single treaty, Standen seems overly simplistic. The fact that three of the five dynasties to govern the Central Plains in the tenth century were Inner Asian transplants was likely more critical to instilling a sense of separateness in the Chinese populace of Song times. The Shatuo, the dominant power in North China and the leading rival to the Kitan in the first half of the tenth century, are relegated to insignificance in *Unbounded Loyalty*. But the limited designs of the Liao on the Chinese heartland seems mostly due to a combination of preemption and containment by the Shatuo as early contemporaries. Another problem for Standen's book, in the process of eschewing race as a factor in alignments and tensions for the period, she is guilty of the same sorts of overreach of scholars who formerly obsessed with race. For example, Ouyang Xiu's *Historical Records,* which the author cites often, contains a well-known story where a Shatuo Emperor nearly killed a Chinese actor for employing a racial slur at court (*HR,* pp. 311–12). The story shows that northerners and southerners could collaborate politically, and at the same time, experience ongoing racial conflict. Without resorting to the traditional polarizing of polity along racial lines (Han versus Hu), and without taking recourse to meaningless terms like "cultural feeling" in place of "ethnic bias," there should exist a middle ground where race is recognized as part of the multiracial world of the tenth century yet placed in proper perspective.

A complement is in order for the author's generally intelligent and readable prose, save for an over-abundance of clichés and hyperbole that extends even to chapter titles, as in "Fed or Dead." If authors do not have better judgement, editors should.

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Between Heaven and Modernity: Reconstructing Suzhou, 1895–1937. By Peter J. Carroll. Stanford, CA: Stanford University Press, 2006. Pp. xvi + 325. $60.00.

The transformation of urban morphology is one of the most striking features of early twentieth-century Chinese history. In his new book, Peter Carroll, an associate professor at Northwestern University in the United States, examines a range of urban development

[1] Ouyang Xiu, *Historical Records of the Five Dynasties,* trans. Richard L. Davis (New York: Columbia University Press, 2004), p. 442.

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projects in Suzhou. While analyzing the actions of the coalitions that supported and resisted these projects, he perceptively explores late-Qing and republican beliefs and assumptions about Suzhou as a modern city and about the ways in which its built environment could be reshaped to express particular modern aspirations.

"Modern" meant different things to different Suzhou people, Carroll makes clear. Given the importance of Suzhou and its famous sites throughout imperial history, "the nature of modernity in Suzhou was always in doubt" (p. 242). In an introduction that briefly discusses the symbolic significance of Suzhou, reviews the literature on its modern transition, and notes the lack of sustained inquiry into the cultural aspects of the advent of modernity, Carroll states his goal: to "examine particular ways that the cityscape became a field for inscribing and reading Suzhou's relative modernity through the use of urban planning for economic development, historic preservation, and the creation of public national monuments" (p. 9).

Subsequent chapters provide case studies of the modernist transformation of Suzhou in the early twentieth century: the construction of new types of urban streets, the transformation of the Confucian temple/school and creation of a Sun Yat-sen Memorial, and the rise of debates about the preservation of graves, the renovation of the Hanshan Buddhist Temple, and the commercialization of space around the Xuanmiao Daoist Temple. Each topic—streets, Confucian Temple, and historic monuments—is discussed in two chapters, one that considers the late-Qing decades and one that examines the period 1912–1937. That division would suggest that Carroll sees the Revolution of 1911 as a significant turning point in the history of Suzhou's cultural geography. Curiously, however, Carroll never makes this argument explicitly. Indeed, the story he tells of street building, from Zhang Zhidong's attempts in the late 1890s to develop a commercial road that would hem in the threatening Japanese concession, to the creation of widened commercial streets in the center city around the Xuanmiao Temple in the 1930s, shows a great deal of continuity across the 1911 divide. Economic nationalism motivated the late-Qing urban planners and their Nationalist-era counterparts to act in very similar ways.

While the chapters on street building are valuable in their detail (and entertainingly ironic, as Carroll shows how Zhang Zhidong's planned industrial enterprise zone turned into a modern pleasure quarter), the more interesting parts of the book to my mind are the second and third, which examine sites whose cultural significance changed dramatically in the forty-year period covered in this study. Carroll's discussion of the importance of the Prefectural Confucian Temple in the Qing socio-political order is convincing, as is his account of the debates over its role in the era after the abolition of the examination system. The promotion of mass civic culture in the Nationalist era resulted in the construction of a Sun Yat-sen Memorial Hall that could accommodate 2,000 people, a space that took over the old socio-political role of the Confucian Temple. The Temple found a new role, however, as exemplar of a stage in the evolution of Chinese architecture, when Liu Dunzhen and Liang Sicheng used it to illustrate the (degenerate) Qing style in their famous attempts to write China into architectural history and thereby, Carroll argues, to give it the chance to become modern.

I was intrigued by Carroll's comparison of the accounts of visits to the Confucian Temple by the Protestant missionary John L. Mateer in 1875 and the Japanese writer

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Akutagawa Ryūnosuke in 1921. Both of them noticed the presence of a large number of bats in the main hall. Mateer (p. 116) claimed the stench from the guano was so powerful that his party could not enter, and used the incident to assert the depravity of the followers of Confucius. Akutagawa (p. 140), on the other hand, interpreted the bats partly as a reflection of the abandonment of Confucianism in 1920s China. Of the guano, Carroll observes that it was a "celebrated and valuable local commodity" with "a wide range of therapeutic uses, which included treating measles and acne in women, inducing abortion, improving bleary eyesight, sedating children, and neutralizing underarm odor." Suzhou residents, he claims, believed that "the malodorous piles of bat excrement, like the temple, fortified the health of society" (pp. 116–17). Maybe so, but it is difficult to believe that Suzhou's Confucian élite supported the use of the Pavilion of Great Achievement as a factory to produce abortifacients. Surely there must be more to the story of the bat-infested Dachengdian.

The third section of the book examines the rise of interest in historic preservation, including gravesites and temples. Carroll's analysis of the meaning of the term *guji,* historical sites or "traces of the past," is stimulating. He argues that such traces, which had been seen as markers distinguishing different localities in the imperial realm, came to be interpreted in the early twentieth century as manifestations of the national essence, to be protected as such by the authorities. His case study of the competing designs on the Hanshan Buddhist Temple by local Suzhou people and by Japanese admirers of a famous Tang poem describing it shows how the tension between conceptions of "Chinese" and "East Asian" heritage could play out in particular key sites. Carroll's analysis of the political and cultural considerations that shaped this dispute is acute and convincing; it is one of the highlights of the book.

The role of the threat from Japan in prompting urban development projects is discussed as well in the first section, on the late-Qing road building project launched by Zhang Zhidong. Here, though, I think the book could have been improved by more attention to the resonances between the economic projects of the self-strengthening era and earlier statecraft approaches to rule. While Carroll's command of the sources for studying early twentieth-century social and cultural history is very impressive, he tends to sum up earlier attitudes toward urban construction by citing one of two documents: the *Da Qing huidian* (Accumulated Regulations of the Great Qing Dynasty) and the Huang Liuhong's seventeenth-century magistrate's handbook *Fuhui quanshu* (A Complete Book Concerning Happiness and Benevolence). As William Rowe's study of the eighteenth-century official Chen Hongmou[1] has shown, there was significant precedent within the statecraft tradition for the sort of developmental impulse Carroll considers new in the last years of the nineteenth century. Likewise, I was not completely convinced by Carroll's argument that the "adoption of somatic metaphors [in the early twentieth century] to emphasize the necessity of unimpeded circulation for the health, indeed, the very life of urban social and political bodies, signaled a profound shift in the prominence of roads as an essential item of social concern" (pp. 82–83).

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[1] William T. Rowe, *Saving the World: Chen Hongmou and Elite Consciousness in Eighteenth-Century China* (Stanford, CA: Stanford University Press, 2001).

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Carroll only rarely compares the cultural transformations in Suzhou to those of other Chinese cities, and most of the claims he makes for Suzhou's uniqueness are grounded in its reputation as the epitome of imperial Jiangnan culture. He does point out in passing that élite Suzhou women appeared more commonly in public in the late Qing period than women of other cities seem to have done. *Fengshui* discourse seems to have been particularly popular among Suzhou writers.

As this brief summary shows, Carroll's book covers a lot of ground in a very sophisticated way. The case study approach makes for a very engaging read, and also leaves plenty of room for other work on Suzhou's modern transition. For example, the YMCA, that influential shaper of urban ideals, makes no appearance in the book. Fans of Suzhou's famous gardens will only find them mentioned in passing here. And, although Carroll introduces many of Suzhou's late-Qing and republican activists by name, he never provides enough biographical detail to bring them to life. The book is lightly sprinkled with the obligatory argot of contemporary cultural studies—especially the introduction, where synecdoche, aporia, and instantiation all appear to take a bow. But those who are allergic to this sort of phraseology should read past it; the questions Carroll raises are important, the documentation he cites in answering them is rich, and his writing is generally clear and graceful.

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The Problem of Beauty: Aesthetic Thought and Pursuits in Northern Song Dynasty China. By Ronald Egan. Cambridge, MA and London: Harvard University Asia Center, 2006. Pp. 405. $49.95/£32.95.

Ronald Egan is one of the most thoughtful and perceptive scholars currently working on Song culture. For some twenty-five years now, he has been reading and reflecting on the writings of two of the cultural giants of the eleventh century, Ouyang Xiu 歐陽修 and Su Shi 蘇軾. His first book, published in 1984, treated Ouyang Xiu's literary writings, organized by genre.[1] A few years later he explored in more depth Ouyang Xiu's writings on calligraphy, pairing them with Su Shi's.[2] His second book was devoted to Su Shi. Much more biographical than his study of Ouyang Xiu, *Word, Image, and Deed in the Life of Su Shi* traces Su's development as a writer, political actor, cultural theorist, and public intellectual, and includes a chapter on Su's writings on calligraphy and painting.[3] Probably

1 *The Literary Works of Ou-yang Hsiu (1007–72)* (Cambridge: Cambridge University Press, 1984).

2 "Ou-yang Hsiu and Su Shih on Calligraphy," *Harvard Journal of Asiatic Studies* 49, no. 2 (1989), pp. 365–419.

3 Cambridge, MA: Council on East Asian Studies, Harvard University, 1994.

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