

adopted in the rural sector. Section V examines China's policy to attract foreign investment. Most chapters provide a brief historical review of policies that were in place prior to 1978, and a discussion of the major post-1978 reforms.

While this is a perfectly adequate reference volume for those who need basic information about the regulatory structure in selected sectors of the Chinese economy, serious scholars will need to look elsewhere, as the materials compiled in this volume simply do not provide sufficient details about how specific policies are carried out, and why certain policies are favored over others. Moreover, the presentations do not sufficiently bring out the fact that the division of authority and responsibility across different bureaucracies in China is in practice quite unclear, and managers of business enterprises often have to deal with numerous representatives of different government bureaucracies on seemingly trivial issues. More serious is the lack of discussion about the division of labor between the central government and the government agencies at the local level in charge of implementing and administering policies.

As this volume offers a clearly written presentation of the complicated and opaque administrative structure of the PRC, it is a good introduction for students and researchers who are looking for a broad outline of the implementation of China's economic policies during the first decade of economic reform.

(Elizabeth Li, *Economics*, Miami University)

**John HAY (Ed.)**, *Boundaries in China*. London: Reaktion Books 1994. 350 pp. ISBN: 0-949462-37-X (hc), 0-949462-38-8 (pbk).

The contributions in this volume are concerned with the way in which boundaries appear and are manipulated in Chinese culture. I have read the articles, which vary considerably in regard to contents and the period they cover, with much pleasure, even if the jargon sometimes exceeded my (evidently still very limited) command of the English language. Thus, I am afraid I cannot claim to have understood everything the authors may have wanted to convey.

John Hay's rich and stimulating introduction and Robin Yates's analysis of the creation of various types of boundaries by the Qin regime as a means of control have direct relevance for the student of today's China. Pauline Yu's study of the surprisingly long process involved in the construction of the canon of the *Three Hundred Poems from the Tang* (completed only by the final selection of these 300 poems in 1763 or 1764), is also by no means merely of historical relevance. This poetic canon is still valid (a study of its reception today would be an interesting topic), while

new canons of poems (whether in the classical written language or in written vernacular (*baihua*)) are also being created.

Wu Hung deals with changing approaches toward the great boundary of death during the Han period. Traditionally, life is perceived as a journey, so that spatial and temporal metaphors coincide. The deceased travel through a land filled with mountains, rivers, wastelands and other geographic markers, finally to cross a bridge over the Whatcanwedo River into the city of hell. After being tried and suitably punished, he or she often passes through water to be reborn. Although there is a temporal dimension to this journey, the spatial dimension dominates. In Chinese ritual, there is a strong concern with the boundaries between different worlds of being, and with the lands located in them.

John Hays's long and ambitious article points out the importance of surface and texture in Yuan painting, both in the depictions (especially of rocks) and in the poems inscribed on them. This is connected to a rising pre-occupation among Yuan painters in specific brushstrokes as expressive of surface and texture. If I understand Hay correctly, he argues that one is constructed by one's gaze at the other and by the gaze of the other at one self. This applies *mutatis mutandis* to the painting as well. It is a surface and a face through which people interact, as for instance reflected in the poems. I do not agree, however, with his assertion that "the entire Chinese tradition has indeed been far more psychologically oriented than the Western" (p. 152). Studies of Chinese medicine emphasize its somatic orientation. From John Hay's findings, we can see that there is a strong material dimension to Chinese painting in its expression of self as well. This also raises the question how far we can go in "applying" Western psychoanalytic approaches to Chinese materials.

Jonathan Hay ("The Suspension of Dynastic Time") analyzes how two Ming painters surviving into the Qing dealt in their works with the immense fault line created by the transfer of political power to the Qing. In closed discourses, the only way to express critical views or address sensitive issues is in a veiled manner. The close reading of texts that Hay proposes may seem far-fetched, but many of the allusions he unveils may well have been quite obvious to the members of the painter's in-group. Jonathan Hay's approach fits in nicely with the remarks made by the contemporary painter Zhang Hongtu in Hay's interview with Zhang, where the latter points out intended and non-intended political readings of his work.

Everywhere, the boundaries that define male and female gender have turned out to be much harder to change than expected. Dorothy Ko describes a circle of female poets in eighteenth century Suzhou. As she points out, in order to attain literary fame they strove to be like men. Thus, the fundamental distinction between male and fe-

male gender was not endangered. The same is, of course, true of male opera actors playing female roles and vice versa. Male females would exaggerate their femaleness, and vice versa. Such play with gender roles took place within the liminal world of the theater and, if anything, served to strengthen people's perception of what gender roles should look like. This is analyzed by Isabelle Duchesne ("The Chinese Opera Star: Roles and Identity") on the basis of early twentieth century materials. In a similar way, as Rey Chow argues on the basis of Xianyong's novel *Yuching Sao*, the seemingly progressive use of lower classes as a literary topic also turns out to reproduce existing hierarchical distinctions. No sympathy for these lower classes is intended at all.

Ann Anagnost's contribution ("Who is Speaking Here? Discursive Boundaries and Representation in Post-Mao China?") is one among a whole series of studies that have been coming out during the last decade or two. The same question could be asked about this volume as well. Although the book aims to deal with boundaries in China, it addresses largely the boundaries faced by Chinese intellectual elites as perceived by Western elites. One often wonders how people in contemporary China deal with the very different worlds they are confronted with, and more specifically the boundaries (and liminal spaces) between them. I am thinking of the city versus the countryside, in and outside the Communist Party, the state and the local group, North and South, and so on and so forth.

Furthermore, one may wonder to what extent the authors have a real interest in the boundary as a cultural phenomenon. While providing a rich amount of information and analysis, the authors have firmly stayed within the boundaries of their own specializations (painting, literature, opera, gender studies, and so forth). The problem of the boundary as a phenomenon in itself is not the central topic. Only John Hay, in his thought-provoking introduction and article, tries to transgress the boundaries of specialization and its fetters.

*(Barend ter Haar, Sinology, Heidelberg University)*

**Michael HILL and LIAN Kwen Fee**, *The Politics of Nation Building and Citizenship in Singapore*. London/New York: Routledge 1995. 285 pp., with bibliography and index. ISBN: 0-415-10052-6 (hc), 0-415-12025-x (pbk). Price: £14.99 (pbk).

Singapore is one of the original "tiger" economies and in less than three generations, it has achieved the status of an industrialized nation. Another prominent feature in this ultra-competitive state is its ability to build a "Singaporean" national identity, in contrast to neighboring states (Indonesia and Malaysia) where ethnicity is often