

generally so thorough, is to have cited the important articles by James Shu and me that address the theme of filial piety in the work of Wang Wenxing, an integral author to her study. Finally, I would like to point out that the book is extremely well written and articulate. Hillenbrand has a way of finding the precise word or expression for any situation. Structurally speaking, however, I found the vast first chapter that lays out the scope of the rest of the volume to be stultifying in length and shaped much more like a dissertation than a book. These criticisms aside, Margaret Hillenbrand has given us here a very important book that indeed is path breaking in its comparison of Taiwan and Japanese literary practice. In allowing us to examine the works of each tradition in conjunction with those of the other, it offers insights unavailable to us when we are solely immersed in one of those traditions. Her mastery of the material is impressive and her conclusions are enriching.

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David Wang and Carlos Rojas (eds) (2006) *Writing Taiwan: A New Literary History*. Durham, NC: Duke UP, 424pp, 978-0-8223-3851-2

Writing Taiwan, edited by David Wang and Carlos Rojas, is a very worthy addition to the former's impressive bibliography of work on literature in Chinese and a most valuable contribution to scholarship and criticism of modern writing in his native Taiwan. It includes chapters by the editors as well as by Yomi Braester, Sung-sheng Yvonne Chang, Fangming Chen, Xiaobing Tang, Michelle Yeh, Fenghuang Ying and others on a range of literature – mainly fiction – in twentieth century Taiwan (mostly since 1949). The chapters are arranged under the headings '1. The limits of Taiwan literature', '2. Cultural politics', '3. History, truth and textual artifice' and '4. Spectral topographies and circuits of desire' and preceded by a Preface and Introduction by the editors which define the major themes and methodologies. The glossary of Chinese characters and the index are well done; the former uses Hanyu Pinyin romanization, as does the entire text, with rather few mistakes. Rojas' translations of original Chinese language chapters are very good.

The authors of the diverse chapters are united in presenting thoughtful treatments of Taiwan writing as literature, with little unnecessary reference to political concerns which do not impinge directly and objectively on literary production and consumption. The overall result is a book which illuminates culture in Taiwan and issues of global human culture in a way that is of huge value not only to students and scholars of literature in Chinese but also, potentially, to understanding of literature and culture across human cultures.

There are some minor mistakes: Fenghuang Ying would have us believe that Zhong Lihe 'spent eight years wandering about mainland China' (142). In fact he spent about three years in Mukden (Shenyang) and five in Peking, including some travels around Hebei as an interpreter for the (Japanese-controlled) North

China Economic Inspectorate. Ying also states in error that *Lishan Nongchang* was 'Zhong's only work set against...[the] backdrop [of Japanese colonial rule]' (146). Indeed, Zhong wrote only a very few other works (short stories and essays) with that time setting and the extent to which he excludes the colonial experience from his opus is certainly remarkable, but the detail here is inaccurate. In this essay there is also one little problem in the translation from the Chinese: the title of the important story 'Zhutouzhuang' should be 'Bamboo Village' – 'zhutou' is Hakka for bamboo (147). In the Index, Zhong Lihe's given name appears as Lei.

I must quibble with the book's title and subtitle. I might have suggested *Writing Modern Taiwan: Towards a New Literary History*. The volume acknowledges here and there its own scant treatment of the colonial period, 1895-1945 (e.g. Lai He is mentioned in passing on page 69 only), but does not explain why the literature of Ming-Qing Taiwan is completely excluded. Essentially *Writing Taiwan* is a collection of essays almost exclusively on post-WWII Taiwan fiction; to justify the title it would need to include scholarship on the greater range of Taiwan literature from pre-Han settlement to the twenty-first century included in Wang Dewei's (David Der-wei Wang) Chinese language anthology *Taiwan: cong wenxue kan lishi* (*Taiwan: a history through literature*, Taipei: Maitian, 2005). As to the subtitle, 'a history' surely should be a monographic or comprehensive work, but the present volume makes no real pretence other than in this phrase on the front cover, and in the rather grandiloquent Preface and Introduction, to present a unified, definitive interpretation of a period or field. The subtitle tends to obscure the fact that the book arises out of a conference, a very fruitful meeting of minds in this instance, but falls some way short of a distillation of an entire branch of literature, showing some quite major omissions. Whether or not any such distillation is desirable is another question. For now, let us celebrate this important contribution to Taiwan literature studies.

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Michael Rudolph (2003) *Taiwans multi-ethnische Gesellschaft und die Bewegung der Ureinwohner: Assimilation oder kulturelle Revitalisierung?* Münster, Hamburg and London: LIT Verlag. 477pp, ISBN: 978-3-8258-6828-4

Peter Kulchyski (2007) *The Red Indians: an Episodic, Informal Collection of Tales from the History of Aboriginal People's Struggles in Canada*. Winnipeg: Arbeiter Ring Publishing. 158pp, ISBN: 978-1-8940-3725-9

In the first half of the seventeenth century, the Dutch East India Company established trading posts on Formosa and Manhattan. It was part of a historical process in which European countries expanded their influence throughout the world, built up trade networks, exploited natural resources, and established various types of colonial regimes. To some observers, such as Wallerstein, European expansionism gave birth to global capitalism, a new world system, or a process by which Europeans entered as new players into previously existing