

war Naheed's poem, "I am not that woman," Ku Sang's "Wasteland" poems, and Brian Caswell and David Phu An Chiem's "Toan's Story."

Alternately, such pieces as "The Gossamer Years" with its diary description of travel and the Japanese countryside written by a tenth-century noblewoman of Heian, certainly highlight the originality of the authors' choices. These distant worlds of rituals, rules and etiquette governed by interpersonal behavior are old fashioned worlds to today's mind, and yet the reader comes to understand the way of life and what it represented. All the extracts are concise and should therefore lend themselves easily to exploration within a single lesson.

Another interesting and useful inclusion in the series is a progression of chapters about memoirs and reports. Report writing is a necessary skill in the modern world, and my students were interested to learn this was so even in ancient times, with examples from China, Japan, Laos and India, among others, showing a long tradition of report writing. The chapters also highlight the diversity of cultural, economic and political conditions, and I have used them to good effect in my classroom.

This collection will prove a very practical addition to any department's stock; certainly it broadens the range of texts available and presents students with an original and stimulating experience of Asian writing.

This is a curriculum based in the real world of discourse. It is multidisciplinary, accessible, and lucid in layout and articulation, with some of the most beautifully presented pages I've seen for many years. Students will surely gain an appreciation of textual presentation as well as enjoy the beautiful photographs and graphics. An excellent and thoroughly useful resource. ■

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Brush Meditation

A Japanese Way to Mind & Body Harmony

By H. E. Davey

BERKELEY, CALIFORNIA: STONE BRIDGE PRESS, 1999
144 PAGES, ISBN 1-880656-38-8, PAPERBACK

"We are witnessing the meeting of East and West. Through positive, nonbiased Eastern and Western cultural exchange, a new, more balanced, more enlightened global culture may result" (preface). So begins *Brush Meditation* by H. E. Davey, who according to the author biography is the first non-Japanese ever to receive the highest rank from a worldwide Japanese calligraphy association and who has received numerous awards for his calligraphy.

Why someone with such impressive credentials would write such a superficial book on his art is a mystery waiting to be solved. Perhaps the preface can shed some light. Davey states, "I'm not teaching and pursuing the above-mentioned art forms because of an overwhelming interest in Japanese culture. While I certainly am, of course, interested in Japan, my main intention in studying these arts is to examine the nature of the self, the universe, and life as a whole" (7). Following this approach, the book treats calligraphy lightly and holds out the promise of enlightenment to those who pursue the Japanese traditional arts.

The book begins with a history of calligraphy that includes the names of a few of China's classic masters—sometimes written using Chinese pronunciation, sometimes written using Japanese pronunciation, and seldom including birth and death dates. Next, a few Japanese Zen calligraphers receive mention in a fuzzy discussion of Zen and the Japanese arts. A few pages later, Davey explores the relationship between calligraphy and Western artists such as Franz Kline and Robert Motherwell. This potentially fruitful discussion is abandoned after a few pages, without providing a single reproduction of Eastern-inspired Western art. In fact, the only reproductions in the book are from the author and one of his students.

The last half of the book is a "how to" manual for studying calligraphy that explains even the most basic aspects of practice along with more esoteric advice about *ki* energy and meditation. Finally, Davey encourages the reader to pick up the brush and imitate a few examples. But surely the author realizes that calligra-

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BOOK REVIEWS

phy, or any of the Japanese arts for that matter, cannot be studied without a teacher. In fact, he even says this at the end of the book, where he lists contact information about his organization.

What the Western student of Japanese and Chinese calligraphy needs, and what this book lacks, is a sophisticated discussion of the art—its literary and religious heritage. The serious student of calligraphy can draw on hundreds of such books written in Japanese and Chinese. For the student less fluent in these languages, Stone Bridge Press could have produced a book of this sort with references to many good, but somewhat obscure, English-language sources. A book such as this would be useful to the student of calligraphy to supplement his or her teacher's instruction.

In the end, Davey's book clouds the arts in a murky mysticism that holds out to the spiritual seeker the possibility of enlightenment, while extinguishing in the more intellectually curious person the desire to explore the arts in any depth. As anyone who studies Japanese art or literature soon realizes, the arts are an important part of Japan's cultural history, and some of the masters of the Japanese arts do achieve a certain "spiritual" depth. But none of this richness comes through in *Brush Meditation*. ■

GARY DeCOKER teaches at Ohio Wesleyan University. His edited volume, *National Standards and School Reform in Japan and the United States*, will be published by Teachers College Press in 2002. His translations of medieval Japanese treatises on calligraphy have appeared in the journal *Monumenta Nipponica*.

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BOOKS RECEIVED LIST

The editors recently received books listed here. Normally, we do not plan reviews of titles on this list.

Asia General

Gaul, Karen K. and Jackie Hiltz, editors. *Landscapes and Communities on the Pacific Rim: Cultural Perspectives from Asia to the Pacific Northwest*. Armonk, New York: M. E. Sharpe, Inc., 2000.

Mathews, John A. and Dong-Sung Cho. *Tiger Technology: The Creation of a Semiconductor Industry in East Asia*. New York: Cambridge University Press, 2000.

Tan, Gerald. *Asian Development: An Introduction to Economic, Social and Political Change in Asia*. Singapore: Times Academic Press, 2000.

China

Cannon, Terry, editor. *China's Economic Growth: The Impact on Regions, Migration and the Environment*. New York: St. Martin's Press, Inc., 2000.

Chan, Johannes M. M., H. L. Fu and Yash Ghai, editors. *Hong Kong's Constitutional Debate: Conflict Over Interpretation*. Hong Kong: Hong Kong University Press, 2000.

Forêt, Philippe. *Mapping Chengde: The Qing Landscape Enterprise*. Honolulu: University of Hawaii Press, 2000.

Henriot, Christian. Translated by Noël Castelino. *Prostitution and Sexuality in Shanghai: A Social History, 1849–1949*. New York: Cambridge University Press, 2001.

Jaschok, Maria and Shui Jingjun. *The History of Women's Mosques in Chinese Islam: A Mosque of Their Own*. Surrey: Curzon Press, 2000.

Ropp, Paul S. *Banished Immortal: Searching for Shuangqing, China's Peasant Woman Poet*. Ann Arbor: University of Michigan Press, 2001.

Smith, S. A. *A Road Is Made: Communism in Shanghai, 1920–1927*. Honolulu: University of Hawaii Press, 2000.

Zhong, Xueping. *Masculinity Besieged? Issues of Modernity and Male Subjectivity in Chinese Literature of the Late Twentieth Century*.

Durham: Duke University Press, 2000.

Japan

Field, Norma. *The Splendor of Longing in the Tale of the Genji*. Ann Arbor: University of Michigan, 2001.

Groner, Paul. *Saichō: The Establishment of the Japanese Tendai School*. Honolulu: University of Hawaii Press, 2000.

Heinrich, Amy V., editor. *Seasons of Sacred Celebration: Flowers and Poetry from an Imperial Convent*. New York: Columbia University and Weatherhill, Inc., 1998.

Henning, Joseph M. *Outposts of Civilization: Race, Religion and the Formative Years of American-Japanese Relations*. New York: New York University Press, 2000.

Schnell, Scott. *The Rousing Drum: Ritual Practice in a Japanese Community*. Honolulu: University of Hawaii Press, 1999.

Snyder, Stephen. *Fictions of Desire: Narrative Form in the Novels of Nagai Kafū*. Honolulu: University of Hawaii Press, 2000.

South Asia

Ray, Sangeeta. *En-Gendering India: Women and Nation in Colonial and Postcolonial Narratives*. Durham: Duke University Press, 2000.

Southeast Asia

Alejo, Albert E. *Generating Energies in Mount Apo*. Manila: Ateneo de Manila University Press, 2000.