

3. The positioning of Tudi Gong temples and their ritual activity are examples of the way the temporal/historical attributes of localities can endure, notwithstanding social, political, and economic changes.
4. Given the flux and mobility of modern life, Tudi Gong temples express, in the senses of place of the author's raconteurs, a desire for fixed reference points. In his view, they are illustrative of the Chinese locative view.
5. The various functions and connotations that people ascribe to Tudi Gong, the representations and stories they tell about him, and the localized histories inscribed in the place where his temples are sited constitute senses of place.
6. People in Taiwan seem to relate Tudi Gong temples, the localized practices, and representations associated with Tudi Gong with the place through which they can create or recreate a sense of community and identity.

This may be the first book, as far as I know, in which textual, oral, physical, and audio-visual materials of Tudi Gong are delineated exhaustively and with great care. It may be also exceptional in that it focuses discussion mainly on Tudi Gong in an anthropological study. In my view, however, the author's research objective and the actual way in which he deals with the materials are not so congruent.

The author, for example, stresses places are important because they create meaning, which is explored by seeing how people integrate the particularities of place into their local folklore and their shared history of a locality. However, when he exemplifies his assumption, he seems to rely more on preceding case studies or Chinese philosophical concepts than on the original materials he collected in his field sites. He also accentuates that the people's and anthropologist's senses of place must merge in the ethnographic process and final product. That means, as he says, an anthropologist "should not 'write about them,' but rather write an account with them which would, as much as possible, let their 'voices' become merged with my [the anthropologist's] own." However, it is a pity that readers can hardly catch the voices of inhabitants in Datong and Yongxing except those he recorded in his initial journey. Because we can only gain scanty information or images about Tudi Gongs in those two sites, many questions seem to arise. For instance, how do people in Datong district (or in Yongxing village) narrate their experiences of magical power of Tudi Gong? How do they combine magical power of Tudi Gong with Tudi Gong's connotation and function in their religious cosmology or in their specific local situation?

It is worth stressing that Alessandro Dell'Orto's ethnography is very stimulating because it is, as far as I know, the first work in which Taiwanese folk religion is analyzed not from the "religious sphere," the conventional key concept to analyze territoriality of popular religion, but from the viewpoint of "place." It seems necessary, however, for an anthropologist not only to conduct the journey-type of field research he describes in Chapters 1 and 2, but also to settle himself/herself in a field site for a certain period and extract voices of inhabitants by conducting solid fieldwork. If the author had succeeded in collecting similar kind of stories and materials in the very fields as those cited in Chapters 4 and 5, and had made them objects of analysis, his discussion and conclusion may have been more eloquent.

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LI FUQING [Boris Riftin]. *Guan Gong chuanshuo yu Sanguo yanyi* [Kuan Kung and the Romance of the Three Kingdoms]. Taipei: Han Chung Book Co., 1997. Paper. ISBN 957-99290-9-2.

This sumptuously illustrated volume is the most comprehensive survey of the Chinese divinity and historical hero, Guan Yu, currently available. Boris Riftin is a renowned Russian scholar who has dedicated over four decades of his life to the study of Chinese folklore and literary studies. Over the past two decades Chinese translations have appeared of some of his major works, for example, *Sanguo yanyi yu minjian wenxue chuantong* [*Sanguo yanyi* and the Folk Literature tradition] (Shanghai Guji chubanshe, 1997). The volume under review here contains some chapters written in Chinese by Riftin as well as a number of studies translated into Chinese from the original Russian. Much of the material has been published before but Riftin has updated and revised his data. The volume spans a lifetime of work in this field, from Riftin's first field-trip to Gansu province in 1959 to his travels in various East Asian countries in the 1980s and 1990s. The book is further enriched by the addition of forty-seven illustrations and photos, many in color, of historical woodblock prints and art works from locations in China, Russia, Korea, Taiwan, Holland, Spain, and the UK. Many come from private collections, including those bequeathed by Riftin's teacher, V. M. Alexeev, and from the collection of Riftin himself.

The six main chapters define the scope of the volume: "Legends of Guan Gong and Veneration of Emperor Guan," "Initial Study of Guan Yu Portraits," "Issues Concerning the Creation of the *Sanguo yanyi*," "The Principles of Character Description in the *Sanguo yanyi*," "The Principle of Analogy in the Structure of the *Sanguo yanyi*," "Zhuge Liang's Southern Expedition in the Legends of the Han Race and the Minority Peoples of the Southwest." The work concludes with a thorough index of scholarly studies on Guan Yu and two brief essays by veteran scholar Jao Tsung-yi.

Riftin's particular contribution to scholarship is an analysis of the influence of folk legends, motifs, and oral narrative techniques in the development of the Three Kingdoms story-cycle in texts, plays, storytelling, and pictographic art forms. He notes that of recent scholarship, only Otsuka Hidetaka and Nakagawa Satoshi have paid much attention to folk legends in their studies of the *Sanguo yanyi* (23). Riftin attaches a high value to the compilations of folk stories and legends from diverse regions of China collected since the beginning of the reform period in China (post 1978). He has found a high degree of correspondence between some of these legends and those collected by Russian folklorists in the nineteenth and early twentieth century. In the first chapter, using both historical and contemporary legends, he examines the historical development of stories about the birth of Guan Yu, the hero's famed "dragon" engraved sword and prized stallion, his supernatural apparitions after death and his later enshrinement as deity and "emperor." A final section deals with legends about Guan Yu transmitted in minority regions and areas bordering China.

The material is rich and detailed. I will touch only on a few examples drawn from the first two chapters. The first chapter treats folkloristic aspects of the treatment of Guan Yu, such as the hero's supernatural birth, his appropriation by Buddhism and Taoism of his red face, famed curved sword, and prized red-hair stallion. Riftin notes that of the Three Kingdom heroes, only Liu Bei (who claimed the throne as emperor of Shu) and Guan Yu (deified as emperor long after his death) have stories about supernatural signs associated with their births. Tiantai Buddhism and Taoism sought to appropriate the historical hero into their respective canons. Riftin argues that the Buddhist representations probably antedated the Taoist ones. By the late Qing period, Riftin argues, veneration of Guan Yu was on a par with veneration of Confucius himself. The traditional red face of Guan Yu is due to the popular association of him with the Fire Star. As for his famed sword, with a dragon's head engraved on the haft, this is curiously not apparent in the *pinghua* tale of the *Sanguo* cycle (early fourteenth century) but is depicted in the earliest extant pictographic representation of Guan Yu, a print from Pingyang in Shanxi, believed to date from the Jin period (45–6). In contempo-

rary legends the supernatural origins of the sword and its association with dragon's blood is confirmed. Stories about Guan Yu's manifestations as a deity emerge at times of disturbance and civil war and were particularly prevalent in the late Qing. The most recent tales date from the resistance to Japanese occupation in the 1930s and 1940s. In one such story, transmitted in the Shanghai region, Guan Yu is credited with deflecting Japanese bombs into a river (61).

The chapter on iconographic representations of Guan Yu deals with the earlier folk depiction of Guan and his later canonization as divinity and emperor by the Chinese court in the late Ming. At this time Guan is depicted in imperial robe and insignia but with the long earlobes and halo traditionally attributed to the Buddha (107; image 12). Other incarnations of Guan include the hero as demon-queller and as a transformed God of Wealth (*cai shen*). This chapter also treats portraits of Guan Yu in Korea, Vietnam and Japan. Of these three, the Korean Guan Yu is the most sinicized. Japanese portraits depict him not as a deity but as a samurai (153). Some of the most intriguing of these iconographic portrayals are representations by European artists based on unknown Chinese models. One such portrayal is in the *Novus Atlas Sinensis* by missionary Martino Martini (1616–1641) published in Amsterdam. This curious portrait shows Guan Yu and his faithful lieutenant, Zhou Cang, together with his famed sword. Guan is depicted with long fingernails, a Chinese custom that had caught the eye of Western travellers in the Far East. Another illustration appears in a Dutch book about China published in Amsterdam in 1670. Guan and Zhou Cang appear in a room furnished in the European style but with Chinese landscape and calligraphic-like paintings on the wall. Guan is seated at a desk reading (presumably) the ancient classic, *Spring and Autumn Annals*, in one of his traditional poses in Chinese iconography (161; image 44).

There is no concluding chapter in this work and Riftin does not set out for the reader an overarching framework within which to understand the cultural significance of the hero, as one finds, for example, in the work of Prasenjit DUARA (1988). However, he has provided overwhelming evidence for the importance of Guan Yu as deity and protector for well over a millennium at both folk and elite levels throughout China, in Chinese borderlands, and in areas of sinic influence. Fine arts historians will prize the rich chapter on iconographic representations and the wealth of illustrations in this volume. Scholars of Chinese literature, history, and folklore will welcome this volume as a treasure trove of information on the historical manifestations of this crucial Chinese culture hero in textual, oral, and iconographic forms.

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