Almut-Barbara Renger and Xin Fan, eds.,

Receptions of Greek and Roman Antiquity in East Asia. Leiden: Brill, 2019. Pp. xxii+472. Hb, \$227.00.

In the last few decades, a growing number of researchers have written on the influence/receptions of Greco-Roman classics in Europe, the Americas, Africa, Oceania, the Near East, South Asia, and other corners of the world. For East Asia (which officially includes Mongolia, China (together with Hong Kong, Macau, Taiwan), the Korean Peninsula, and Japan), there have been many article-length studies as well as monographs and collected papers addressing limited areas of classical receptions. This is the first major volume attempting to encompass classical receptions of all ages and genres in this region, and it manages to bring out interesting contours and tendencies that warrant further exploration.

The twenty-three contributions in this volume may be divided roughly as follows by country of major focus: Nine on China (mainland); one jointly on China and Korea; four on Korea; eight on Japan; one on Taiwan. Lack of articles specifically on Mongolia and modern North Korea is to be regretted. One could have also wished for in-depth studies on Hong Kong and Macau, the two former Western colonies in the region.

The contributions focusing on China start with Noël Golver's detailed documentation of classical Latin authors in the Jesuit missionaries' libraries. This is followed by a fascinating look by Jinyu Liu and Lihua Zhang into the receptions of the Greco-Roman classics among the Chinese *literati* in the early twentieth century, and equally engaging examinations by Xin Fan, Xiaofeng Liu, and Shadi Bartsch of kaleidoscopic images of ancient Greece and Rome in modern Chinese historiography, philosophy, and political discourse, respectively. A discussion by Tianshu Yu of Euripidean elements in the modern dramatist Guo Moruo, a survey by Yang Huang of the origins and developments of Western classical studies in modern China founded by such academics as Zhou Zuoren and Luo Niansheng, and an eyewitness account of a Western scholar (Fritz-Heiner Mutschler) who has taught classics in Chinese universities round out the contributions on China.

The first chapter to touch on Korea is Andreas Müller-Lee's discussion of Western classical elements communicated by European Jesuits such as Ricci and Aleni, and their receptions by Chinese and Korean scholars. Next we have Yuh-Jhung Hwang's discussion of a 2005 theatrical adaptation of Aeschylus's *Agamemnon* in Seoul, followed by Deogsu Kim's survey of modern Korean scholarship on Mediterranean classical history, Jaewon Ahn's examination

of Greco-Roman literary studies in Korea (though he also takes a detour to look at some interesting cases of early modern Chinese reception of Western classics as well), and Byoung Jo Choe's chapter on Roman legal traditions in the modern Korean state.

The contributions on Japan start off with Ichiro Taida's wide-ranging survey of classical receptions in Japan from the late sixteenth to early twentieth century. There are then two articles with a substantial focus on the nationalist intellectual Yukio Mishima, namely Ikuho Amano's chapter on the esthetics of the classical Greek male body in Mishima, and Luciana Cardi's comparison of Mishima's and the cartoonist Yumiko Kurahashi's uses of Euripides's *Medea*. Hiroshi Nara looks at the almost religious adoration of classical Greek ideals in nineteenth- to twentieth-century Japan, while Sari Kawana and Carla Scilabra examine the more light-hearted use of Greco-Roman motifs in Japanese *manga* (comics). Elizabeth Craik recounts her experiences teaching classics at Kyoto University and makes incisive comments regarding Japanese academic culture, while Rui Nakamura explains her work on the Parthenon Frieze utilizing miniature figurines and reports in addition on the curious survival of "cast drawing" using replicas of Greco-Roman statues in Japanese art education.

Turning to Taiwan, Chia-Lin Hsu's chapter on the receptions of classical elements in architecture is boldly synthetic and manages to confront the proverbial elephant in the room, namely pre-1945 Japanese imperialism. This chapter, which also includes a brief survey of Greco-Roman influence on modern Japanese architecture, is a necessary reminder that, as in the rest of the world, in East Asia, too, classicism may have potentially unpleasant association with colonialism, militarism, and oppression.

To be sure, the role that imperialistic modern Japan played in the transmission of Greco-Roman elements is also touched upon in the case of Chinese intellectuals who studied in pre-war Japanese universities (e.g. 310–11, 363–65). In other cases, Japanese imperialism appears to be a topic still so culturally sensitive that mention of it is kept to the bare minimum (e.g. 422, 426), and at least in this volume Japanese scholars themselves do not touch on the issue at all. Indeed, as John T. Hamilton writes in the Foreword, reception studies on the whole ought to foster a sense of "cultural gratitude and generosity" (xi), and there might be some hope that this may be especially the case in East Asia, most of which escaped direct colonization by the West. But as Hamilton also hints on the next page, East Asia does have its internal issues that needs to be dealt with. One hopes that international collaboration on classical reception studies, coupled with intellectual honesty and courage, would bear further fruit in the future.

The volume reminds us that early modern Jesuit missionaries such as Alessandro Valignano, Matteo Ricci, Nicolas Trigault, and Ferdinand Verbiest (just to mention a few) were key players in East Asia when it came to the transmission of classical knowledge. But to what extent this transmission was confined within the early modern period and relatively small circles of sympathizers or hostile controversialists is a question that is not directly addressed. Reading through the volume, one is liable to get an impression of a fissure between the erudite early modern Jesuits on the one hand, and later East Asian intellectuals on the other hand who learned about ancient Greece and Rome from contemporary secularized West. Perhaps a look at figures like Bernard Petitjean, who relied on early Jesuit sources when reopening the Catholic mission in nineteenth-century Japan, or the Japanese Catholic intellectual Ayako Sono, who has written novels set in the ancient Mediterranean (neither of whom is mentioned in this volume) may modify such an impression (or not). One is also left to wonder about the Japanese, Chinese, and later Korean Jesuits, some of whom acquired considerable classical learning (often from the European Jesuits mentioned in this volume)—whether their receptions were further received in the East, or not.

All in all, this volume lays indispensable groundwork. Specialists, whether their interest be on Jesuit humanism in the East, views on Athenian democracy in communist China, or the uses of Greek mythology in Japanese comics, need to take a close look at this volume to acquire a sense of the wide range of work that has been done and the many possibilities for future research projects that could be built thereupon.

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Arthur MacGregor, ed.,

Naturalists in the Field: Collecting, Recording and Preserving the Natural World from the Fifteenth to the Twenty-First. Emergence of Natural History, volume 2. Leiden: Brill, 2018. Pp. 999 + 232 illustrations. Hb, €270.00.

Naturalists in the Field charts the practice of natural history from the fifteenth century to the present day. It examines the changing practices and techniques by which naturalists collected, documented, classified, and preserved natural history specimens and highlights the many challenges faced while working in the field. The collection is chronologically broad, ranging from Medici menageries