Chapters II and III give us more backgrounds for the period from 1914 to 1976 against which Li Huasheng’s post-Cultural Revolution career is to be told in the second half of the book. The oil painting *Mao Inspects the Rivers of Sichuan* (Fig. 8), painted in 1972 by Li Huasheng and two other artists, exemplifies the so-called *yangban* ("model") art (opera, ballet, etc.) promoted by Jiang Qing during the Cultural Revolution. Partially reproduced on the dust jacket in juxtaposition with the 1986 *Mountain Dwelling* (Fig. 108), painted with ink and color on paper, it also demonstrates the dilemma of many Chinese artists who had to follow "Revolution by Day" but "Tradition by Lamplight", to borrow from the title of Chapter III, during the Cultural Revolution. It was also during the last years of the Cultural Revolution that Li Huasheng had a brief but important encounter with his spiritual teacher Chen Zizhuang, whose life and art are detailed in Chapter IV. The posthumous fame of Chen Zizhuang following an extremely successful exhibition of his paintings at China’s National Gallery (*Zhongguo meishuguan*) in Beijing in 1988 typifies the connection between changing artistic fortunes and fluctuating cultural policies in Socialistic China. In Chapter III and later in Chapter VII, the authors give us a fascinating account of the marketing of Chen Zizhuang’s art and reveal much, if not all, of the intricate working of the cultural bureaucracy in China.

Chapters V, VI, and VII chronicle the rise and fall and rise again of Li Huasheng as an artist. Clearly, Li Huasheng’s individualism finally triumphs over state cultural control. The authors have reproduced many previously unpublished paintings and sketches not only by Li Huasheng but also by his contemporaries. These reproductions are accompanied by visual analysis to enable readers to gain a deeper understanding of not only the form but also the meaning of these works of art.

Through personal interviews not only of the artist Li Huasheng but also many of Li Huasheng’s and Chen Zizhuang’s friends and enemies, the book illuminates the intriguing and intricate working of the "art worlds" (to borrow from Howard S. Becker’s book *Art Worlds*, Berkeley and Los Angeles, University of California Press, 1982) and the institution of art in Socialist China. It will enhance not only our understanding of the art of Li Huasheng and Chen Zizhuang in particular but also of the history of modern Chinese painting in general. It will be indispensable to those who want to understand art politics and cultural politics in China, and will also be useful to students of Chinese culture and society. Furthermore, it provides important comparative material for students of the sociology of art, taste, and patronage. It ranks with Laing’s *The Winking Owl: Art in the People’s Republic of China* as two of the most important publications on recent Chinese art and should be on the reading list for college courses on contemporary Chinese art or society.

University of Maryland
College Park, Maryland, U.S.A.


In the midst of big debate on competition vs. cooperation and Keiretsu vs. “Free Enterprise”, Gerlach’s book is a welcome addition to various published works. What distinguishes this book is the development of theoretical framework and empirical analyses based on Japanese Network Data of the 250 largest industrial and financial companies (1970-1988) and the Top-200 industrial companies (1980). For the U.S.
Network Data, 250 largest companies are utilized. The book supplies ample details on various issues. The logical flow of the book takes us from “rethinking market capitalism” through Keiretsu networks, structure, formulation, technological development and innovation, and finally, Keiretsu and the Japanese economy. The choice of the title, *Alliance Capitalism*, is a bit misleading because all capitalist societies have different patterns of alliance. Since this book is really about Japanese Keiretsu, a simpler and more direct title would be appropriate. The addition of a table of contents and elimination of repetitions would make the book more readable.

Chapter I provides a good overview of the Japanese business and Keiretsu system, although no new ground is discovered. In “Rethinking Market Capitalism”, the author attempts to lay down the theoretical underpinning, drawing from a wide range of disciplines such as economics, anthropology, and sociology. The author explains the Keiretsu phenomena from a more holistic point of view. Despite its success, Japan has no theory to support it. The author is to be commended for broadening the perspective on Keiretsu.

Chapter III introduces the reader to business networks in Japan. The comparison between Japan and the U.S. in terms of concentration of shareholding, stability of interlocks, extent of reciprocity, and multiplexity of ties are illuminating. Most of these comparative characteristics have been explored elsewhere. The description of the six main “intermarket Keiretsu”—as the author calls them—is insufficient, although the case study on Sumitomo is quite informative for readers unfamiliar with the institutional setting of Japanese business. It would have been helpful if the overview were accompanied by a short description of each of the Big-6 as well as some of the prominent vertical Keiretsu groups such as Toyota, Hitachi, and Matsushita. The intentional emphasis on horizontal, or intermarket, Keiretsu at the expense of vertical Keiretsu unnecessarily limits the usefulness of the project. The author’s use of intermarket Keiretsu in lieu of the more accepted term, horizontal Keiretsu, leads to semantic confusion.

Chapters IV and V represent the heart of the book. In Chapter IV, we see the inner-working of the Keiretsu through the Shacho-kai, intercorporate networking, financial tie-ins, flow of directors, preferential trade, and group-wide activities to solidify the group cohesiveness. Chapter V provides a fascinating picture of alliance formation and different patterns, including admission into Shacho-kai (Presidents’ Councils) and multiple affiliations. More comparative analyses with U.S. business would have been helpful.

Chapter VI touches upon the key roles played by the Keiretsu in the new venture and technological innovation in Japan. Whether or not the net impact of the Keiretsu is a plus or minus for technological development and innovation is unresolved. Chapter VII, “the Japanese Firm in Context”, places the Keiretsu system in the context of corporate control and governance. The author sensibly concludes that Keiretsu alliance redefines and rearranges corporate governance. The case study of Mitsubishi Oil is most informative. The materials in this chapter should have been included earlier. In Chapter VIII, the author discusses the timely issue of the Keiretsu relating to the larger international economic community that seems to operate by a different set of rules. Does the Keiretsu have something to offer? If so, should the larger international community “Keiretsu-ize” their industry? At least partially? On the plus side of Keiretsu-ization are stability, risk-sharing, capital availability, the ability for long-term planning, and minimization of certain transaction costs. The author does not address the potential benefits of Keiretsu in support of management innovations such as total