

a dark age for Confucianism is effectively debunked, although Peter Bol does acknowledge that it was an older Northern Sung vision of “this culture of ours” that flourished, rooted in literary culture rather than ethical philosophy, in contrast to the new Southern Sung *Tao-hsüeh* (Neo-Confucianism). Tillman, furthermore, demonstrates that *Tao-hsüeh* was introduced to Chin some 40 years early than previously supposed, and argues that there may have been an “inner logic” in the evolution of Confucianism that was driving northern Chin Confucians in the same direction as their Southern Sung brethren.

Confucianism provided Chin literati with “identities that resonate with the Chinese past” (p. 140), and helped legitimate Jurchen rule, allowing Chao Ping-wen (1159-1232) to write, for example, that “‘Han’ means treating all under Heaven as a public trust” (p. 127). In this way the Jurchen Chin was made a “Chinese” dynasty.

Emperor Shih-tsung (r. 1161-1189) did attempt to foster a revival of Jurchen culture, culminating after his death in a brief golden age of Jurchen literature from 1196-1212. However, most surviving Jurchen literature was written in Chinese, and the literature composed in Jurchen during this period was already heavily influenced by Chinese forms, which Jin Qicong demonstrates were quite different from native Jurchen ones.

If this volume is disappointing in any regard, it is in how little we learn about the Jurchen from it. The impression we get is that the Jurchen presence modified the dominant Chinese culture only slightly, as, for example, in the un-Confucian sexual explicitness of the ballads in “all-keys-and-modes” studied by Wilt Idema, or in the costumes in an otherwise very Confucian Chin court painting described by Susan Bush.

One might wish for more information about the Jurchen rulers of Chin China, and a map might have been more useful than the conventional “Note on Romanization” and table of dynasties, but the reader is left with little substantive criticism. The authors’ expressed wish that this book prove “adequate for a pioneering work” (p. 19) is too modest; this is a lasting achievement.

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Richard Torrance, *The Fiction of Tokuda Shūsei and the Emergence of Japan’s New Middle Class* (Seattle, Washington: University of Washington Press, 1994), 280 pp. Cloth \$40.00.

Tokuda Shūsei (1872-1943), a Japanese novelist, enjoyed a long literary career which began during the dramatic social changes at the beginning of the Meiji Period and ended during the social upheaval of the Pacific War. Torrance states in the introduction that the nature of his book “is descriptive of patterns of life” (p. 3), that of Shūsei’s own and those of Shūsei’s characters, and indeed, he succeeds very well in providing clear descriptions of these patterns.

Torrance’s book not only covers Shūsei’s life in Kanazawa as a son of an impoverished samurai household, which lost most of its fortune after the Meiji Restoration in 1868, and Shūsei’s efforts to make his living as a writer, but also offers a close analysis of his major works. There are two particularly intriguing aspects about Shūsei as a writer. One is his

versatility in writing popular stories to support his family, at the same time nurturing his artistic development. The other is his shrewdness in using his popularity to whet the readers' curiosity by making public his love affair with a beautiful, licentious woman, and utilizing the affair as source material to write several confessional stories, then distilling the liaison into a powerful literary masterpiece (*Kasō jinbutsu* In Disguise, 1935-1938) which poignantly portrays one woman's tragic life. Shūsei's tenacity to bind all of his life experiences into his literary vision ultimately enabled him to maintain his stance by keeping silent not giving in to the pressures of the Pacific War military regime which denounced his work as decadent. His life ended before the end of the war.

The prolific early writings of Shūsei, who moved from Kanazawa to Tokyo portray fellow immigrants during the time of urbanization, which Torrance describes as "sheer chaos" (p. 4). It was chaos, but this period of time was imbued with social dynamism and economic opportunity on which Shūsei's characters, regardless of their background, hoped and tried to ride on to their happiness. Many failed. Shūsei's people are common people (*shomin* in Japanese) whom, Shūsei states, he has "deep interest . . . (and) lived my life together with" (p. 3). Shūsei's *shomin* do not exactly match the contemporary notion of the Japanese middle-class, which mainly consists of white-collar workers such as Ezra Vogel describes in his *Japan's New Middle Class* (University of California Press, 1967), but rather those engaged in small business operations, physical or manual labor, or those who spent their lives in and out of the demimonde before the war. Only in Shūsei's later works do people of lower status, especially women, start sharing one of the cultural norms of the present day Japanese middle-class, namely their ability to read and their curiosity to learn from letters.

Shūsei's detailed description of the commoners' lives led to criticism by Natsume Sōseki (1867-1916), a highly respected writer, who stated that, as realistic as Shūsei's descriptions are, his writings do not lead the reader "to a lofty, higher plane, to find some consolation" (p. 105). What Shūsei aimed at was not to comment about or philosophize on the commoners' lifestyles but to see the ebb and flow of the time through their eyes. Torrance posits the lives of these characters in Shūsei's works against the social and economic changes, which most of the characters only intuitively feel and try to hold on to as best they can.

Torrance, with excellent historical commentary for each of Shūsei's works, demonstrates how the characters internalize modern trends, such as "independence" or "individualism" (p. 57), and express them in their actions. Among the characters, women are particularly portrayed as adventurous, innovative, and resilient. Their vitality does not include an ability to create a long-range plan which could bring them lasting success, but somehow they capture where and how to succeed on a particular day. Torrance shows that these women's efforts are, after all, motivated by their "sense of individual self-worth" (p. 201), and their hope for achieving "urban respectability" (p. 64), which would enable them to stand among other people as ordinary citizens. In spite of the constant instability of their living conditions, the women are solid figures who are secure in their life force.

Torrance is particularly skillful in scrutinizing and convincing in showing how Shūsei's characters demonstrate their mode of thinking by their choice of clothing, hairstyles and other material presentations. The concrete objects they use are their statements of who they are. Torrance states that Shūsei might have used his works as a "critique of modernism from the perspective of the masses" (p. 150), but what Torrance contributes to Shūsei's works is