intellectual who lived in the United States; Lin Yutang (1895–1976), a prolific writer about China during the 1930s; and remarkably Chiang Kai-shek, with his “Testimony on Easter” in 1961, 1963 and 1964. In “Harmony in Jesus Christ,” excerpted in this anthology, the Asian Bishops’ Conference in 1999 emphasized the need to “evolve a Cosmic Christology of harmony” (p. 1721) beyond institutional concerns. These bold and daring extracts present a kaleidoscope of deeply personal and profound views about the nature of man and the world from a Chinese perspective in the twentieth century. A forthcoming volume will contain an annotated bibliography on Jesus Christ in China and a general index with a glossary. The fifth volume will focus on the iconography of the images of Christ. This unique ongoing project continues to open a new, vital lens to learn more about China in its intellectual and cultural dimensions.

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INNER ASIA


doi:10.1017/S0021911808002076

The publication of Isabelle Charleux’s _Temples et monastères de Mongolie-intérieure_ is a milestone in the study of Mongolian architecture and Inner Asian Buddhism. As Charleux demonstrates, Inner Mongolian Buddhist monasteries are not a mere “agglomeration” of Chinese and Tibetan styles, but a creative synthesis fitted to the natural environment and available materials found in Inner Mongolia. Her study of this brilliant hybrid dovetails with current interest in late imperial Chinese architecture, particularly hybrid forms such as mosques and churches.

Charleux, who currently teaches art history and Chinese archaeology at the Sorbonne and researches at the Centre National de la Recherche Scientifique, has logged a truly prodigious amount of research on Inner Mongolian monasteries. In addition to a thorough library research base, she conducted a total of fifteen months of field research, stretching from 1993 to 2002. The result is a database on 156 principal monasteries, including histories, plans, maps, and photographs (contemporary and historic) of most of them. From this, she has traced in unprecedented detail the principal types and stages of temple construction in Inner Mongolia, as well as their current state of restoration and use.

Finally, extraordinary care was put into designing the visuals: maps, plans, and tables. The most impressive feature is the CD-ROM, an extraordinary
tour of the 156 Inner Mongolian temples studied, featuring a map of Inner Mongolia with each temple placed; a detailed history of each temple, usually with plans; a slide show of contemporary photographs; two lists of the temples, one by location and one by name; and a glossary of Chinese and Japanese terms. The book’s design showcases Charleux’s work in a way that will set the standard for future research in late Ming and Qing religious architecture in China.

Although Charleux is an art historian and her focus is on the monasteries as architectural monuments, the book is chock-full of fascinating details about Inner Mongolia, from the distribution of forests in Qing Inner Mongolia and their progressive disappearance (p. 134), to the growing patronage by Han Buddhists of Inner Mongolian temples (p. 267). Every researcher on Inner Mongolia, whether in history, anthropology, geography, religious studies, or ethnic relations, can profit from this volume.

The work is divided into an introduction, six chapters, a conclusion, and appendixes. Chapters 1 and 2 summarize the revival of Buddhism and the Buddhist policy of the Qing government. These chapters are based on an extensive review of the existing literature, although it is a shame that Johan Elverskog’s *Our Great Qing* (Honolulu: University of Hawai’i Press, 2006) appeared too late to be taken into account in her discussion of the Qing Buddhist policy. Chapter 3 considers the Inner Mongolian monastery as an institution. In this chapter, she adds abundant new data to the framework set by Alexei Pozdneev, Nagao Gajin, Hashimoto Köhö, and Robert J. Miller.

Chapters 4–6 are the core of the work. Chapter 4 describes the mechanics of constructing monasteries: materials, techniques, rules, diffusion of architectural forms, choice of the site, funding, and the process of construction. Chapter 5 and 6 together cover all the elements of the architectural language used in Inner Mongolian temples: the assembly halls (*ool cin*), residences, circumambulation paths, Tibetan, Chinese, and hybrid, foundations, ornaments, *stupas*, and the upper stories. It culminates in a typology of Mongolian temples and a discussion of their historical evolution. The “Sino-Tibetan” style, characteristic of the Yeke Jun of Kökeqota (Höhhot or Huhehaote), was characteristic of the earliest temples from 1575 on, giving way to a more Tibetan style in the first half of the seventeenth century. From the eighteenth century on, styles diverge: Western Inner Mongolia temple construction is dominated by a desire to imitate the Gelugpa seats in Lhasa (one of the few imitative styles she is willing to call “quasi-mechanical”), while southeastern Inner Mongolia adopts the *dian* type for assembly halls and sanctuaries.

Finally, in the conclusion, Charleux considers the importance of Inner Mongolian architecture as a whole and its interpretation today at the intersection of ethnic identity, cultural patrimony, Buddhist religious life, and Han Chinese tourism.

The appendices are extremely useful: They include a list of the 156 temples, a chronology of the emperors and main incarnation lineages, a multilingual glossary of Buddhist terms and divinities, and a Chinese character glossary.

What can I say in criticism? Not much. The transcription of Mongolian in the philological style, welcomed by many specialists, may be off-putting to non-
Mongolists. There are a few errors (it is Ula ancab, not Ula ancabu). But this is truly nit-picking in what is a landmark in Mongolian, Asian art, and Buddhist studies. Charleux has put all three fields very much in her debt.

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JAPAN

doi:10.1017/S0021911808002088

Comprehensive and richly detailed, David Ambaras’s Bad Youth provides a much-needed account of how concerns over the education, working conditions, and day-to-day comportment of Japan’s youngest citizens have played a crucial role in the creation of the modern Japanese state since its inception in the Meiji period. Marshalling an impressive array of evidence drawn from official documents, newspaper accounts, and popular sources, Ambaras presents the reader with a narrative of escalating intervention by the Japanese government into every level of its citizens’ lives that begins in the waning years of the Tokugawa shogunate and ends, save for a brief epilogue, with the mobilization of the populace for total war during the first half of the 1940s. A fascinating historical narrative on its own terms, it has even greater resonance considering the public outcry over youth crime in contemporary Japan. As much of this contemporary discourse is premised on the presumed novelty of Japanese delinquency, Ambaras’s reminder that this issue has gripped the imaginations of social reformers and members of the popular press since the modern state’s very inception serves as a necessary corrective.

Book-ended by comparatively brief chapters on the “early modern polity” of late Tokugawa Japan and the height of wartime mobilization during the 1940s, the bulk of Bad Youth deals with the creation of a “thick, intrusive network of socialization agencies” (p. 2) to nurture and control the development, education, and daily lives of children and young adults during the Meiji, Taisho, and early Showa periods. Consistently tying his account of the formation and administration of these agencies to the larger historical narrative of Japan’s development as a modern nation-state, Ambaras devotes two chapters each to the periods preceding and following the emergence of “Taisho democracy” in 1918. Focus on each side of this dividing line splits between considerations of efforts to, as one chapter title puts it, “assimilate the lower classes,” and chapters focusing on