

backgrounds. Some chapters contain more jargon and abstract language than others. All of the chapters are nonetheless quite readable by the informed scholar. The book as a whole will probably appeal primarily to specialists in Taiwan studies, although the nonspecialist may find individual chapters here of some use, for example in the area of comparative reading on ethnicity and nationalism issues.

In sum, Corcuff and his colleagues have done the field of Taiwan studies a service with this admirable collection.

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- NOTES
1. Alan M. Wachman, *Taiwan: National Identity and Democratization*. Taiwan in the Modern World. Armonk and London: M. E. Sharpe, 1994.



Jocelyne Fresnais. *La protection du patrimoine en République populaire de Chine, 1949–1999* (The protection of the heritage of the People's Republic of China, 1949–1999). Preface by Flora Blanchon. Paris: Imprimerie Rey-Villeurbanne for Éditions du Comité des travaux historiques et scientifiques (The Committee on Historical and Scientific Works), 2001. 653 pp. Paperback €19, ISBN 2–7355–0460–3.

Diverse readers will benefit from Jocelyn Fresnais' *La protection du patrimoine en République populaire de Chine, 1949–1999*. More narrowly focused than its title suggests, this volume will nonetheless interest anthropologists, museologists, art historians, political scientists, travel-industry and tourism managers, reference librarians, and laypersons. Fresnais' writing is fluid and reads more easily than some post-dissertation derivative works. Nicely illustrated and densely footnoted with Chinese, French, and English sources, the book discusses conservation and restoration issues and practices in the People's Republic of China (PRC). The publisher operates under the auspices of the Ministry of National Education, Research, and Technology. Specializing in modern and contemporary Chinese history and civilization, the author earned her doctorate from the École des

hautes études en sciences sociales (School of Advanced Studies in Social Sciences), holds a diploma in history and art history from the Université Paris I-Panthéon-Sorbonne, and teaches history at the Université Jean-Moulin-Lyon 3.

To the extent that leaders of post-World War II Asian states like China have felt greater pressure than their counterparts in Europe and North America to assert and affirm national cohesiveness domestically and abroad, demarcating a country's patrimony can thereby assume greater urgency. Moreover, with the shedding of much of Marxism-Leninism-Mao Zedong Thought since the late 1970s, the designation and protection of culturally significant buildings, historic monuments, and sacred mountains may have gained greater salience as the impetus for Chinese nationalism.

In the PRC the number of museums has increased thirty-seven times in less than fifty years, from thirty-five in 1952 to a total of 1,282 in 1997 (see pp. 259–261, figs. 49–51). Meanwhile, as the Beijing Olympics draws closer, tourism and global media attention to this event will provide world audiences an opportunity to view artifacts from Chinese history and culture. In the few years following publication of *La protection du patrimoine en République populaire de Chine, 1949–1999*, cultural and economic trade-offs embedded in contemporary preservationism have continued to attract attention in China's media. In 2002, for example, China's investment in "cultural causes" increased "17.8 percent over the previous year, and fees for central level cultural projects grew 24 percent," according to *Renmin Ribao* journalist Li Heng.¹

Whether for rapid reference or assiduous study or just informal reading, readers should consult the index (pp. 633–650)² and the table of contents (pp. 651–653)³ to locate topics of interest relating to the PRC's effort to represent its cultural memory.

To what extent do current preservation efforts build on the work of earlier political generations in China? In answer to this question, chapter 1, "Antecedents of Heritage Protection," concisely summarizes museum practices in the final years of the Qing dynasty and the early decades of the Republic of China (pp. 27–66). Designating the national heritage is a political act. It has implications for the ways in which people who do not know one another can imagine themselves as part of a community different from non-Chinese.⁴ But what is meant by "heritage" or "patrimony"? Fresnais translates *wenwu* as "*patrimoine* ou *monuments historiques*" (*heritage* or *historic monuments*), that is, public or historic buildings (p. 22; author's emphasis). As with any government-inspired definition, this is arguable. While I prefer a broader definition of patrimony, this one is clear enough to be usable. "Patrimony" is further defined in chapter 2 and elsewhere (pp. 531–532, 541), but the book needs a subtitle to signal its narrower purview.

Part 1 of chapter 2 presents an "Elaboration of Laws and Regulations that Guarantee the Protection of Patrimony" (pp. 67–114) and introduces "current

conceptions of patrimony” (pp. 67–69). The lengthy historical sweep of this volume should disabuse readers of any notion that preservationism emerged *de novo* in the wake of Deng Xiaoping’s “Four Modernizations” and other post-Mao reforms. Figure 2, “Classification of 7862 sites (between 1950 and 1960),” and table 2, “Principal Public Decrees Published between 1950 and 1956,” are two examples (pp. 83, 85).

Chapter 3 introduces the post–Cultural Revolution theme of “Returning to the Protection of Heritage and New Practices” (pp. 115–204, esp. p. 159, fig. 21). Chapter 4 introduces the basic “Administrative Structures and Financial Where-withal” (pp. 205–300). Of government organizations the most important is the National Bureau of Administration of Heritage. It was founded in 1949 (see table 9 on pp. 206, 207, and table 10 on p. 209). Who makes the decisions affecting preservation and restoration in China? Power arrangements are nicely summarized in a series of well-executed charts and diagrams in chapter 5, “The Politics of Conservation and Its Ambiguities (Conservation, Maintenance, Restoration): Objectives and Principles” (pp. 301–340).

Chapter 6 is a more detailed discussion of “Principles and Techniques of Restoration” (pp. 341–374). Chapter 7 underlines ways in which “The Demands of Tourism, Urbanization and the Economy Confront the Protection of the World’s Cultural Goods” (pp. 375–460). Having earlier mentioned Sanxia, the 1994–2009 Three Gorges Dam project (pp. 136, 281–282), Fresnais reintroduces the controversy (p. 400). In light of domestic opposition to this project by the general public as well as in the National People’s Congress,⁵ a map highlighting the impact of actual and prospective damming, flooding, and construction on China’s national heritage would have been illuminating.

In her “Conclusion” (pp. 461–469), Fresnais reflects on current conflicted political and economic tendencies affecting China’s national heritage, especially buildings and monuments. With some foreboding, the author offers strategic policy recommendations. Perhaps as a gentle warning against the premature decentralization of central government functions, Fresnais draws our attention to the devolution of national preservation law as an assorted “anthology of local regulations (p. 463.) Although “it is impossible to protect everything,” she asserts, “it is necessary to establish priorities” (pp. 463–464). After all, the accessibility of China’s national patrimony has also opened up Janus-faced opportunities for political and financial profit in the tourist-driven sections of the country’s economy (pp. 465–466; cf. 264–265). Thus, the author suggests, “vigilance by local collectivities becomes primordial” (p. 465). Do Chinese preservationists have other allies? The United Nations Educational, Scientific, and Cultural Organization (UNESCO) is one of them. UNESCO is a resource for Chinese and other people concerned about minimizing the threat to ancient monuments and other physical artifacts of China’s heritage from the creeping impact of tourism. For example,

during 1987–2000 UNESCO designated twenty-seven Chinese national treasures as part of the world’s patrimony (pp. 493, 629–630). Clearly, the last chapter in this ongoing narrative has yet to be written!

La protection du patrimoine en République populaire de Chine, 1949–1999 is documented with 1,173 footnotes. The reader also needs to keep a finger in Fresnais’ meticulously annotated “List of National Historic Monuments” (pp. 559–624), since 11 percent of her footnotes are cross-referenced to its 750 entries. The author effectively cites photographic, cartographic, and quantitative data in 123 figures (diagrams, charts, black-and-white photographs, and maps) to illustrate factual claims and to infer broader generalizations. However, titles of footnoted Chinese works are not consistently translated into French.

In the “Bibliographie” (pp. 439–530), pinyin titles are translated into French. Instead of a continuous, alphabetized list of works cited, the “Bibliographie” starts over anew several times—for Chinese and European languages as well as for monographs, serials, and government documents. Adhering to the problematic usage of some publishers, many magazine and newspaper articles cited in the footnotes are not separately listed in the “Bibliographie.”

Nine important “Annexes” round out the documentary value of this volume (pp. 531–632). These include translations (into French) of administrative regulations dating back to 1960. The book is competitively priced at U.S. \$23.58 (December 2003 exchange rates).

However one chooses to define China’s patrimony, the surviving monuments and artifacts from the physical cultural heritage of Chinese civilization still face challenges. Theft and smuggling are among the more obvious threats.⁶ Less visible, perhaps, but probably far more pervasive are the costs of tourism and the general drive for profits in an increasingly globalized capitalist economy. For understanding possible alternative responses to these threats, Jocelyn Fresnais’ book is a useful reference. With luck it will be translated into Chinese and English.

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NOTES

1. Li Heng, “China’s Investment in Culture Hits Historical Record,” *People’s Daily Online*, www.english@peopledaily.com.cn, September 12, 2003, item no. 9; People’s Daily Staff, “Cultural Relic Protection Faces Severe Situation in China,” *ibid.*, October 26, 2003, item no. 9; and Zhang Yin, “Special Report: The Forbidden City Undergoes Biggest Renovation in a Century,” trans. Li Heng, *ibid.*, November 13, 2003, item no. 1.

2. A printer’s error excised pages 637–644 (44 percent) of the index from my review copy.

3. An expanded table of contents, including all of each chapter’s numbered subparts in this 653-page book, would be even better.

4. Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, rev. ed. (London and New York: Verso, 1991), pp. 6–7.

5. Li Rui, former Minister of Water Resources, refers to a “media campaign lasting several months” in support of dam construction. In the final vote in the National People’s Congress on April 3, 1992, a third of the delegates did not favor proceeding with the Three Gorges project: 1,767 (67.8 percent) voted to go ahead with the project while 177 (6.7 percent) voted against, 644 (24.6 percent) abstained, and 25 (0.9 percent) chose not to vote at all (Li Rui, quoted in “No Matter How We Vote, We Vote in Blindness,” *Three Gorges Probe News Service*, April 3 2002, www.threegorgesprobe.org/tgp/index.cfm?DSP=content&ContentID=3923).

6. Anne Midgette, “Bronze Bombshells: New Discoveries of Ancient Vessels, Cities, and Even Rice Paddies Are Prompting Scholars to Rewrite the Course of Chinese History,” *ARTNews* 99, no. 8 (September 2000): 144–147.



Susanne Greiff and Yin Shenping. *Das Grab des Bin Wang: Wandmalereien der Östlichen Han Zeit in China* = Sushanna Gelaifu 蘇珊娜格萊夫, Yin Shenping 尹申平. *Kaogu fajue chutu de Zhongguo Dong-Han mu (Bin Wang mu) bihua* 考古發掘出土的中國東漢墓 (邠王墓) 壁畫. Mainz: Verlag des Römisch-Germanischen Zentralmuseums in Kommission bei Harrassowitz Verlag Wiesbaden, 2002. vii, 99 pp. Hardcover €23.00, ISBN 3-447-04658-9.

This slim yet beautifully produced volume is unusual and important in many ways. The result of a close archaeological cooperation between the Roman-Germanic Central Museum (Römisch-Germanisches Zentralmuseum) in Mainz and the Archaeological Institute of Shaanxi Province (Shaanxi Sheng Kaogu Yanjiusuo 陝西省考古研究所), it presents the quite elaborate murals of an Eastern Han tomb, probably of a member of the nobility. The significance of the book and its publication is clear from the fact that so far, of the more than ten thousand tombs known from this period, only about fifty contain murals. This tomb, dating from the late second century C.E., belongs to the—otherwise unknown—Eastern Han Prince Bin 邠王 and his wife and is located in the village of Baizi 百子 in Xunyi 旬邑 County, Shaanxi Province. (As is noted in the book, the title “Prince” might have been a self-assumed one.) The tomb was discovered by accident in October 2000 on the grounds of a brick factory when a bulldozer operator digging loess for bricks hit three subterranean vaulted tombs, one of them containing about fifty square meters of secco-painted murals.

The book is a fine publication, matching the significance of the archaeological site with high quality illustrations and archaeological documentation. It is bi-