

strong-government neoliberalism. The “Donaldization of Hong Kong” will necessarily remain incomplete, Chu argues, but “would further shape Hong Kong into a package society” (p. 68), a generic capitalistic city with no soul. Chapter four analyses the “Brand Hong Kong” campaign as “Asia’s World City,” a branding that rides roughshod over Hong Kong’s grassroots citizens, its diversity and its creativity.

Chapters five and six look at two specific aspects of Hong Kong’s creative industries that have fallen into sharp decline in the years since Hong Kong became part of China: its movies and its music. Critics have claimed that “Hong Kong cinema was the most dynamic popular cinema in the world from the 1970s to the end of the century” (p. 94), but that era is gone: largely because Hong Kong films, in seeking mainland markets, have lost their own identities, with co-productions with mainland China becoming the new economically dominant form. In popular music, too, the influence of Hong Kong has faded: Cantopop, a dominant musical form in Hong Kong and in greater China in the 1980s and 1990s, has lost its pre-eminence, with Taipei taking its place as the capital of Chinese popular music. As Chu puts it, with Hong Kong “heavily slanted toward the national, the local can no longer be hybridized with the global to generate a vibrant glocal” (p. 134). Chu describes various efforts at the creation of an alternative music culture in Hong Kong, but these have had minimal impact.

Chapter seven, the book’s conclusion, sums up the book’s message: “Hong Kong has been troubled by the anxiety of becoming another Mainland city. It thus took great pains branding itself into an ‘international’ city, which ... led to its being lost in transition” (p. 151). The conclusion then veers into a discussion comparing the state of Hong Kong to the state of comparative literature in the world today, making for a rather anticlimactic ending, until Chu considers, in his last pages, whether the core values of Hong Kong might be not just lost but also found in transition.

I learned quite a bit from this book – its discussion of the decline of Hong Kong movies and music was particularly informative, in that while the decline is widely known, its causes have not been much analysed, and this book does this very well. There has been a need for a book discussing the recent situation of Hong Kong, and this book partly fills that need. I wish that its author had been less tied to a comparative literature/cultural studies framework, and more able to integrate social scientific analyses into his discussion – in that case, the book could have transcended its particular academic genre, to attract in the breadth of its analysis scholars, students and laypeople curious about Hong Kong as a whole in the early 21st century. This is not that book; but nonetheless, for anyone who wonders about the fate of Hong Kong’s cultural industries, it is still well worth reading.

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The Religion of Falun Gong

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Academic interest in *falun gong* has been primarily concerned with *falun gong* as a social movement, while broadly being understood as one school within the larger “*qigong* fever” of the reform era. Penny’s book is the first academic study to take

an interest in the teachings, which form the core of its doctrine. By choosing his title, Penny lays out his stall: his book makes the argument that based on its doctrines, practices and the activities of its practitioners, *falun gong* should be regarded a religion, even though this label is rejected by *falun gong* practitioners and its founder, Li Hongzhi.

The book starts with a hugely informative opening chapter reminding the reader of the social context from which *falun gong* emerged and the very short period of time (seven years) that lapsed between first making itself noticed among the myriads of *qigong* practices flourishing in China and its ban. In this chapter Penny also introduces China's religious policy, which is an important factor in his central argument. For Penny, Li's rejection of the religious label needs to be understood in the very specific context of Chinese religious policy; but outside observers must adopt a different set of categories from the religious regulators in the PRC.

In chapter two Penny provides a history of the movement, charting the doctrinal history as well as the astonishing development from an officially sanctioned movement to the ban in 1999, which in itself provided an important stimulus in its doctrinal development by redefining the meaning of "forbearance," one of the three key concepts in *falun gong*. As in contemporary Chinese Christianity, the government's act of repression is turned into a source of spiritual capital, which has become central to its teachings. Chapter three deals with the "lives" of Master Li, presenting in some detail the two different accounts of Li Hongzhi's life as presented by the man himself on the one hand and the Chinese government on the other. A third take on his life is presented through the perspective of his readings. This is perhaps the most fascinating aspect of this chapter, showing the eclectic influences on Li, which range from traditional religious writings, contemporary martial arts films and novels, to Western New Age material and science fiction. Chapter three also analyses Li Hongzhi's own writings, which form the heart of *falun gong* doctrine. It is at this point about half way through the book that the reader's patience with Li Hongzhi's doctrine begins to be tested, even though Penny does his utmost to present it in a clear, logical and comprehensible way.

Chapter four is devoted to the extremely complex understanding of spiritual anatomy, cosmos and history as presented in Li's doctrine; perhaps the most fascinating part of this chapter introduces an anonymous source available on the internet in 2001 called "What Shanshan Saw in Other Dimensions," which brings to life the otherwise difficult-to-digest concepts of the body and the cosmos. Chapter five makes *falun gong* more approachable again by focusing on the practitioners and what they are hoping to achieve through the process of cultivation. What becomes clear here is how central the figure of "Master Li" is for every practitioner's success and it is at this point that a more general frustration with the inconsistency in Li's written work (on the part of this reviewer at least) makes way to a more profound unease about the role Li Hongzhi designates to himself in the life of every practitioner.

Penny's methodology is that of an historian and firmly rooted in "new Sinology" as defined by Geremie Barmé (Penny is deputy director of ANU's China in the World Centre). He is nothing but meticulous and the wealth of his sources, which include all official writings on *falun gong* in their different versions as well as extensive web-based material, and the diligence with which he analyses them is hugely impressive. Penny consciously chose this approach over interviews and practitioner-based social science research – an approach this reviewer applauds. This unprecedented and original use of written sources on *falun gong*, however, also leads to one of the book's weaknesses. Reading all the meticulous analyses of at times really rather obscure and contradictory doctrinal points can be a dry experience. When we finally get to

hear Penny's own voice in the Epilogue, we realize what we have been missing all along: a critical authorial voice throughout the book, which accompanies the reader on this fantastical journey through Li Hongzhi's mind. Indeed nobody can accuse Penny of not taking his subject seriously. While this reviewer had to keep pushing aside mental images of the main villain in Jonathan Letham's *Motherless Brooklyn* (1999) – a New Age meditation guru investing big time in New York real estate – Penny only very occasionally allows himself a subtle quip.

This book undoubtedly fills a huge gap in our understanding of the doctrinal background to one of the most fascinating social phenomena of the late 20th century. A wonderful piece of Sinological research, this book is a must-read for all scholars of Chinese religion and contemporary intellectual history. Readers outside this field may struggle through some of the sections dwelling in such earnestness on what probably Li Hongzhi himself would concede are weaker points of his doctrine. And how much one takes away from this book will ultimately depend on how prepared one is to take *falun gong* seriously as a religious doctrine.

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Red Genesis: The Hunan First Normal School and the Creation of Chinese Communism, 1903–1921

LIYAN LIU

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To write the biography of a school is to discuss its birth, adolescence and maturation, and the factors that helped determine its fate. Liyan Liu has written a biography of the Hunan First Normal School, at least through the 1910s. However, she has another target, as her title indicates: to trace the connection between what went on in this particular school and the high number of founders of the Communist Party that it produced. The most famous of these was of course Mao Zedong, but Liu points to several others as well. Of these others, Cai Hesen stands out, and Liu offers the most thorough discussion of his turn to Marxism in English that I know of. However, without a full-scale prosopographical analysis, it is not clear exactly how many early CCP members came from First Normal or whether other schools may have produced a similar share.

Whether or not First Normal was “unique,” it was a hothouse of new ideas and ambitious students. Liu combines intellectual and institutional history to show that during the New Culture/May Fourth period its teachers and students pursued learning and practice – often with incredible intensity – shaped by a kind of patriotic and moralistic liberalism and infused with faith in the power of education to change China. Anarchism remained a more important doctrine than Marxism in this period, but doctrine was less important than an ongoing process of working through classical Chinese philosophy (Cai Hesen, for one, particularly admired Mozi) and history and studying Western political thought. Liu devotes an entire chapter to the First Normal (later Peking University) teacher Yang Changji, a neo-Kantian Confucian who influenced a generation of First Normal students through his teaching, the moral example he set, and not least his ability to tie favourite students – like Mao and Cai – into the New Culture movement's national networks. Again, this is the most extensive treatment of Yang's life in English that I know.