Mari Yoshihara, *Dearest Lenny: Letters from Japan and the Making of the World Maestro*. Oxford: Oxford University Press, 2019. 280 pp. ISBN: 978-0190465780, £19.99.

Reviewed by Wayne E. Arnold

Leonard Bernstein needs no introduction. As one of the foremost orchestra conductors of the twentieth century, his worldwide reputation is indisputable. In North America and throughout Europe, the draw of Bernstein's persona made him a household name. Now, according to Mari Yoshihara's groundbreaking work, we learn that Bernstein's popularity was just as strong in Japan as *Dearest Lenny* reveals comprehensive particulars concerning Bernstein's fondness for the country. Part of the press attention surrounding this publication has focused on the surprise revelation of Bernstein's previously unknown ten-year affair with a young Japanese man, Kunihiko Hashimoto, beginning in 1979. In addition to the Hashimoto correspondence, a woman named Kazuko Ueno sent her first piece of fan mail to the maestro on August 25, 1947; until his death on October 14, 1990, Bernstein's life was enriched by these two dear friends in Japan. While the correspondence between these three people is certainly a driving factor of the narrative, there is also a wealth of information about the business side of Bernstein's life. The Leonard Bernstein Collection in the Music Division of the Library of Congress is immense, as Bernstein apparently saved everything; when Yoshihara explored folders relating to two unidentified Japanese, she uncovered a hitherto unknown side of Bernstein's connection with Japan. A fascinating element of Yoshihara's book is that a large portion rests purely on archive research, meaning that much of the included material has been relatively untapped by previous Bernstein biographers.

As the subtitle makes clear, the text focuses on letters *from* Japan. After reading, an obvious omission stands out: where are Bernstein's replies? Very seldom does Yoshihara include replies from the maestro; presumably, this absence rests in the likelihood that his messages were short and sporadic. In my research on Henry Miller and Japan, I have noticed a similar trend in the steadfastness of Japanese correspondents. It might be a cultural tendency for westerners to expect a letter-for-letter exchange; not so, it seems, for the Japanese, who in some sense write expecting almost no answer, but who are overwhelmed with joy when a reply appears. The hundreds of letters from Ueno and Hashimoto suggest that their correspondence was mostly one-sided. Bernstein's hectic orchestra schedule and an inundating global

correspondence often kept him from fully reciprocating the attention received. Lacking Bernstein's responses, Yoshihara essentially reverse engineers the correspondence to provide context while simultaneously utilizing the archival materials to delineate the timeline of the maestro's hectic travel schedule. In doing so, Yoshihara demonstrates the depth with which she has delved into the Bernstein archives. While Bernstein's relationship with Ueno never transitioned over to his professional dealings, Hashimoto became an intricate part of his business engagements with Japan. In this element, the archival material again is crucial in outlining how Bernstein and his corporation benefited from personal interaction with Japanese individuals. As an academic text, the primary aspect that stands out in Yoshihara's work is witnessing a researcher in action. The extensive archival work on Bernstein provides fresh insights into the conductor's private life. Certain chapters outline the trajectories of Bernstein's business corporation, highlighting how various contracts influenced his musical presence in Japan.

Yoshihara's Japanese heritage aids in drawing inferences from the correspondence, especially the letters of Kazuko Ueno. The cultural implications of what is said and left unsaid between Ueno and Bernstein might easily be overlooked, but Yoshihara takes specific care in explaining the nuances hidden within the messages. These "cultural lessons" deepen the friendship between Ueno and Bernstein, allowing Yoshihara to elucidate the intimacy written into the letters. Likewise, with Hashimoto's letters, we witness a deep bond forming between the young man and Bernstein. Extensive portions of Hashimoto's messages are reprinted, which reveal how over the ten years, he transformed himself from a Japanese salary worker into an artistic individual, motivated by Bernstein but talented and driven by his own passions. Yoshihara also adds opinions while reimagining situations and events mentioned in the letters, allowing her authorial presence to comment on the highs and lows of the three lives. I describe these forays into Bernstein's intimate relationships to demonstrate how Yoshihara deftly interweaves the narratives of two distinct individuals, both holding deep emotional connections with their beloved maestro. Certain missives have specifically been selected from a much more extensive collection to keep the story moving. At times, Yoshihara includes entire letters; at other points, only important snippets are needed. This finesse in choosing what to share with the reader, including the enlightening input, is the most vital point of Yoshihara's narrative.

I have thus far focused on the personal facet between Bernstein, Ueno, and Hashimoto; however, while the text is driven by their letters,

Yoshihara's more expansive addition to Bernstein studies relates to the details regarding the maestro's business and performance activities. Since Ueno's first letter arrived in 1947, Yoshihara begins with this year and follows the important historical events of Bernstein's life, emphasizing his interest and performances in Japan. As he aged, his attraction to Japan grew, in part because of his work for nuclear disarmament. Passionate about using music to help promote peace, Bernstein was involved in the 1985 ceremonies at the Peace Memorial Park in Hiroshima. His humanitarian work against nuclear weapons is the foremost political issue in *Dearest Lenny,* and the significance of Bernstein's role in promoting a nuclear-free world is an important subtext in Yoshihara's work. Said significance is succinctly noted when Yoshihara writes: "as an American Jew delivering a message of peace and disarmament in the midst of the Cold War, Bernstein understood the moral and political complexities of the position from which he spoke" (151). From his first visit to Japan in 1961, until the last one in 1990 (his seventh), Bernstein advocated positive action to prevent repeating the devastation from the bombs in Hiroshima and Nagasaki.

Another subtext, not surprisingly, is the music. Yoshihara's background as an amateur classical pianist facilitates an intimate comprehension of Bernstein's performances. Instead of simply writing "Bernstein conducted a concert," Yoshihara enlivens our understanding concerning the performance's consequences – artistically and sometimes politically. This connectivity with Bernstein's music is doubly rewarding when Yoshihara adds descriptions found in letters from Ueno and Hashimoto, who sat through many of the concerts in Japan. Bernstein's last visit to Japan came shortly after the political turmoil in 1989 at Tiananmen Square. The original plan was to do a China-Japan tour, but the disturbing events and subsequent slaughter in China nixed all joint venture possibilities. In turn, the idea for the Pacific Music Festival (PMF) evolved, eventually held in the northern Japanese city of Sapporo. Yoshihara dedicates the last chapters of her book to describe the events surrounding this groundbreaking collaboration between the east and the west. The festival was to highlight aspiring musicians from around the world, who trained for two weeks under the tutelage of Bernstein and other world-class conductors. Again, Yoshihara's firsthand experience is important: during the 2010s, she taught summer courses in Sapporo throughout the PMF sessions, thereby incorporating field research, as the opportunity allowed her to interview some of the founding members.

One question that persisted throughout reading *Dearest Lenny* was, "what about Ueno and Hashimoto?" Were they alive, and what type of input could they provide on events that were uncertain for Yoshihara? It is not until the postscript that Yoshihara, having travelled to Australia and Japan to meet both people, reveals that Ueno and Hashimoto were alive and provided feedback on the manuscript. Knowing this fact, the narrative seems a little perplexing since Yoshihara makes no direct reference to having input from Ueno or Hashimoto until the ending. Nevertheless, this temporary omission is an authorial decision that allows Yoshihara to remain in control of her text; yet, it seems this information could have been more forthcoming in the preface. Even so, *Dearest Lenny* is an absorbing journey through two previously unknown – yet meaningful – friendships in the life of Leonard Bernstein. Yoshihara aptly engages the reader by presenting an intimate as well as a public image of the world-renowned maestro and his various relationships with Japan. The depth and breadth of the research is praiseworthy, as nearly the entire text has been constructed from the material within the Leonard Bernstein archives.

Yuki Matsuda 松田結貴, *Popyurā karuchā no shigaku: Nihongo no mojini himerareta maruchimodaritei* ポピュラーカルチャーの詩学：日本語の文字に秘められたマルチモダリティ [Poetics of Popular Culture: The Hidden Multimodality]. Tokyo: Kazama Shobō, 2019. 208 pp. ISBN:978-4759922851, ¥ 2,500.

Reviewed by Kinko Ito

Popyurā karuchā no shigaku: Nihongo no mojini himerareta maruchimodaritei is a book about the social semiotics of the Japanese language. It also covers the study of letters and scripts, discourse analysis, popular culture, and pedagogy. This book focuses on the usage of unique semiotic resources for communication in Japanese, which has multimodal expressions. Matsuda pays special attention to specific social and cultural practices in addition to certain linguistic situations related to the Japanese writing system. She introduces theoretical and pragmatic aspects of studying the literary forms and discourse in examining Japanese literature and linguistics. Included in her book are various linguistic, sociolinguistic, and communication theories by Mikhail M. Bakhtin, Gunther Kress, I. K. Maynard, Shinji Konno, Yasuhiko Tohsaku, Satoshi Kinsui, and other

Western and Japanese scholars. This book has a prologue, seven chapters, and an epilogue that focus on the visual expressions of Japanese letters, the history of Japanese language, literature from ancient to contemporary times, Japanese scripts within the framework of multimodality theories, and the functions of *ruby* scripts known as *furigana* and the words in *kanji*. Matsuda also presents the correlation between the lyrics of popular music and the adaptation of multimodality to provide pedagogical tools for teachers of Japanese. In her epilogue, she asks the question, "What are Japanese letters?" She discusses the hybrid and visual nature of the Japanese writing system that enables functional multimodal communication, presents one's identity, and produces diverse voices as well as poetic, artistic, and creative expressions that appeal to people's emotions.

One can master spoken Japanese with relative ease. However, its writing system, which uses four kinds of letters or scripts, is one of the most complicated and challenging to learn among modern languages. Originally, as the Japanese did not have their own letters, they borrowed *kanji* (Chinese characters) to write books and record public documents more than 1300 years ago, with the *Kojiki* (Records of Ancient Matters) and the *Nihon Shoki* (The Chronicles of Japan) published in 712 and 720.

Hiragana and *katakana* were developed by simplifying or abbreviating Chinese characters during the Heian Period (794–1185) when the borrowing from China lessened, and the unique aspects of Japanese culture started to blossom. Individual *kanji* are often pronounced in multiple ways, and many have several forms and diverse meanings. It takes a child several years to master about two thousand essential Chinese characters for everyday usage, and the Japanese need to keep learning more *kanji* throughout adulthood. Small-sized letters called *ruby* scripts are often placed on top of the full-sized character when written horizontally or next to the full-sized script when written vertically. The *ruby* letters are known as *furigana*, and they help those who do not know how to read or pronounce the Chinese characters.

Contemporary Japanese language includes *romaji* (romanization of Japanese words), *hiragana*, *katakana*, and *kanji*. This variety and hybrid nature of the Japanese scripts makes reading and writing Japanese difficult. No wonder Francisco Xavier, a Jesuit missionary to Japan in the sixteenth century, is said to have called Japanese "the Devil's language." However, Matsuda contends that this unique writing system enables those in the Japanese linguistic community to enjoy creative multimodal expressions that

are visual, artistic, and entertaining, but this is not possible in other languages that use only one type of script.

The newly created *hiragana* provided the court ladies of the Heian Period with freedom and ample opportunities to express themselves in poems, literature, and travel diaries. Thus, *hiragana* was considered "women's writing." The ladies were also encouraged to practice calligraphy, with *hiragana* calligraphy enjoyed and appreciated as artwork. Writing poems was an indispensable skill for both male and female aristocrats in business, social interactions, relationships, and matchmaking. Matsuda points out that the Japanese used different types of paper with a wide range of designs or fragrances that matched the content of the message. Sometimes in-season flowers were sent alongside the poem. The scripts, papers, and flowers thus became as important as the poem's message. Poems played an important linguistic function as a means of communication, and the selection of other items added more detailed and delicate meanings. Matsuda calls this social and linguistic practice "pragmatism of multimodal communication."

It was customary for male aristocrats to use *kanji* and *katakana* for official business, such as recording public and historical documents and engaging in scholastic writing. Men needed to read and understand politics, Buddhist scriptures, military laws, and famous Chinese poems, which gave them more social power. A distinction emerged between the gendered scripts: *hiragana* was considered feminine, artistic, and aesthetic, while *katakana* and *kanji* were masculine and used for business and scholarship. Each script created a different impression, mood, or flavor due to its visual artistic element. As a sociologist, I found these gendered aspects of Japanese language fascinating.

Matsuda uses rich materials found in contemporary popular culture for her excellent multimodal content analysis of semiotics. These materials include manga (Japanese comics), newspaper articles, poems, literature, video games, J-Pop song lyrics, and advertisements (photos, posters, videos, and TV commercials). Chapter Six, for example, discusses popular song lyrics from modern and contemporary Japan. Matsuda focuses on how the sociocultural background of the songs and their kinds of scripts and visual images contribute to the mood and construction of meaning. She uses examples of popular Japanese artists' so-called graduation songs such as "Sangatsu Kokonoka (March 9th)," "YELL," "Tabidachi no Hini (On the Day of Departure)," and "Michi (Roads)." She argues that these song lyrics tell stories and are visual texts, like novels. The lyrics have many seasonal words related to spring because graduation takes place in March in Japan.

They also have many letters that often appear in literature, with Japanese words written in *kanji* or *romaji*.

We live in what Marshall McLuhan once called "the Global Village," caused by modern advances in technology and communications, including the internet, SNS, and YouTube. Many people now share information, news (real and fake), commentaries, and ideologies instantly wherever they are. Matsuda uses numerous examples from contemporary texts found in the new media mentioned above. She believes that students can learn Japanese through manga and their various adaptations such as animation, TV drama, film, or "light novels." Even though the contents are the same, different media construct and present different meanings that affect interpretations and understanding the versatility of media poses a learning experience for students.

Recently, Japanese popular culture has gained unprecedented worldwide popularity and acceptance owing to its translation to many languages. Its popularity has prompted many fans to learn Japanese and enjoy the contents in the original language. Plenty of scholars have also started to research visual culture in areas such as cultural theory, sociology, and art theory. However, Matsuda claims that few studies have been conducted regarding the interrelationship between visual cultural studies and semiotic analysis of the Japanese language, especially its notation of scripts and their roles in constructing meaning.

Matsuda has been teaching Japanese language and linguistics in the United States for a few decades, and her specialty includes the pedagogy of Japanese. She suggests a new teaching pedagogy, particularly its writing system in the tech-savvy twenty-first century. With multimodal communication resources, Matsuda advocates for classroom instruction in the sociocultural aspects of the writing system, standard pedagogy, and the inclusion of the expressive needs of the students. The examples and methods that Matsuda employs can be adopted by not only Japanese learners but also scholars, teachers, and professors who are interested in linguistics, sociolinguistics, anthropology, music, art, marketing, history, and sociology.

Most of all, Matsuda's book conveys a feeling of enthusiasm for Japanese linguistics and the associated writing system she describes. Her fascination with said system's social semiotics is evident throughout the pages. She effortlessly presents complex semiotic materials and multimodal resources from Japanese popular culture, offering many interesting examples. This book inspires readers to learn more about the embedded social semiotics hidden in Japanese entertainment.

Meredith Oda, *The Gateway to the Pacific: Japanese Americans and the Remaking of San Francisco*. Chicago: The University of Chicago Press, 2019. 304 pp. ISBN: 978-0226592749, $35.00.

Reviewed by Daniel A. Métraux

During the years of the Gold Rush, San Francisco quickly became the leading international port that greeted hundreds of thousands of Chinese and other Asians from across the Pacific. Although most of these immigrants flocked to gold mining areas and railway construction, many decided to make San Francisco their home. Chinese immigrants largely settled in the city's Chinatown while smaller numbers of Japanese, who belatedly began to arrive in the mid-1880s, congregated in a section known as the Western Addition in a neighborhood called *Nihonmachi* (Japanese Town). With a growing Asian population at the start of the twentieth century, San Francisco became America's key link to the Pacific world and a center for anti-Asian movements and sentiments.

The Japanese transformed the Western Addition into a thriving district of shops, businesses, and residents in the early decades of the twentieth century. However, Japanese and Japanese Americans' forced internment in early 1942 left a vacuum that encouraged a significant influx of African Americans, Filipinos, and other ethnic groups into the area. After the war ended in 1945, a smaller number of Japanese Americans made a successful return to the Western Addition, where they once again opened up a thriving commercial area.

By the end of World War II, Los Angeles had surpassed San Francisco as a key center for trade, finance, and manufacturing in the Pacific region. Several San Francisco politicians, civic heads, and Japanese American community leaders frequently met in the years after the war to discuss plans to make their city once again a "hub for transpacific travel, investment and ideas" and a virtual "Gateway to the Pacific" (108). The partner in this ambitious enterprise was to be Japan, and the United States had just fought a vicious war against them. However, the advent of the Cold War and the American-led occupation, together with the victory of the Chinese Communist Party on the mainland, forced American leaders to help rebuild Japan's economy and work with the Japanese as close allies.

Meredith Oda, Associate Professor of History at the University of Nevada, Reno, has written a rich and detailed analysis of San Francisco's close business, financial, and cultural ties with Japan. Her recent book, *The*

Gateway to the Pacific: Japanese Americans and the Remaking of San Francisco, recounts how the city embraced Japan as a partner in its efforts to enhance its economic and cultural wellbeing in the decades after World War II. The linkages with Japan were a multi-channeled process that involved many civic and business leaders in both countries and the contributions of Japanese Americans, who often acted as go-betweens between major figures in San Francisco and Japan. The process began early in the 1950s when San Francisco business and political authorities initiated a sister-city relation with Osaka, Japan's trading and manufacturing center. The development and construction of the Japanese Cultural and Trade Center in 1968 has played a vital role in attracting Japanese capital and investment and promoting Japanese culture in the city. These and other measures allowed San Francisco to become a thriving cosmopolitan hub with its courtship of economic ties with Japan and other parties in Asia, not to mention its favorable location as a critical port for Asian trade.

San Francisco's shrewd affiliation with Osaka resulted in numerous trade missions from both countries and enhanced commerce and investment as Japan's economy commenced its spectacular postwar growth. This association "proved a useful instrument to challenge popular views of Japan and rebalance a local incarnation of the US-Japanese relationship. From intimate private introductions to largescale public events, many of the early San Francisco events highlighted Japan as an equal, ready for and capable of partnership" (72). The relationship allowed both nations to regard each other as partners and allies rather than adversaries. Oda describes at great length how the city's connections with Japan began with the early exchanges and hard work of business and civic leaders.

The most conspicuous example of San Francisco's drive to become a cosmopolitan center and key link to the Pacific world is the Japan Cultural and Trade Center built in the city's recently redeveloped Japanese enclave in the Western Addition. The original idea for the structure and its location came from local Japanese American businessmen working together with city redevelopment authorities, but their resources and vision were limited. Civic leaders on both sides of the Pacific determined that "transpacific trade and cooperation with Japan" would build the center (134). These civic leaders included Japanese architects and executives from the Bank of Tokyo and Japan Air Lines working together with famous Hawaiian land developer Masayuki Tokioka. Today the center remains a significant financial and cultural locale for the city's relations with Japan.

San Francisco's collaboration with Japan involved many Japanese Americans as middlemen. This link created considerable interest in Japan among Americans, and some Japanese Americans found work as clerks in businesses dealing with Japan, particularly in Japanese restaurants, and as flight attendants for airlines involved in transpacific communication. The spillover effect of the benefits provided by this relationship is enormous.

Professor Oda has written a thorough and analytic study of San Francisco's efforts with Japan to become the "Gateway to the Pacific." Oda's meticulously researched book illustrates the complexity of the efforts to enhance this relationship. She does an excellent job showing how Japanese Americans have played a major role in bringing the two nations together in this close symbiotic tie. Oda has written what is bound to be a pioneering study of US-Japanese relations in the postwar era.

Melissa Anne-Marie Curley, *Pure Land, Real World: Modern Buddhism, Japanese Leftists, and the Utopian Imagination*. Honolulu: University of Hawai'i Press, 2017. 256 pp. ISBN: 978-0824857752, $65.00.

Justin R. Ritzinger, *Anarchy in the Pure Land: Reinventing the Cult of Maitreya in Modern Chinese Buddhism*. New York: Oxford University Press, 2017. 334 pp. ISBN: 978-0190491161, $74.00.

Reviewed by Kedao Tong

In both East and West, pre-modern and modern times, utopia has been a powerful symbol in religious and non-religious contexts and continues to fuel the human imagination in unanticipated ways. The two books reviewed here approach the transformative images and uses of the Buddhist visions of utopia – or Pure Land, the most common Buddhist equivalent to it – in an era of unprecedented inter-cultural communication and social-political changes in the history of modern China and Japan. Thus, the two studies not only overlap in the main subject of Buddhist utopia and in the timeframe but also share thematic and methodological concerns despite a different focus in the geographical area.

Nevertheless, Curley and Ritzinger pursue different paths to illustrate the significance of the Buddhist utopia in modern Japan and China. While Curley organizes her study around three non-Buddhist figures – Kawakami Hajime (1879–1946), Miki Kiyoshi (1897–1945), and Ienaga

Saburō (1913–2002), Ritzinger's work primarily focuses on the Chinese monk Taixu (1890–1947), the person behind the reinvention of the Maitreya cult in China. On the one hand, these two works form a fascinating contrast, exploring the same subject from emic and etic perspectives, respectively. On the other hand, the two studies complement each other, showing the multiple lives that such a popular Buddhist concept could take.

The main body of *Pure Land, Real World* consists of five chapters, which can be divided into two parts. In the first two chapters (Part 1), from Genshin, Hōnen, Shinran, to the Nishi Honganji Abbot Kōnyo and Kiyozawa Manshi, Curley gives a critical history of key figures and their take on the notion of the Pure Land from medieval to early Meiji Japan. One of her central arguments is that the common understanding of the Pure Land as "strictly transcendent" and other-worldly is an anachronistic modern creation, often misleadingly mapped onto medieval times (46). One implication of this misunderstanding is the confusion about what is "traditional" and "modern." For instance, in Chapter 2, Curley suggests that certain views of the Pure Land in the thought of Kōnyo and Kiyozawa Manshi that we often think to be modern are indeed not so modern but have their roots in the writings of Shinran, as is often the case. Later, I will show how this observation bears a striking resemblance to Ritzinger's comment on the debt that Taixu owes to the Buddhist and Confucian traditions in his reinvention of the Maitreya cult.

In Part 2 (Chapters 3–5), based on a careful reading of primary sources, Curley examines views of the Pure Land from the perspective of three leftist thinkers (Kawakami, an economist; Miki, a philosopher; and Ienaga, a historian). Her approach is that of "the history of thought" in the Foucauldian sense, as explained in the introduction. Her meticulous analysis demonstrates that each of the three thinkers employs and envisions Pure Land imagery in ways that reflect and are shaped, if not dictated, by their individual intellectual pursuits and personal experiences. Laid out in Chapter 1, one guiding analytic framework that cuts across these three chapters is the "Two Truths" debate concerning the relationship between "the imperial law" and "the Buddhist law" (32). Curley devotes a section towards the end of each chapter to discuss, through the lens of the "Two Truths" debate, these scholars' varied responses to the relationship between Buddhism, the nation-state, and modernity. Her emphasis is on why they found Pure Land imagery intellectually appealing. While it is by no means an easy task to evaluate the meanings of the Pure Land to such prolific writers as Kawakami, Miki, and Ienaga and the author has already given a solid introduction of the main Buddhist doctrines covered in the book, readers not specializing in modern

Japanese political and intellectual history might appreciate some more background in these two topics to better understand, for example, the reception of Marxism in Japan and where these three thinkers fit in the intellectual landscape of their day.

Modernity and church-state relations also figure prominently in *Anarchy in the Pure Land*. Focusing on the early life of Taixu and situating his career in the turbulent final years of the Qing dynasty and the early Republican era, Ritzinger presents a nuanced picture of Taixu as an anarchist reformer and founder of the Maitreya School, calling attention to the significance of the cult of Maitreya in Taixu's career. He argues that the young Taixu's involvement in radical and socialist movements exerted a long-lasting impact on him, an aspect of his life that has hitherto eluded most scholarly attention (106), partially because of the limited accessibility of primary materials for scholars. However, this is also due to the predominance of what Ritzinger describes as the "push models of modernity," depicting religion as ever passively responding to a Western modernist paradigm (5–7).

The main body of the work is divided into three parts, each consisting of two chapters. A helpful feature of the book's organization is that each introductory chapter offers historical context for Parts 1 and 2. In contrast, the second chapter is more analytical, featuring an elaborate treatment of arguments put forward in the first chapter. In Part 1, titled "Taixu's Buddhist Radicalism," Ritzinger outlines Taixu's activities in the 1910s, arguing that during this period, Taixu projected three different approaches to realize Datong or Grand Unity, his vision of a Buddhist revolutionary utopia: economic-materialist, sociocultural, and existential-metaphysical. As Ritzinger demonstrates, Taixu's changing understanding of the anarchist utopia is rooted in ancient Confucian classics, the Buddhist tradition itself, and contemporary political activists' reinterpretation of the utopia. Similarly, in Curley's account, Kawakami, Miki, and Ienaga establish Shinran as the anchor in formulating their theories and constantly invoke him as a regrettably distant symbolic figure of the "authentic" or "pure" form of Pure Land practices.

However, one area that distinguishes Taixu's attitude toward the legacy of the pre-modern tradition, both Buddhist and non-Buddhist, is his emphasis on the continuity between past and present views of utopia. Part 2, "The Cult of Maitreya," demonstrates how Taixu drew inspiration from the Yogācāra School of Xuanzang (602–664) and Kuiji (632–682), as Ritzinger traces the development of the Maitreya School from 1924 to circa 1937

through a contextualized reading of Taixu's "Three Essentials" (*Cizong sanyao* 慈宗三要), that is: the "Chapter on Knowing Reality" in the *Yogācārabhūmi*, the *Yoga Bodhisattva Prātimokṣa*, and the *Sūtra on the Contemplation of Maitreya Bodhisattva's Ascent to Tuṣita Heaven* (173). Throughout, Ritzinger demonstrates the continuing influence of radicalism and revolutionary activities on Taixu and how he attempted to integrate the moral frameworks of "revolutionary utopianism" and Buddhism. Ritzinger's account challenges the misleading but prevailing characterization of Taixu's theology as entirely demythologized, secularized, and thus, socially engaged – and devoid of idolatry and superstition (5).

Part 3, "Worlds Closing and Opening," explains the decline of the newly-founded Maitreya School from the late 1930s onwards (Chapter 5) and its resurgence in recent times along with contending popular groups interested in Maitreya (Chapter 6). In Chapter 5, Ritzinger also devotes a section to the comparison between Taixu and his disciple Yinshun (1906–2005) regarding their Maitreyan thought and interpretations of Pure Land. Overall, the author has presented a thorough overview of Taixu's vision of the Buddhist utopia. Still, readers may find it helpful to know more about Taixu's Maitreyan theology in comparison to his contemporaries, whose own views of the Pure Land and responses to Taixu's evolving "revolutionary utopia" might shed light on the development of the Maitreya School.

Well-researched, methodologically illuminating, and neatly structured, both *Pure Land, Real World* and *Anarchy in the Pure Land* offer fresh insights into Buddhist modernizing movements led by members within and outside the monastic community in modern East Asia. They have shown the tremendous vitality and flexibility of the Pure Land – the Western Paradise of Amida, the Inner Court of Maitreya's Tuṣita Heaven, the Pure Land on earth – as reformist and revolutionary thinkers in China and Japan vigorously sought to reinterpret it while referencing new intellectual currents available to them, particularly anarchism, socialism, and modern science. Nonetheless, their visions of the Pure Land vary greatly in terms of the ontological status of the Pure Land (transcendent, provisionally existing, or even non-existent), its location (this-worldly or other-worldly), and its timing (for Taixu, the foreseeable, though deferred, future; imminent because of being private, for Kawakami). In addition, even though the relationship between state and religion is debatable, it can be said that all these figures agree that Buddhism has something essential to contribute to the state and its people, either as a complementary or a critical other.

In sum, both *Pure Land, Real World* and *Anarchy in the Pure Land*

are invaluable contributions to not only the study of Pure Land movements but also the burgeoning field of modern East Asian Buddhism in a globalized context. Above all, they pave the ground for future research on the multifaceted interaction between Chinese and Japanese religion in modern times beyond sectarian studies' limits. Recently, there has been an increasing number of works on this subject, notably *Leaving for the Rising Sun: Chinese Zen Master Yinyuan and the Authenticity Crisis in Early Modern East Asia* (Oxford, 2016). Within the scope of the works considered here, the extent to which Japanese Buddhism might have influenced Taixu and his contemporaries, which was mentioned in passing here and there (e.g., the possible influence of Matsumoto Bunzaburou's *On Maitreya Pure Land*, 112), and the persistent influence of Confucian ethics in the rhetoric of modern Japanese Buddhist discourses on the Pure Land suggest the rich potential of such cross-cultural comparative study.