Lai 陈来 (b. 1952) in light of Max Weber’s “thesis” and “critique.” Next, Daniel A. Bell outlines various attempts to reappropriate the notion of tiānxù 天下 for contemporary political theory. Tongdong Bai (白彤) in his chapter (65–78), which is programmatically entitled “Confucianism to Save the World,” proposes a new Confucian model of governance for China and the world. In Chapter 5, Ming-huei Lee (李明輝) informs the readers about early New Confucians—and especially Móu Zōngsán’s 卜宗三 (1909–1995)—pennant for democracy. Stephen C. Angle continues with reflections on Móu’s thought developing what he calls “progressive Confucianism” qua new governance spirit. In Chapter 7, An-wu Lin (林安悟) discusses the key characteristics of what he styles “Post–New Confucianism” (hou xin xìqu 後新儒學). Ke Sheng takes a critical look at the “mission impossible” of Móu Zōngsän and his fellow New Confucians to “rebuild morality.” In Chapter 9, Thomas Fröhlich engages with Táng Jūnyì’s 唐君毅 (1909–1978) views toward totalitarianism. Hok Yín Chan (陳學然) sketches Táng’s concept of humanism in the context of the latter’s critique vis-à-vis colonialism and capitalism. In Chapter 11, Marc Andre Matten explores the “formation history” of two carriers of Chinese national identity, namely the Yellow Emperor and Confucius.

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Reider’s compelling study furnishes us with a deep understanding of the cultural meaning, sociopolitical, and religious background of seven oni (demon, ogre) legends. Each of the four sections (Samurai, Scholar, Women, It) starts by familiarizing the reader with detailed background information, etymology of names, relation to historical personalities or to other legends, and so on before arriving at the stories themselves, with each story taking up approximately a third of a chapter, the exception being the translation of “Blossom Princess,” which is twice as long as the preceding interpretation. Oni are not always simply “demons”; sometimes they have complex characters and origins—such as a former Japanese scholar-bureaucrat starved to death by the Chinese, a gambler who creates the perfect woman out of dead bodies, or a strict father-in-law giving difficult tasks to a young bride. Reider’s translation is a delight to read, retelling these texts from the fourteenth to seventeenth centuries in vivid language. We encounter a giant spider disguised as an attractive woman whose eyes shine “brightly like a reflection of fire on black lacquer” (“A Tale of An Earth Spider”). In the Cinderella-like story “Blossom Princess,” a girl, abandoned by her wicked step-mother, receives an incense box from a yamauba (a witch-like supernatural forest-dweller) whose “delicate scent was indeed superb, as if it erased human sins.” In the story “The Record of Tool Specters,” in which tools come to life and trick people, the club Arataro is translated as Rough John, and the scroll Kubon sensai becomes Professor Classics. These stories were written in part as entertainment, but they also served as didactic moral or religious instructions whose multilayered intents conveyed politically motivated portrayals of a certain family or contrasting the Japanese with the Chinese or one religious sect against another. Furthermore, the illustrations from the original picture-scrolls and woodblock-prints channel the imaginary in medieval Japan, bearing witness to a time when oni were considered as real potential threats in everyday life.

Isabelle Prochaska-Meyer
University of Vienna


This well-edited book, with numerous images accompanying the text, offers an insight into various aspects of the Mother Goddess worship known as lênh dông, a religious tradition in Vietnam. It is important to note, however, that this religious practice mostly takes place in northern Vietnam. The book can be divided into two parts. The first presents a short and clear overview of the basic order of deities, immortals, and other “holy agents” being present in the rituals. The description also includes narratives of the origin and role of these supernatural beings in both daily life and in the course of Vietnamese history. These aspects are particularly emphasized by including in the Mother Goddess rituals the worship of Female Lords (các vị Chùa Bù) who endow mediums as well as the heroes who fought for Vietnamese independence, like Tứ Vị Hồng Nguyên and Trần Hưng Đạo. The second part introduces the rituals related to everyday life and the ones performed on specific occasions. Nevertheless, an emphasis is put on the rites for those who want to become either the official followers of this devotional practice (Ton nhương bàn mệnh) or mediums (Tứ phù trình dòng). This part also contains the description of costumes and objects being used in the rituals, as well as the offerings that are made during the ceremonies. It also includes texts that are recited and sung, as well as a list of holy beings with their names assigned to the given year of the Chinese zodiac system, whose mission is to protect the followers that