

that official narratives have taken firm root among Han Chinese. Powers rightly notes that propaganda efforts to redefine Tibetan Buddhism (and Tibetan culture and history) have been highly successful among Han Chinese. And he helpfully draws on the psychology literature to explain the appeal of the propaganda to mainstream Chinese audiences.

At the same time, Powers highlights the failure of the CCP to change Tibetan minds and documents continued Tibetan resistance to CCP propaganda. His interviews with seventeen monks and nuns who had been subjected to patriotic reeducation revealed that all saw nothing new in the “shit lies” (p. 71), as described by some of the interviewees, being presented about Tibetan history and religion. Although the focus of the book is on official propaganda, Powers could have usefully extended the discussion of Tibetan resistance to official attempts to redefine Tibetanness. He might have looked to the post-2008 renaissance in Tibetan-language literature and to the burgeoning online debate about Buddhism and what it means to be Tibetan in today’s China.

Overall, *The Buddha Party* is an excellent book that will be essential reading for students of contemporary Tibet. It is a handy and accessible classroom resource for courses on contemporary China that address the PRC’s ethnic policies and the status of the country’s ethnic nationalities. The book focuses on Tibetans, but it is highly relevant for understanding Chinese nationalism and the narratives that underpin the Chinese Dream—Xi Jinping’s vision for the great rejuvenation of China. It will also be helpful to those wishing to gain a greater understanding of current events in Xinjiang, where Islam is being similarly targeted as a threat to national integration and China’s return to world power status.

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*Novel Medicine: Healing, Literature, and Popular Knowledge in Early Modern China.* By ANDREW SCHONEBAUM. Seattle: University of Washington Press, 2016. viii, 283 pp. ISBN: 9780295995182 (cloth, also available in paper and as e-book). doi:10.1017/S0021911818002735

Andrew Schonebaum has written an insightful and original historical work on popular medicine and literature in late imperial China. This study captures the convergence of two long-standing research themes in Chinese literature, one on vernacular literature as a critique of the overemphasis on the “metropolitan language culture,” meaning the centrally positioned neo-Confucian culture, a theme brilliantly developed by the late Glen Dudbridge, and the other on the relevance and importance of medical things in such literature, a topic opened up by the erudite Wilt Idema in 1977.<sup>1</sup> In *Novel Medicine*, Schonebaum brings vernacular medicine to the fore by analyzing the intertextuality of the popular

<sup>1</sup>Glen Dudbridge, *Books, Tales and Vernacular Culture: Selected Papers on China* (Leiden: Brill, 2005); Wilt Idema, “Diseases and Doctors, Drugs and Cures: A Very Preliminary List of Passages of Medical Interest in a Number of Traditional Chinese Novels and Related Plays,” *Chinese Science* 2 (1977): 37–63. Idema’s article was published much earlier than the Chinese book co-authored by a famous modern doctor and a distinguished scholar of literature, Chen Cunren 陳存仁 and Song Qi

novel and medical genres. This inspiring approach is partly driven by the abundance of recent publications on the history of medicine in late imperial and modern China, and the increasing accessibility to the rich corpus of popular literary and medical genres.

The term “novel medicine” invites us to seriously rethink the presumed boundary between medical and literary genres as effective vehicles for popularizing medical knowledge or knowledge of the body in the late imperial and modern periods. While entertaining medical details in popular Ming and Qing novels are quite well known, as shown by the many examples provided in this book, from *Peony Pavilion* and *Story of the Stone to Plum in the Golden Vase* and many others, medical texts as entertaining narratives had not been given much thought until the publication of this book. Schonebaum’s contribution is to establish the link between the two developments and to show the impact of popular medical knowledge and practices on the construction of both the medical and the literary genres in the period under study. He pertinently shows how even medical classics of this period, like Li Shizhen’s *Systematic Materia Medica*, did not write off popular medical knowledge and practices such as the ritual treatment of demonic influence, and how new medical genres like case history books adopted narrative strategies from fiction to dramatize ailments and miraculous healing so that the cases became entertaining stories to satisfy a growing readership. Without going into the details of the history of book publishing, another important related field of research, examples given in this book are lively witnesses of the vibrant book market of this period.

The notion of “novel medicine” is fully embodied in two Qing literary texts analyzed in this book. The novel *Annals of Herbs and Trees*, a playful mid-Qing work in which all the characters are named after herbs and pharmaceuticals in a plot that was supposed to strengthen the readers’ knowledge of the natures and interactions of drugs, is an extraordinary and unique example. The famous late Qing novel *Flowers in the Mirror*, which could be read like a recipe book and was actually used as a medical text well into the Republican period, is another outstanding illustration of the interfertilization of the medical and literary genres. Intertextuality of the novel and medical texts seems to have reached a historical high point from the mid- to the late Qing period.

Schonebaum continues a little into the Republican period by taking up some of the most important medical themes of the time—including illnesses of sex, contagion, and depletion—by using rare medical manuscripts and archival materials in different national and private collections. The modern notion of “novel medicine,” however, remains nebulous because of the insufficient co-analysis with contemporary literary works in this later period. A separate book probably needs to be written on this period, with its rapidly changing views on diseases, the body, love, life, and death, and the emergence of new media.

The main strength of this insightful book is its analysis of vernacular medicine as knowledge and practice in popular printed texts in the late imperial period. Historians of medicine and literature would likely find *Novel Medicine* most useful and inspiring.

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宋洪, *Honglou Meng Renwu Yishi Kao* 紅樓夢人物醫事考 [A Study on Medical Matters Related to Characters in the *Dream of the Red Chamber*] (Guilin: Guangxi Shifan Daxue Chubanshe, 2006).