

Aegean, Jesus is simultaneously represented in both ways. (Two images with long hair are found in the dome, and one with short hair is found in the north apse.) Bacci argues that the two different styles of depictions may hint at the divine and human natures of Jesus (p. 132).

He also points out that literary descriptions and visual representations tautologically legitimized each other as an “authentic” depiction of Jesus developed (p. 147). These representations intermingled ancient views of beauty (e.g., *synophrys*, Jesus’ “meeting eyebrows”) with unattractive features (e.g., his “prominent nose”). This mixture of characterizations also expressed Jesus’ paradoxical participation in both human and divine natures (pp. 152–53).

Bacci’s discussion of the color of Jesus’ skin in visual images includes the possibility that representations of Jesus varied according to cultural conventions in the locations where the images were created, which has interesting implications for current visual interpretations of Jesus, such as Joe Cauchi’s *Black Jesus Blesses the Children* or Edwina Sandys’ *Christa*. Yet, Christians in Nubia and Ethiopia portrayed Jesus as white skinned in an eleventh-century fresco (p. 158), because white skin was commonly seen in ancient societies as “a sign of nobility and purity” (p. 158). Eventually, however, the most common understanding of Jesus’ skin color was “corn-coloured” (p. 167).

Bacci returns to an extended discussion of Jesus’ hairstyle, such as its possible indication of status (e.g., as a priest), professional identity, and personal inclinations. Not only is Jesus represented in the long-haired form of many ancient philosophers and wise men such as Apollonius of Tyana, who are set apart from society in some way, but he is also shown with a Nazirite-like look (i.e., with its vow of “no razor shall come upon his head” from Judges 13:3–5). This representation, such as the sixth-century Sinai icon of Christ Pantocrator, became the standard in Byzantium by the ninth century and somewhat later in the West (p. 217).

The book concludes with a brief epilogue, which is somewhat disconcerting because a more substantive conclusion seems necessary to pull together the book’s many contributions and implications for scholarship. Overall, however, this volume offers a

fascinating exploration of the development of an “authoritative” image for the historical Jesus, as well as analogous developments in other religious traditions. Although discussions of the various depictions of Jesus sometimes devolve into a mere cataloguing of these images, the color illustrations alone make it worth reading. Even more compelling is the fact that Bacci offers a significant contribution to our understanding of both past and present representations of Jesus.

For those who seek a better understanding of the iconography of Jesus found in Eastern and Western Christianity in Late Antiquity to the Renaissance, this book serves as a reliable guide and helpful resource.

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*Museum Representations of Maoist China: From Cultural Revolution to Commie Kitsch.* Amy Jane Barnes. SURREY, UK: ASHGATE, 2014. 265 pp.

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Amy Jane Barnes’ book on British exhibitions of Mao-era material culture from the end of the Cultural Revolution to the present day contributes to two fields of scholarship. The first is the representation of China in a museum context. This field has a much longer history, encompassing topics from the portrayal of China in world’s fairs to the beginnings of private collecting of Chinese art by Westerners. More recently, scholars have turned their attention to the development of museology in China over the last century. Barnes’ contribution is to focus on how the British have exhibited the Cultural Revolution during a period in which attitudes have ranged from seeing China as a “utopian ideal” to a “dystopian nightmare” (p. 203). The second field of scholarship is the global reception of Maoism, exemplified by Richard Wolin’s (2012) study of the French left’s fascination with China’s Cultural Revolution and a recent edited volume by Alexander Cook (2014) on the reception of Mao’s *Little Red Book* from Albania to Yugoslavia. In these studies, China is a mirror with which to view another society and its politics. *Museum Representations of Maoist China* follows in this vein: It is a book about

China's Communist Revolution in the British imagination.

This book is organized into 10 chapters that are divided into three parts. The first two chapters offer an introduction to the issues of the book and a definition of key terms, as well as an overview of European interest in China from the Enlightenment to the beginning of the Cold War. The middle chapters (chapters 3, 4, and 5) study the Cultural Revolution from 1966 to Mao's death in 1976. Chapter 5 focuses on the 1976–77 tour of the exhibit *Peasant Paintings from Hu County*. The final third of the book alternates between sections that consider a particular exhibition and sections that provide historical context. Chapter 6 describes China's early reform years and the concurrent beginnings of British collecting of Maoist visual culture. Chapter 7 studies the Victoria and Albert Museum's (V&A) collection, and Chapter 8 examines British understandings of China as an emergent superpower on the eve of the 2008 Beijing Olympics. Chapter 9 takes as case studies the British Museum and the University of Westminster's substantial Chinese poster collection. The final chapter evaluates the primary British collections of Mao-era art and makes the suggestion that both political and aesthetic qualities should be highlighted in future exhibition work (p. 205). Thus chapters 5, 7, and 9 best reflect the title of the book and will be of most interest to a museum studies audience.

Barnes seeks to answer several important questions: How do the British imagine Communist China? How have British museums collected the artifacts of Maoist China, and what determines how they have been displayed? Finally and more broadly: What is Chinese, what is art, and what is "kitsch"? For the first question, Barnes draws from a wide range of sources, including British media and secondary studies on public opinion. Of British museums, Barnes traces the background of curators and collectors who were often in China during or at the end of the Mao period. She shows how some collecting was serendipitous and based on the collections of individuals, while in other instances it was quite directed as in the case of the British Museum's remit to collect world history (p. 182).

She makes creative use of museum catalogues, interviews, and reviews, demonstrating a wide

network in the British curatorial world. The last question, on how to define art, will be interesting to scholars in a wide variety of disciplines. In Barnes' case, objects from China's Mao era, often far removed from what the British public perceived to be "Chinese," have been interpreted as propaganda (p. 120), as design or icon (pp. 150, 158, 186), and as history (p. 181).

This book is accessible to a general audience in part because it provides a great deal of background; the first example of a museum representation of Maoist China does not come until chapter 5. In a lengthy survey, Barnes covers both recent Chinese history and historical British perceptions of China. Particularly interesting are sections on Britain's relationship with China in light of Hong Kong as a British colony (pp. 59–65, 95–96) as well as the emergence of what Barnes calls "Sinomania" (pp. 83–90). However, the Chinese history sections may be dissatisfying to a China specialist. These sections are primarily based on surveys of Chinese history, including Jonathan Spence's *The Search for Modern China* (1990) and Roderick MacFarquhar and Michael Schoenhals' *Mao's Last Revolution* (2006). As a summary of summaries is likely to introduce errors, this book would have been better served by consulting research monographs and fact checking. For example, Chiang Kai-shek was not yet a leader in 1911 (p. 27), Red Guards did not simply just return to the classroom in early 1967 (p. 55), and the Great Hall of the People opened in 1959, not 1969 (p. 189). At certain points, knowledge of the Chinese language would have been helpful, for example when a Chinese term is clearly being alluded to (i.e., culture as a battlefield [p. 45] or the idea of "red, bright, and shining" [p. 48]) or when romanization needs to be corrected (pp. 48, 75, 93, 103, 178). Also related to reading Chinese, sometimes Barnes writes that something "is not clear" or is "based on conjecture" when the answer may actually be known (pp. 55fn52, 59fn81, 140fn10). A revision of this book might foreground British coverage of the Cultural Revolution (p. 59) rather than attempt a general survey.

In the chapters that focus on museum representation, Barnes uses exhibitions to chart changes in British perceptions of China. For instance, in an example of peasant paintings in chapter 5, she uses archival research to trace how and why British art

officials supported the exhibition and concludes that the show represented the persistence of a utopian idealism about China (p. 122). In chapter 7, she argues that shows at the V&A on style, design, and iconography reflected a much more ambivalent attitude toward the Cultural Revolution, both in the wake of the Tiananmen Square massacre and the emergence of China's "scar literature" (pp. 155–57). Chapter 9 contrasts the British Museum's focus on history with the University of Westminster's more holistic presentation of its collection, a "visual culturalist perspective" that provides entrée into social life (p. 193). For the most part, Barnes focuses on the intention of the curators and the design of the exhibition; evidence of visitor reactions is much thinner, though it is represented via interviews with curators and media reviews. Two more sources might have rounded out reception: interviews with Chinese cultural officials in the embassy or reports in the Chinese media and articles in Chinese diasporic media, which surely covered these exhibitions.

One final suggestion on the relationship between art and politics, which is at the core of Barnes' study, would be to pay more attention to the Chinese context. Barnes does discuss Mao's 1942 *Yan'an Talks on Literature and Art* (McDougall 1980) but only devotes a short quotation to what was a pivotal text in the history of art and of propaganda (p. 47). The question she highlights from a British perspective—what was Chinese art—was also one crucial to the Chinese Communist Revolution. In mainland China, some of the pieces that appear on display in the United Kingdom, like reproductions of *Chairman Mao Goes to Anyuan*, fell into the category of art, whereas most of the other things—from badges to tin mugs—would not have been art, then or now. Likewise, more attention needs to be given to the backgrounds of the overseas Hong Kong Chinese donors whose names adorn the galleries of the British Museum (pp. 142, 181). For these donors, Cultural Revolution material culture is not art either. Though Barnes' book is self-described as "largely a study of Britain" (p. 2), Chinese beliefs shaped the production of these artifacts, and Chinese understandings colored both the perceptions of the Chinese embassy and the Hong Kong

diaspora in Britain. China remains an important part of this story.

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*Hopi Katsina Songs*. Emory Sekaquaptewa, Kenneth C. Hill, and Dorothy K. Washburn. LINCOLN: UNIVERSITY OF NEBRASKA PRESS, 2015. 421 PP.

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*Hopi Katsina Songs* represents the culmination of many years of research by the late Emory Sekaquaptewa and his coauthors Kenneth Hill and Dorothy Washburn. This well-organized and engaging volume is an excellent example of collaborative scholarship and a testament to Sekaquaptewa's lifelong goal of promoting Hopi literacy and helping to preserve the Hopi way of life. Intended as a reference for both Hopis and non-Hopis, *Hopi Katsina Songs* places a particular facet of Hopi religious life within a larger social context, providing insights into the broader Hopi worldview.

The book begins with several introductory sections. A preface by Hill and Washburn sets up the volume, focusing on Sekaquaptewa's efforts to record and translate songs as one means of documenting aspects of Hopi culture, promoting literacy in the Hopi language, and fostering cross-cultural understanding. As the book's inside dust cover so eloquently puts it, Sekaquaptewa