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RESEARCH NOTE: THE 2015 CONTEST OF BAOJUAN PERFORMERS AND ACADEMIC CONFERENCE IN ZHOUPU AND MODERNIZED “SCROLL RECITATION” IN PUDONG

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The complex and awkward name of “The ‘Zhoupu Cup’ national scholarly invitational scroll recitation contest” (“*Zhoupu bei*” *quanguo xuanjuan xueshu yaoqing-sai* 周浦杯全國宣卷學術邀請賽) apparently was invented to mean that the performances of “scroll recitation” teams (making use of traditional narratives known as “precious scrolls” [*baojuan* 寶卷]) invited from different places of the Lower Yangtze region were followed by a short conference on the current state and problems of preservation of the genre. The event took place on November 21, 2015, in the cultural services center of Zhoupu town (originally in Nanhui 南匯 county, now a part of New Pudong City District [Pudong xinqu 浦東新區] of Shanghai). It is not the first event of this type. Similar scroll recitation festivals/competitions had already taken place in Jinxi 錦溪 town (part of Kunshan 崑山 city, which is under the jurisdiction of Suzhou in Jiangsu) in 2009, 2011, and 2013, inspired by the awards of “intangible cultural heritage” (*feiwuzhi wenhua yichan* 非物質文化遺產) status to several local traditions of performance.¹ This event in Zhoupu was especially noteworthy as it was related to an attempt to revive scroll recitation in Pudong, where it had almost disappeared by the beginning of the twenty-first century. It also gives us a glimpse of the current situation regarding the transmission, adaptation, and performance of traditional and modernized scroll recitation in the whole region historically known as Jiangnan (south of the Yangtze river). In particular, we can learn from it about special features of modern performances in the greater Shanghai area.

Among nine teams of performers participating in the contest, eight came from the suburbs of Shanghai, southern Jiangsu, and northern Zhejiang. Besides scroll recitation in Pudong, they represented this type of performance in Shangta 商榻 town (now in Qingpu 青浦 district of Shanghai); Tongli 同里 town (in the Wujiang 吳江 district of Suzhou city); Jinxi town; Wuxi 無錫 and Changzhou 常州 cities (both in Jiangsu); and Shaoxing 紹興 city in Zhejiang. The ninth team, from

¹ See, for example, “Qiannian baojuan Jinxi chuanchang—2009 Jiang Zhe Hu xuanjuan yan-chang, jiaoliu huodong” 千年寶卷錦溪傳唱—2009江浙滬宣卷演唱、交流活動 (A thousand years of transmission of *baojuan* in Jinxi—2009 Jiangsu, Zhejiang, Shanghai telling scrolls performance and colloquium activity), *Wenhua shichang* 文化市場 (The cultural market) 2009.3: 15.

Hanchuan 漢川 county in Hubei, represented another type of storytelling, called “telling morality books” (*jiang shanshu* 講善書), which though close in form to scroll recitation, is still very different from that genre in terms of content, music, and performance manner.² Scroll recitation appeared in Jiangnan around the fifteenth to sixteenth centuries, became especially popular at the end of the nineteenth and early twentieth centuries, and has continued till the present day. The competition obviously did not encompass the whole country (as might be expected from the title)—representatives of such famous traditions as those in Jingjiang 靖江 and Changshu 常熟 city [part of Suzhou] in Jiangsu, not to mention the northern performative traditions in Gansu and Shanxi, did not participate. Still, the invited teams of performers represented the development of this art in the Jiangnan area—from quite archaic “scroll recitation with the wooden fish accompaniment” (*myu xuanjuan* 木魚宣卷),³ still performed in Changshu, Wuxi, and Changzhou, to “scroll recitation with string accompaniment” (*sixian xuanjuan* 絲線宣卷), which now exists in Kunshan, the suburbs of Suzhou and Shanghai, and Shaoxing.⁴ Performances organized by the Zhoupu cultural center represented an even more modernized type of scroll recitation, devised under the auspices of cultural authorities.

Here a short summary of the history of scroll recitation in Pudong and the broader area of Shanghai is necessary. Scroll recitation apparently was originally transmitted from Suzhou along with the migrations from that area in the nineteenth century, but quickly gained popularity in the urban districts of Shanghai as well as in the countryside around it. At the beginning of the twentieth century a new style of performance with “string accompaniment” developed, apparently also under the influence of Suzhou storytelling, which became widespread in the Shanghai area during the Republican period (1912–1949) due to its more entertaining style. Advertisements for scroll recitation teams in Shanghai newspapers, including *Shenbao* 申報, in the period from 1915 to 1936 attest to the popularity of this style at that time. Although in the 1940s–1950s such performances sharply declined in the city of Shanghai, several scroll recitation teams survived in its suburbs as late as the 1980s.⁵

It is not very clear when scroll recitation appeared in the modern Zhoupu area, but the archaic style with wooden fish accompaniment existed in Pudong by the nineteenth century. Its religious connections were clearly proclaimed in its old name of “chanting immortal scrolls” (*nian xianjuan* 念仙卷); the contents of performances were related to the worship of deities. In the early twentieth

² See, for example, Che Xilun 車錫倫, “Du Qing mo Jiang Yuzhen bian *Xingxin baojuan*—Jian tan ‘xuanjiang’ (Shengyu, shanshu) yu ‘xuanjuan’ (baojuan)” 讀清末蔣玉真編《醒心寶卷》—兼談“宣講”(聖論、善書)與“宣卷”(Reading the late Qing *Waking the Heart Precious Scroll* by Jiang Yuzhen—With a discussion of “telling” (the Sacred Edict and morality books) and “telling scrolls,” *Wenxue yichan* 文學遺產 (Literary heritage) 2010.2: 131–35.

³ “Wooden fish” (*myu* 木魚) is a percussion instrument used in different religious and storytelling traditions.

⁴ See Rostislav Berezkin, “An Analysis of ‘Telling Scriptures’ (*Jiangjing*) during Temple Festivals in Gangkou (Zhangjiagang), with Special Attention to the Status of the Performers,” *CHINO-PERL Papers* 30 (2011): 53–55.

⁵ See Wei Jie 魏捷, “Shi tan xuanjuan” 試談宣卷 (An exploratory discussion of telling scriptures), *Shanghai wenhua shi zhi tongxun* 上海文化史志通訊 (Shanghai cultural history newsletter) 1993.25: 60–61; *Zhongguo quyiyinyue jicheng: Shanghai juan* 中國曲藝音樂集成: 上海卷 (Collection of the music of Chinese performance arts: Shanghai volume; Beijing: Zhongguo ISBN zhongxin, 1994) 2: 1286–87.

century, scroll recitation developed in the Chenhang 陳行 town area, which is located close to Zhoupu, though their administrative affiliation was different.⁶ Some information on local performance was provided by Zhang Rujin 張儒錦 (ca. 1919-?), one of the most famous local performers from Sujiaqiao 蘇家橋 village (originally Chenhang township) since the late 1930s. According to him, the first professional performer in that area was Zhang Houtang 張後堂 (or 張厚堂) from Sumin village (蘇民村) of Chenhang township, who was active at the beginning of the twentieth century. Zhang Houtang learned scroll recitation with wooden fish accompaniment from performers in the Chuansha 川沙 area of Pudong. Zhang Rujin started to study this manner of scroll recitation with Zhang Donglin 張東林, the son of Zhang Houtang, and the heir of his tradition. Then Zhang Rujin and his associates changed the performance from monotonous chanting to an entertaining style using string accompaniment.⁷ The change in the performance manner apparently occurred under the influence of Suzhou storytelling in the Republican period.⁸

Around 1938, Zhang Rujin, together with Shen Jinxing 沈金興 (b. 1921) and other young masters of scroll recitation, organized their own team, which will be called the “Chenhang scroll recitation team” below. This team was active, with interruptions and change of members, until the 1990s. They had to stop their activities completely in 1966, but the team was revived around 1980. Performances usually involved four people, and retained the traditional sitting mode (*zuochang xingshi* 坐唱形式). While one person usually took the role of the lead narrator and singer, other team members also participated in narration, singing, and were in charge of the musical accompaniment. Musical instruments usually included a Chinese fiddle (*huqin* 胡琴), “wooden fish,” clappers, and a small gong (*qing* 磬). Unlike the more traditional recitation with wooden fish accompaniment only, this mode of performance did not use fixed *baojuan* texts, but allowed improvisation. Performance texts included a lot of dialogues between characters, who were differentiated according to the set roles of classical drama, and which were enacted by the team members according to their specializations. However, unlike drama, no special costumes and makeup were used; one actor could sing in the roles of several characters in turn. The Chenhang team used local speech in their performances, which gave them pronounced local color.⁹

The music of scroll recitation performed by the Chenhang team was enriched with the use of melodies borrowed from the local dramatic genres of the Shanghai opera (*Huju* 滬劇) and Wuxi opera (*Xiju* 錫劇), as well as popular tunes (*xiaodiao* 小調).¹⁰

⁶ Chenhang once belonged to Shanghai county, but now belongs to Minhang 閔行 district, while Zhoupu belonged to Nanhui county, which was abolished in 2009.

⁷ See Chen Quanming 陳全明, “Pudong Chenhang ‘xuanjuan’ zhi xingcheng yu xiankuang” 浦東陳行“宣卷”之形成與現況 (The formation and current condition of “telling scrolls” in Chenhang and Pudong), *Shanghai wenhua shi zhi tongxun* 1992.19: 58–59.

⁸ *Zhongguo quyue zhi: Shanghai juan* 中國曲藝志:上海卷 (A record of Chinese performing arts: Shanghai volume; Beijing: Zhongguo ISBN zhongxin, 2007), p. 93. On the development of scroll recitation in Suzhou, see Sang Yuxi 桑毓喜, “Suzhou xuanjuan kaolue” 蘇州宣卷考略 (A short study of Suzhou scroll recitation), *Yishu baijia* 藝術百家 (Various traditions of the arts) 1992.3: 122–25.

⁹ See Chen Quanming, “Pudong Chenhang ‘xuanjuan,’” pp. 59–60.

¹⁰ For the notations of some melodies, recorded in the 1960s and 1990s, see *Zhongguo quyue yinyue jicheng: Shanghai juan*, 2: 1288–97, 1301–1306.

Still, this type of performance preserved the refrain with the name of Buddha Amitābha (Amituo Fo), which betrayed its original ritual (religious) connections and also gave the popular name to this type of performance—“clutching *Namo*” (*zhuo Namó* 捉那摩)—under which it was known in Pudong till recently. The usual venues for performances were gatherings in private homes, popularly known as *tanghui* 堂會, which happened on the occasion of birthday celebrations, marriages, memorial services for the dead, and protective rituals for small children. The Chenhang scroll recitation team also performed during temple festivals and in public venues such as teahouses. The repertoire of this team included *Yanshou baojuan* 延壽寶卷 (*Baojuan* on prolonging longevity), *Huilang baojuan* 回郎寶卷 (*Baojuan* of Huilang), *He Wenxiu baojuan* 何文秀寶卷 (*Baojuan* of He Wenxiu), *Liang Shanbo baojuan* 梁山伯寶卷 (*Baojuan* of Liang Shanbo), *Shuang zhufeng* 雙珠鳳 (A pair of pearl phoenixes), *Yingwu ji* 鸚鵡記 (Story of the parrot), *Yahen ji* 牙痕記 (Story of the teeth marks), *Baitu ji* 白兔記 (Story of the white rabbit), *Baishhe zhuan* 白蛇傳 (Story of White Snake), and other long narratives, many of which were adaptations of the subjects of classical drama and other storytelling genres. Since the 1950s, political and ideological factors, including the persecution of folk beliefs and traditional culture, caused some changes in the performance style of scroll recitation in Chenhang. For example, the performers had to substitute the repetition of the last words in a verse for the traditional refrain “*Namo Amituo Fo!*” In addition, new “ideologically healthy” themes were introduced, such as *Yang xifu chang fanshen* 養媳婦唱翻身 (Liberation of the adopted daughter-in-law). These were appropriate for the new type of public performances during municipal festivals and contests of representatives of traditional performance arts. In the 1980s, the Chenhang team often performed newly composed propaganda pieces, such as one on the safe use of pesticides, and an adaptation of the Shaoxing drama (*Yueju* 越劇) *Jie hong deng* 借紅燈 (Borrowing the red lantern).¹¹

It is hard to calculate the number of scroll recitation performers in Pudong in the 1980s–1990s. Zhang Rujin had several disciples, who in turn had their own pupils. That fifth generation of performers is active now; two of them, Zhang Fuliang 張福良 (b. 1935) and Zhang Yongguan 張永官 (b. 1933), represented the traditional mode of Pudong scroll recitation at the competition in Zhoupu. They have their own disciples, for example Zhou Fuliang taught Gu Xiangchu 顧祥初 (b. 1936), who also participated in the competition. Therefore, to date there have been six known generations of scroll recitation performers in Pudong.¹²

In the 1980s and 1990s several teams of scroll recitation, organized on a geographical basis, existed within modern Pudong district, including those located in Zhouxi 周西, Jiebang 界浜, and Kangqiao 康橋. Nowadays, it is hard to trace the affiliations and connections of individual performers, as the borders of the administrative units have changed several times. Still, it is obvious that the exchange between performers in different places was intensive, as they often studied their art outside their village, and also could perform outside their native place. The Chenhang scroll recitation team traveled in the early 1990s to perform in Nanhui and

¹¹ Chen Quanming, “Pudong Chenhang ‘*xuanjuan*,’” pp. 60–61.

¹² *Zhoupu wenhua zhi* 周浦文化志 (The gazetteer of Zhoupu culture; Hong Kong: Shijie datong wenhua yishu, 2014), p. 56, provides information about only five generations, starting with Zhang Donglin and omitting Zhang Houtang.

Chuansha, where they attracted large audiences.¹³ During the 1990s, many teams disappeared after the death of their active members; only a few of them exist in the modern areas of greater Shanghai now. The reasons for this decline are the destruction of traditional social factors (such as folk beliefs and domestic performance venues) as well as competition from modern forms of entertainment.

Since the 1960s, scroll recitation in Pudong has attracted the attention of local folklorists and musicologists. In the 1980s, the cultural bureau of Nanhui conducted a survey of remaining scroll recitation performers and a study of their melodies. Scroll recitation of the Zhoupu area received the status of intangible cultural heritage on the district level in 2007, on the city level in 2013, and on the national level in 2014. This created the further impetus for the preservation and revival of this traditional type of storytelling.

Old local performers who participated in the Zhoupu competition—Zhang Fuliang, Zhang Yongguan, and Gu Xiangchu—represented the scroll recitation team of Jiebang 界浜 village,¹⁴ the only one which is still active in modern Pudong district now (see Fig. 1). Zhang Rongxiang 張榮祥 (b. 1945), Zhang Rujin's son, who learned scroll recitation from his father, also participated. The scroll recitation team from Jiebang mainly performs in the traditional domestic setting. On this occasion they performed the “Ten Admonitions [for the Bride]” (*Shi jiaoxun* 十教訓), which is a traditional “opening piece” (*kaipian* 開篇) of scroll recitation. Such pieces were usually performed as a prelude before a long narrative text. This one is based on the text of the *Huaming baojuan* 花名寶卷 (*Baojuan* of flower names), which is represented in a number of old printed editions of the late nineteenth to early twentieth centuries.¹⁵ It is one of the earliest texts known in this area to have been used for scroll recitation with wooden fish accompaniment.¹⁶ This piece, though accompanied with *huqin*, still gave an impression of monotonous archaic music similar to chanting Buddhist scriptures, especially when compared with the modernized scroll recitation performed by the Pudong scroll recitation team (Pudong xuanjuan yanchu dui 浦東宣卷演出隊) trained in the Zhoupu cultural service center.

The new type of scroll recitation, created and promulgated by the Zhoupu cultural center, represents an attempt to adapt some elements of the old form to modern dramatic performance.¹⁷ The team of actors who performed it during the contest in fact had a background of performing Shanghai opera. The key figure in the training of this

¹³ Chen Quanming, “Pudong Chenhang ‘xuanjuan,’” p. 61.

¹⁴ Jiebang village is under the jurisdiction of Zhoupu district; it was originally Yaodun 姚墩 village of Waxie 瓦屑 town.

¹⁵ See Bai Ruosi 白若愚 (Rostislav Berezkin), “You 1900–1937 nian jian ‘Huaming baojuan’ de kanke kan Zhongguo ershi shiji chu chuban wenhua yu minjian xinyang ji suwenxue zhi guanxi” 由1900–1937年間《花名寶卷》的刊刻看中國二十世紀初出版文化與民間信仰及俗文學之關係 (Looking at the relationship between early twentieth century print culture, folk beliefs, and popular literature through the printing of *Huaming baojuan* from 1900–1937), in Paul Katz and Vincent Goossaert, eds., *Gaibian Zhongguo zongjiao de wushi nian, 1898–1948* 改變中國宗教的五十年, 1898–1948 (Taipei: Institute of Modern History, Academia Sinica, 2015), pp. 169–92.

¹⁶ See Chen Quanming, “Pudong Chenhang ‘xuanjuan,’” p. 59.

¹⁷ Needless to say, the “gold award” at this contest was awarded to the “Pudong scroll recitation team,” as well as to the performers from Tongli and Jinxi. Among these, only the Jinxi team performed a traditional subject of scroll recitation, *Gu Dingchen youchun ren nü* 顧鼎臣遊春認女 (Gu Dingchen travels in spring and meets the adopted daughter).



FIG. 1. Performance of traditional scroll recitation by the team from Jiebang at the festival in Zhoupu, November 21, 2015. Photo by the author.

troupe, the local actress Zhou Fumei 周福梅 (b. 1956), who is famous for performing Shanghai opera, had to study the music and performance mode of scroll recitation specially. According to an interview, she had a hard time adapting the style of scroll recitation. Though the music of Shanghai opera, formed on the basis of the old local dramatic form of *tanhuang* 滩簧, shares several basic melodies with scroll recitation, it is already far removed from the latter.¹⁸ While the traditional scroll recitation in Pudong uses a simple accompaniment of a few musical instruments, the modernized recitation involves the music of the Shanghai opera orchestra. Other performance aspects, such as the use of costumes, makeup, accessories, stage scenery and lighting in this new style of scroll recitation have no parallels in traditional practice and were incorporated from Shanghai opera.

Local cultural workers also wrote new texts for this new style of scroll recitation. They deal with modern problems of Chinese society, such as organizing leisure activities for retired people, women's rights, corruption of officials, environmental protection, and safe driving. Two such pieces—*Dushi li de nü cungan* 都市裡的女村官 (A rural female cadre in the metropolis) and *Hong Mei quan jiu* 紅梅勸酒 (Hong Mei offering wine)—were performed during the scroll recitation contest in Zhoupu.¹⁹ Compared with traditional narratives, which are performed for several

¹⁸ On the history of Shanghai opera, see Jonathan P.J. Stock, *Huju: Traditional Opera in Modern Shanghai* (Oxford and New York: Oxford University Press, 2003).

¹⁹ For the transcription of *Dushi li de nü cungan* and other similar texts, see *Zhoupu wenhua zhi*, pp. 59–62; Jin Ye 金擘, ed., *Juyi lixi: Pudong xinqu Zhoupu zhen qunwen chuanguo jiemu*

hours, the new pieces are quite short and thus resemble sketches (*xiaopin* 小品), common on the modern Chinese stage and television. These pieces employ traditional melodies of Pudong scroll recitation and local dialect. However, the traditional music was considerably modified. The composer of the music for these pieces, Tan Jingde 談敬德, is a local specialist in folk music who participated in recording notations of tunes used by Zhang Rujin's team. For the new pieces, he elaborated on traditional melodies and speeded up the tempo. These melodies were also adapted for performance by a local opera orchestra.

What is the final product of this reform? The modernized scroll recitation in Zhoupu appears to be very different from its traditional form. It looks like a modified musical drama, where three main actors (two female and one male), in fancy, but strange pseudo-folk costumes and makeup, not used in traditional scroll recitation, sing while sitting around the table, but occasionally stand up to emphasize the dramatic moments (see Fig. 2). In addition, there are two young female performers who each beat a small wooden fish and join the main actors in singing the constant refrain, modified from its traditional form. The music and performance manners of the lead actors remind one of Suzhou chantefable (*pingtan* 評彈), which has been very popular in the neighboring areas; but the large orchestra, not characteristic of the latter, quickly destroys this impression. Something completely new has been born, something which though it leaves a pleasant impression—the music is melodious and the performance well-coordinated and vivacious—also raises the question of the ultimate fate of scroll recitation in Pudong.

The modernization of scroll recitation can be justified by reference to the past experience of local performers. A kind of “dramatization” of this storytelling genre happened during the Republican period, but at that time the process was “natural” in that it was generated by the performers themselves, while nowadays it is regulated by cultural officials and sometimes scholars. While in the 1930s and 1980s scroll recitation in the areas around Shanghai and Suzhou borrowed melodies and themes of local dramatic genres (to the degree that some teams inserted short dramatic pieces into their performances),²⁰ and was considerably influenced by *pingtan*, it retained its special features of long narrative recitation. In contrast, many of these distinctive features are gone from the modernized performances in Pudong.

The basic criteria for the success of this reform should be the reaction of traditional audiences. The experience of such reforms in the neighboring areas demonstrates that the local audiences readily listen to the modernized performances when they are given for free on public occasions;²¹ but when people invite a scroll

zuopin xuan 劇藝濃溪: 浦東新區周浦鎮群文創作節目作品選 (Tributaries of drama and performance: Selections of new pieces of mass culture of Zhoupu town, Pudong New District; Shanghai: Wenhui chuban she, 2012), pp. 277–335.

²⁰ On the connections between scroll recitation and *tanhuang*, see Bai Ruosi 白若思 (Rostislav Berezkin), “Fojiao shuofa yu xiqu biaoan zhi jian: Tanta Jiangsu nanbu xuanjuan yu tanhuang zhi guanxi” 佛教說法與戲曲表演之間: 探討江蘇南部宣卷與灘簧之關係 (Between Buddhist prozelytizing and dramatic performance: The relationship between southern Jiangsu telling scrolls and *tanhuang*), *Jiacuo de wenhua shi lunji* 交錯的文化史論集 (Collected essays on the exchange in cultural history; Shanghai: Fudan daxue, 2015), pp. 340–58.

²¹ Scroll recitation teams from Shangta and Tongli also performed newly composed pieces during this contest in Zhoupu.



FIG. 2. Performance of modernized scroll recitation at the festival in Zhoupu, November 21, 2015. Photo by the author.

recitation team to domestic settings, they prefer the traditional styles and old stories. A similar situation exists in the suburbs of Suzhou, where locals ask for the traditional subjects instead of modernized ones.²² In all the places where scroll recitation now survives, it is the more traditional form that is most important.²³

In the case of urbanized areas around Zhoupu, one can hardly expect a continuation of the old mode of scroll recitation when the traditional environment for its performances is almost gone. The Pudong cultural authorities put much effort into their attempt to revive this form of archaic traditional storytelling, but obviously they went too far with their modifications. The reaction of local audiences

²² See, for example, Satō Yoshifumi 佐藤仁史 et al., eds., *Chūgoku nōson no minkan geinō: Taiko ryūiki shakaishi kōjutsu kirokushū 2* 中国农村の民間藝能: 太湖流域社会史口述記録集 2 (Folk performing arts in the Chinese village: Collection of oral records of social history in Taihu Lake Basin, volume 2; Tokyo: Kyūko Shoin, 2011).

²³ See, for example, Rostislav Berezkin, "On the Survival of the Traditional Ritualized Performance Art in Modern China: A Case of Telling Scriptures by Yu Dingjun in Shanghu Town Area of Changshu City in Jiangsu Province," *Minsu quyi* 民俗曲藝 (Journal of Chinese Theatre and Folklore) 181 (September 2013): 103–56; Rostislav Berezkin, "On the Performance and Ritual Aspects of the Xiangshan *Baojuan*: A Case Study of the Religious Assemblies in the Changshu Area," *Hanxue yanjiu* 漢學研究 (*Chinese Studies*) 33.3 (September 2015): 307–44; and Xiaosu Sun, "Liu Qingti's Canine Rebirth and Her Ritual Career as the Heavenly Dog: Recasting Mulian's Mother in *Baojuan* (Precious Scrolls) Recitation," *CHINOPERL: Journal of Chinese Oral and Performing Literature* 35.1 (July 2016): 28–55.

will, of course, be decisive as to whether this new transformed type of scroll recitation will continue in Pudong.

NOTES ON CONTRIBUTOR

Rostislav Berezkin obtained his Ph.D. degree from the University of Pennsylvania, Philadelphia, and the candidate of sciences degree from Saint Petersburg State University in Russia. Currently he is an Associate Research Fellow at the National Institute for Advanced Humanistic Studies, Fudan University. His main fields of research are religious storytelling and popular religion in late imperial China. His publications in Russian include a book on the function of precious scrolls (*baojuan*) in Chinese culture, with the *Baojuan about the Three Rebirths of Mulian* as an example. His English book *Many Faces of Mulian: The Precious Scroll in Late Imperial China* is forthcoming (University of Washington Press, 2017). His English articles have been published in *T'oung Pao*, *Late Imperial China*, *Asia Major*, *Monumenta Serica*, *Journal of Chinese Religions*, *Hanxue Yanjiu*, *Religion and the Arts*, *Minsu quyi*, *Archiv Orientalni*, *Ming Studies*, and *CHINOPERL: Journal of Chinese Oral and Performing Literature*. He also has published a number of articles in Chinese and Russian.