al China in 1937. The ensuing eight years of war would cost China roughly three million soldiers and 18 million civilians killed, and perhaps 100 million people displaced.

In 1945, having expended so much blood and treasure in its attempted subjugation of China, Japan would meet its own devastating defeat. Nobody, least of all Vogel, suggests a moral equivalence between Chinese and Japanese losses during this period, but again, the human toll is jaw-dropping. It is estimated that more than three million Japanese died during what in effect was the second Sino-Japanese War (1937-45). Almost a million of those casualties were civilians.

Yet as Vogel points out in an invaluable chapter on Japan’s colonization of Taiwan and Manchuria, this period of subjugation was about more than just violence and destruction. Indeed, it generated its own peculiar forms of intersocietal connectedness. Manchuria in the first decades of the twentieth century became in the Japanese consciousness what the “Wild West” had become in the American imagination a century earlier, a place to escape the constraints of home and begin life afresh. By 1937, roughly 270,000 Japanese farmers had settled in Manchuria. Still more Japanese populated the colony’s administrative offices, businesses, and extensive railway operation. By 1940, roughly 850,000 Japanese were living in Manchuria, meaning that families throughout Japan even today need not trace far back in history to find direct and highly personal links to China. Vogel notes the fairly typical example of Boston Symphony Orchestra director Seiji Ozawa, D. Mus. ’00, who was born in Shenyang in 1935, and spent the first nine years of his life in Manchuria.

The Chinese, too, found ways to adapt and interrelate as they navigated life under Japanese rule. In Taiwan, the best local students were sent to universities in Japan, preparation for subsequent careers in Japanese-run businesses or in the colonial administration itself. Indeed, as Vogel points out, locally born Taiwanese administrators—ethnic Chinese—were sent to Manchuria to help set up the Japanese colonial government there, and subsequently, to support the wider Japanese occupation after 1937. During the war years, numerous Chinese men in both Taiwan and Manchuria ended up serving in the Japanese armed forces. Lee Teng-hui, president of the Republic of China on Taiwan (and chairman of the ruling Kuomintang Party) from 1988 to 2000, served in his young adulthood as a second lieutenant in the Imperial Japanese Army during World War II. Lee’s father had been an administrator in the Japanese colonial police force on Taiwan, and his brother died in the service of the Imperial Japanese Navy during the war.

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Richard Kennelly seeks a poem he saw in the late ’70s, perhaps in The Atlantic Monthly, in which an older man muses about a youth who has a motorcycle; that causes him to recall his own past and the wild rush of riding horses. Kennelly remembers the phrases “The neighbor’s boy” (or “son”), “A bum in boots they call him,” and “The smell of horse sweat.”

Mark Saltveit submits two palindromes—Aspice nam rara mitat timor arma, nec ipsa / Si se mente reget, non tegeter Nemesis—that begin an elegiac Latin poem consisting of 58 palindromes attacking Duke Karl of Sudermannland (a.k.a. Charles IX of Sweden). Saltveit writes that the poem “is (impossibly) ascribed to Johannes a Lasco and likely Polish,” and hopes someone can identify the true author, or original source. (His friend William Berg translates those opening lines as: “Consider: for fear doesn’t send arms to everyone, nor does / Nemesis herself cover a man, if he rules himself with his mind.”)

“and drinking claret” (May-June). Sandra Opydcke was the first reader to recognize these slightly misremembered lines from the first book of Stephen Vincent Benét’s epic poem, John Brown’s Body. They appear in the section that introduces Sally Dupré, and describe her father: “And he died as he lived, with an air, on cred- it, / In his host’s best shirt and a Richmond garret, / Talking to shadows and drinking claret.”

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