of the myth of the white hare of Inaba (p. 109–10; she refers to this animal as the white hare of Oki), which gives it a mushy ending purely the product of the author's imagination—or at least, certainly not present in *Kojiki*, as is claimed.

One could go on and on. I will content myself with a final observation. This book was first published in 1969, and is being advertised as a " complete " revision, taking " recent scholarship " into account. I have not seen the 1969 version, but have serious doubts about the completness of the revision. The reading list, for example, does not even include a work so vital and basic as Donald Philippi's translation of *Kojiki*, which appeared in 1969 (Princeton University Press), and indeed, this reading list notes only one post-1969 work (and that one published by the Chinese Materials Center Inc.!). Certainly the book does not benefit from " recent," or any other, scholarship. It is a mish-mash of exotica, stories that never were, put forth to represent a country that never will be.

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SCHNEIDER, LAURENCE A.: *A Madman of Ch'u. The Chinese Myth of Loyalty and Dissent.* Berkeley, Los Angeles, London: University of California Press, 1980. 270 pp.

Though no specific name is mentioned in the title, the reader immediately surmises Ch'ü Yüan 屈原 as the man in question. The author calls his book " a study in political mythology," with the main subject being the place of individuality in politics and the relationship of personal sentiment to public duty. His research is concerned with the possibility of dissent for the loyal, and the necessity of revolt for the committed official. It is a study of the folklore of Ch'ü Yüan, heavily stressing the psychological implications of officials, poets and scholars who found themselves in predicaments similar to those of Ch'ü Yüan.

The *Bibliography* covers pp. 249–64. In his *Notes* (pp. 213–240) the author makes abundant use of the scholarship offered by Chinese and foreign research. The result is, in a sense, a summary, admirably done, of the many individual studies and attempts at solutions concerning the question of how and why Ch'ü Yüan's folkloristic picture had such an immense influence on later generations. It attracted not only the intelligentia, represented by officials, poets and scholars, but also the common illiterate countryfolk who have celebrated him with rich ceremonies through the centuries down to our days, which proves how great a benefit they derived from his cult.

In his *Conclusion* the author summarizes what has been in his heart. It is not the historicity of Ch'ü Yüan, nor the fact that each age of Chinese culture had its own version of Ch'ü Yüan, but rather how each period related itself to him. He and the symbols associated with him are considered as means, not as ends. The author asks himself: what has this or that form of lore and symbol meant in Chinese society through the centuries up to now. Why did the people choose a particular form, and when did they do it? He lets Chinese officials (or the folk) look at Ch'ü Yüan to find out what is relevant in him for their particular needs and problems. He paid great attention to the scrutiny and appreciation of these forms and to the psychological state of self and individuality which produced conflict, resentment and dissent.

When the author deals with the relationship of king and official/poet, his first

concern is not with Ch'ü Yüan but with the official and his endeavour to find in Ch'ü Yüan a prototype, a justification or consolation for his own self in his particular situation. He finds in Ch'ü Yüan a loyal, upright official, a Prometheus, a recluse/hermit, a mad, wild, frustrated man ending in suicide. He finds him represented in flowers like orchids and chrysanthemums. He is a Socrates, a Dante, a Nietzsche, a Christ, a superman, a people's prophet. He is a legalist, a slave, a Marxist, a romantic idealist. He is celebrated with offerings and festivals, honored with architectural monuments, shrines and steles.

A few thoughts taken out of the five chapters may illustrate what has been outlined sofar.

Chapter one: "Classical foundation of the myth." The author refers to *Ch'u-tz'u* 楚詞 and to *Shih-chi* 史記 with its record of Ch'ü Yüan's life, the fountainhead of his lore and myth. Next comes Chia I's 賈誼 slight criticism of Ch'ü and Yang Hsiung's 揚雄 misgivings concerning Ch'ü Yüan's suicide, and the rebuttal by Wang I 王逸. The *Li-sao* 離騷 and its flower symbols are evaluated and the imagery of the shaman's magic travel through the air is explained.

Chapter two: "A minority of one." Down to the eighth century Ch'ü Yüan was the loyal and sincere official serving king and state. But from this time on the structure of court and monarchy changed. The invasion of barbarians focused attention on Ch'ü Yüan and his attitude toward Ch'in 秦. The nonconforming, uncompromising, individualistic official, alone and on his own—hence a minority—found himself in Ch'ü Yüan with his dissent from a weak ruler and his submission to a rude invader. His suicide became the model for a political and moral style, for a mad ardour, different from the eccentricity of hermits and recluses who withdrew from a contemptible world. Ch'ü Yüan became a social type. At the same time the *Ch'u-tz'u* also developed the usefulness of its symbols on the present political situation, with its artistic appreciation undiminished.

Poets like T'ao Ch'ien 陶潛, Li Po 李白, Liu Tsung-yüan 劉宗元, and later Wang Yang-ming 王陽明 discovered congeniality in Ch'ü Yüan. Su Shih 蘇軾 and Chu Hsi 朱熹 elaborated on Ch'ü's lore and myth. The "Contre-Sao" tradition of Yang Hsiung was again rejected and new notions of loyalty and integrity were introduced.

During the 17th and 18th centuries Ch'ü Yüan's lore and myth were further popularized by the Tsa-chü 雜劇. What was ignored during these post-Han 漢 centuries was the contest for political power between king and minister. In the *Ch'u-tz'u* tradition the focus of research was shifted to the inner passion and emotion of Ch'ü Yüan. The political system, not the king, came to be regarded as the cause of the officials' stress and problems.

Chapter three: "Man and superman in Republican China (1911–49)." The monarchic system broke down, Confucian ethics lost their interest and influence. A fear of losing the very essence of Chinese culture, and utter confusion as to what should be preserved and what changed, characterize these years. The literate individual stood now against the society. He had to find his way back to the masses. Inspired by the *Li-sao*, K'ang Yu-wei 康有爲 glorified the executed martyrs of 1898. Anti-monarchical revolutionists, anti-traditionalists (like Lu Hsün 魯迅) tried to consolidate their attitudes with the help of Ch'ü Yüan's lore. Some intellectuals declared his suicide an act of cowardice and escapism when struggle, together with the masses, was called for. The superman was discarded because he stands aloof of the masses. The courageous man who wins success and victory, with the support of the masses, was adored.

The relationship between China north of the Yangtse and south of it became

a theme of heated debate. Kuo Mo-jo 郭沫若 in his drama: *Ch'ü Yüan* (1942) was busy making him a Marxist. Wen I-to 聞一多 degraded him to a self-liberated radical slave, and a court jester. Lim Boon Keng 林希庚 saw in him a fanatical idealist who delivered the common crowd from filth and suicidal policies. Kuo Yin-t'ien 郭銀田 saw in him a mediator between the south and the north.

Chapter four: "Rites of Summer: Ch'ü Yüan in folk tradition." Here he is described as the great friend of the common people south of the Yangtse where his cult began to flourish in the sixth century. He became the god of rice fertility, celebrated with yearly festivals which have replaced those of former male and female suicides as well as those for ladies offered to the river gods. The author also mentions how the literati and officials cooper a ted with the common folk in building and maintaining temples and shrines in honor of Ch'ü Yüan, and by building dragon boats. They made the lore of Ch'ü Yüan known to the peasants and coordinated the various rites and festivals by a regular calendar.

Chapter five: "A touch of class: Ch'ü Yüan in the People's Republic." A highly interesting chapter. The author first refers to the Commemoration Festival of 1953, a great event for all China when Ch'ü Yüan was officially honored with celebrations, ceremonies and conventions of writers and artists and made the model of the young Republic. At the same time he became one of the "Four Giants of World Culture." These included Copernicus (1473–1543), François Rabelais (1490–1533), and the Cuban José Marti (1853–1895).

Ch'ü Yüan became a populist whose lore was popularized anew through literature and festivals. The magnificent Ch'ü Yüan Memorial Hall was build in Wuchang. He became a realist, and romanticist, the very source of China's revolutionary tradition. He became a Prometheus who supported the Great Leap. Kuo Mo-jo busied himself shaping and reshaping the relevance of Ch'ü Yüan's lore. Ho Ch'i-fang 何其芳 chimed in declaring Ch'ü Yüan's poetry a form of "positive romanticism." The *T'ien-wen* 天問 were adduced to prove that he was a realist. Then he was made a Confucianist, a legalist, statements hotly disputed and finally rejected by the historicists. Ch'ü's relationship to the state of Ch'in and its ruler was debated. Around 1970 the noise about Ch'ü calmed down, and his importance dwindled more and more, until finally he was allowed by history to share a ride with many others. The driver was the developing history which had superseded all honorable figures of the past, including the heroes of the Cultural Revolution. Now only the heroes of today are relevant.—So far Dr. Schneider's book.

This book is not easy reading, yet it is very rewarding. Dr. Schneider lets us have a look into the working psychology of officials and artists when they were at odds with themselves or with the challenges of their time. Then they sought and found in Ch'ü Yüan their own selves, and inspiration and orientation in his lore,—up to present times. But when communism came to power, the individual gradually lost substance and importance till finally the self was absorbed by the masses like a drop of water falling into the sea. Nobody felt any need for support from Ch'ü Yüan. His lore and myth have lost all meaning and appeal.

The great importance of this book becomes still more apparent if we remember how the Chinese intelligentia during the first decades of this century busied themselves in finding out what should be saved and what discarded of the rich treasures of traditional culture. On this subject the author has three more studies to his credit (cf. the bibliography, also the entry under the coeditor Dirlik). His studies touch the very heart of so many Chinese who want to be proud of their native heroes, including Confucius, Lao-tzu 老子 and Ch'ü Yüan, now forced into oblivion by an ever changing

foreign ideology, totally alien to the rich native cultural tradition.

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COHEN, ALVIN P. *Tales of Vengeful Souls: A Sixth Century Collection of Chinese Avenging Ghost Stories.* Tapei, Paris, Hongkong: Ricci Institute, 1982. Variétés Sinologiques, New Series 68. Paper, 166+ xxiii pp., appendices, bibliography, index and glossary.

As the title suggests, this is a collection of ghost stories. There are sixty-three of them in all, as well as an introduction and appendix supplied by the translator. The tales themselves were originally part of a little known collection from the latter part of the sixth century known (in the translator's Romanization) as *Iuan-hwen jyh* 冤魂志, or "Accounts of vengeful souls," made by Yan Jy-tuei 顏也推 (531–591+), a famous sixth century scholar. They are a part, as Professor Cohen notes in his introduction, of a flourishing tradition of ghost stories in China.

The collection from which these stories were taken—*Iuan-hwen jyh*—for all intents and purposes ceased to exist independently sometime during the T'ang dynasty (618–907). It has been combined with another collection, re-collected into a single book, and seen its stories used in other, larger collections of tales. Hence the sixty-three tales in this translations are stories we can be reasonably certain to have been in the original text, but there is, of course, no evidence that they comprised the whole of that collection when it was first made (see Introduction, pp. ix–x). The sources of some of the stories can be identified, and some are suspected of having been composed by the original collector for his work (p. x). Clearly the tales span a great period of time in Chinese literary history, and one must be grateful to Cohen for having made them available in readable English. It is difficult for the reader who has never had the experience of playing hide-and-seek through the morass of complicated textual history to fully appreciate the spade work that was necessary to harvest a collection of apparently "simple" stories.

Thirteen centuries of transmission does tend to weaken a text's credibility, and often the translator must chose from among a variety of texts the interpretation of a given passage that makes the most sense, or must emendate certain characters, or must even guess outright at the meaning of a given passage. This is no picnic for the translator, and Cohen is to be congratulated for providing us with stories that can be simply read and enjoyed.

The stories themselves are generally brief, and seldom exceed two printed pages. The entire collection occupies only 104 pages and makes for fairly fast reading (which to my mind would be even faster if Cohen had used a more standard Romanization than the Gwoyeu Romatzyh). The plots are nearly always simple, though on occasion just enough characters are introduced to send the reader back through the preceeding sentences in an effort to figure out who one of them is. The basic plot of nearly all the stories runs something like this: A is the cause of B's death, but A himself is brought to an end through B's post-death activities. Sometimes B will appear before A and explain that he has lodged a petition with the proper authorities, his suit has been recognized and he has received permission to extract his revenge. Sometimes, however, A will simply die of problems obviously caused by B. One of the other striking motifs is the pre-death vow, such as in story 38 (p. 66), where the wrongly