

divinity, from the sexual vampire to the paragon of virtue,” an explanation for fox advancement that is both “reassuring as well as explanatory,” and “less disturbing than the uncontrolled crossing of the borders between species” (308). Foxes’ trajectory, in short, parallels humans’, and though they can never become fully human, their struggle to advance reflects both the best and the worst of their human counterparts. Thus foxes, originally representatives of mischief and chaos, come to represent both creatures morally transformed by texts and advocates of perseverance and prudence (299), related to ideals and fears of social mobility as well as ideas of moral self-determination (307), and beings who take advantage of humans’ emotional disturbances by taking the forms of desires or fears in order to create havoc with persons in their daily lives (309).

Huntington ends her consideration of foxes in the book’s conclusion by comparing the Chinese phenomenon of foxes with other models for “middle people” drawn from the European folk tradition, with the aim of “throw [ing] Chinese concepts of the alien and the human into sharper relief” and to further discuss the issues of genres used to depict supernatural beings (323). She suggests that for a variety of reasons Chinese foxes, though similar in some ways to European fairies, elves, nymphs, ghosts, poltergeists, and elemental spirits, inhabit a world that is considerably more coexistent and permeable with (that is, less separated from) the human world. While she concedes that early European and Chinese conceptions of supernatural creatures may have been similar in their expression of the inexplicable irruption of chaos into people’s lives, she notes that narrative and culturally specific expression over the centuries caused significant differences to emerge (333). Ultimately, Huntington argues, the “Chinese case” shows foxes to be the stuff of ordinary experience, though at times elaborated in very complex ways. The paradox, perhaps, of foxes is that they are both familiar and alien, the “thunks in the next room” (336) and the marvelous, simultaneously scary and irresistible, manifestations of our deepest psychological complexes and the utterly quotidian, of patriarchal Chinese society’s ambivalence towards women as marriage and reproductive partners, and mysterious bearers of the power of pleasure and pain.

Howard GISKIN
Appalachian State University
Boone, North Carolina

LE BLANC, CHARLES, et RÉMI MATHIEU, Dir., *Philosophes Taoïstes II: Huainan zi*. Bibliothèque de la Pléïade. Paris: Gallimard, 2003. lxxxiii + 1182 pages. Maps, illustrations, bibliography, index of names, analytical index. Hardcover €56,90. ISBN 2-07-011424-4.

This book presents the first complete translation into a Western language of the *Huainan zi* 淮南子 (“Book of the Master of Huainan”), a philosophical work in twenty-one chapters dating from the mid-second century BCE. The sponsor and (as we might say today) general editor of the *Huainan zi* was Liu An 劉安, King of Huainan (c. 180–122 BCE) and uncle of the greatest of the Former Han emperors, Wu Di 武帝. Compiled by scholars at the court of Huainan, the work seems to have been intended to contain everything that a successful monarch of its era needed to know, from astronomy to military principles. The implicit message that Liu An understood perfectly the principles of sage rulership undoubtedly played a role in his indictment for sedition in 122 BCE; he committed suicide rather than journey to the imperial capital to face the charges.

The *Huainan zi*, which Liu An had presented to the throne in 139 BCE, was preserved in the imperial library. It was classified in the *Han shu* 漢書 bibliography of the imperial collection

as a “miscellaneous” or “eclectic” (*za* 雜) work, a fact that contributed to its relative neglect by scholars over the course of centuries; as a non-canonical work it was of limited interest to Confucian literati. It eventually was accepted into the *Dao zang* 道藏 (Daoist Patrology), and has been seen as an important work of early Daoism, but until relatively recent times it was not much studied. It has sometimes been regarded as a mere compilation of materials with no clear organizing principle or point of view, and indeed it does quote or paraphrase extensively from the *Lao zi* 老子, the *Lu shi chunqiu* 呂氏春秋, and many other works.

There have been translations, published and unpublished, into Western languages of most of the *Huainan zi*'s twenty-one chapters; but these have been so widely divergent in accessibility, quality, scholarly approach, and point of view as to offer the interested student no clear picture of the text overall. Only a tiny handful of Western specialists could claim familiarity with the entire work in its original classical Chinese. The publication of this French translation therefore makes a very important contribution to *Huainan zi* studies, and to the field of early Chinese intellectual history. Editors Charles Le Blanc and Rémi Mathieu are both lifelong scholars of the *Huainan zi*, whose understanding of the text is unsurpassed. Other members of their translation team—Chantal Zheng, Jean Levi, Nathalie Pham-Miclot, Jean Marchand, Bai Gang, and Anne Cheng (as well as the late Claude Larre, whose translation of *Huainan zi* Chapter 7 apparently forms the basis of the unsigned version in this volume)—have done their work well. For the first time it is possible for the non-specialist to gain an overall picture of Liu An's work and to appreciate the extent to which it presents a coherent world view and theory of society.

The *Huainan zi* is an important document of non-Confucian social and political theory of the early Han period; some of its ideas were subsumed into the “syncretic Confucianism” that was adopted as the official ideology of the imperial state in the first century BCE. The *Huainan zi*'s emphasis on self-cultivation, sage-rulership, and the resonant interconnection of all phenomena informed an understanding of the role of the emperor as not merely a temporal ruler, but as a monarch whose supreme virtue ensured the harmonious balance of heaven and earth and preserved the mandate of heaven by the authority of which his dynasty ruled. Everything from the arcana of positional astrology (Chapter 3) to an understanding of how society devolved from primitive anarchic harmony to a level of complexity that necessitated such social expedients as virtue, righteousness, and music (Chapter 8), to miscellaneous anecdotes, aphorisms, and parables (Chapters 16 and 17) was assumed to contribute to the sage-ruler's ability to “accomplish his ends by taking no purposive action” (*Huainan zi* 1: 2a).

Scholars of religious studies will find that the *Huainan zi* contains, as the authors put it, “acune référence à un dieu personnel transcendant” (xxxii–xxxiii). This supports the general view that personal salvation was not a defined religious goal in China before the introduction of Buddhism and the development of religious Daoism. On the other hand, the text abounds with deities, spirits, and monstrous beings of the farflung wilderness beyond the reach of civilization. There is much material here of potential interest for folklore studies, and the existence of this unitary translation of the *Huainan zi* will facilitate comparison with such other important early sources of folkloric material as the *Shanhaijing* 山海經 and the “Tian wen 天問” section of the *Chuci* 楚辭.

The translation presented here is generally both accurate and graceful, though it sometimes shows a willingness to sacrifice precision for the sake of fluency. The editors say that with the exception of *dao* 道 and *yin-yang* 陰陽, “nous avons tenté de rendre chaque terme technique chinois par un seul substantif français” (lxxv), a decision that invites difficulties. It seems to me that a translation of “souffle” for *qi* 氣 is far too limiting to convey the range of that untranslatable word; to take another example, “luth” for *qin* 琴 conveys the idea of a stringed

instrument, but a *qin* is really not very much like a lute. (See page 926 for a passage that shows a rather muddled understanding of musical technique.)

The translation presented here is supported by extensive and excellent scholarly apparatus. The volume contains a detailed introduction that places the text in its historical and philosophical context and explains the translators' goals and methods. Each chapter of the translated text also has its own introduction, with a bibliography listing translations and technical studies of the chapter in Asian and Western languages. The translated chapters are not copiously annotated, but there is usually an explanatory note when one wants one. There is an index/glossary of names, and an analytical index of technical terms. Serious students will find all of these features to be exceptionally helpful in reading the text and pursuing further studies. Indeed, every student of early Chinese intellectual history owes a debt of gratitude to Le Blanc, Mathieu, and their collaborators for this admirable volume.

John S. MAJOR
New York

SOUTH EAST ASIA

MATUSKY, PATRICIA, and TAN SOOI BENG. *The Music of Malaysia: The Classical, Folk and Syncretic Traditions*. SOAS Musicology Series. Aldershot, Hampshire, England: Ashgate, 2004. xx + 473 pages. Map, drawings, photographs, music examples, appendix, bibliography, discography and videography, index. Hardcover £49.50; ISBN 0-7546-0831-x.

If the musical culture of Indonesia, Japan, and India has become something of a "canon" in the field of ethnomusicology, the music of Malaysia remains stubbornly on the "margins." Part of the reason may lie in the fact that collectors, composers, record producers, and anthropologists flocked to Bali, Tokyo, and Bombay long before they marched into Kuala Lumpur. Those who did embark on an exploration of classical and folk Malaysian music, however, quickly discovered that these traditions share much with music of neighboring cultures and exist alongside a profusion of new and old syncretic traditions. Perhaps because of its complexity and diversity, scholars have shied from treating Malaysian music as a whole (much the same is of course true of many other Pacific and Asian countries). The curious or baffled who wished to acquaint themselves with what lurked behind the sonic surface of Malaysian music have had to cobble together information gleaned from various articles published here and there, or make do with sketchy outlines found in various music dictionaries.

Matusky and Tan's *The Music of Malaysia* has changed all that. This book was in fact first published in the Malay language in 1997 as a guide for both music teachers in the Malaysian school system and Malaysian ethnomusicologists. Now, thanks to the appearance of this English-language translation, a far broader readership can begin to come terms with the splendid musical culture Malaysia.

After a brief Introduction introducing the diverse ethnic groups, languages, and religions that make up Malaysian society, and outlining the general types and characteristics of Malaysian music, the authors quickly move to Chapter 1, which is devoted to the music of major theatrical forms. These include the *wayang kulit* (shadow puppet plays), the *makyung* and *mekmulung* dance dramas, the *bangsawan* Malay opera (which combines Malay and