

might have added to the otherwise diffuse picture we get of the contemporary “leisure” situation in Beijing.

From its overall structure and argumentation you have probably guessed that this is a doctoral thesis. Papineau mentions that it is an altered version of her 1999 thesis, and one is inclined to attribute the most obvious defects of this book to what must have been a somewhat hastily executed shifting around of chapters. Another consequence of subsequent editorial attempts—one that proved quite irritating to this reader—is the omission from the bibliography of a good third of all the references cited throughout the first half of the book.

The fact that this book derived from a doctoral thesis is also obvious in its presentation. It must have been tendered to the examining board in a hand-made form that the publisher hastened to reproduce faithfully. It is true that the work could have gained from a more careful editing on the part of the author, but L'Harmattan is to be blamed for the careless presentation and the obvious lack of proofreading. A pleasing print and layout seem to be luxuries not only in contemporary China....

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SHAHAR, MEIR. *Crazy Ji: Chinese Religion and Popular Literature*. Harvard-Yenching Institute Monograph Series, 48. Cambridge, MA: Harvard University Asia Center, 1998. xix + 330 pages. Tables, maps, illustrations, appendices, bibliography, glossary, index. Cloth US\$45.00; ISBN 0-674-17562-X. Paper US\$19.95; ISBN 0-674-17563-8. (Distributed by Harvard University Press)

In *Crazy Ji*, Meir Shahar meticulously traces the origin and evolution of the cult of the late twelfth- and early thirteenth-century Hangzhou Buddhist monk Daoji (?–1209). Described as a disillusioned vagabond with a penchant for drinking wine, Daoji was nicknamed “Crazy Ji” for repeatedly transgressing Buddhist monastic regulations. Although estranged from the monastic order, he was venerated as a miracle worker by the laity. He has been portrayed as a monk, holy fool, magician, clown, moral exemplar, martial artist, and champion of the poor in popular literature. During the twentieth century, more than forty novels had been written about him, and his cult had spread north from Hangzhou to Beijing and as far as Malaysia in Southeast Asia.

The book is divided into three main parts and further subdivided into six chapters. In Part I (chapters 1–2), Shahar addresses the historical Daoji and his religious background. He translates and examines Daoji’s biography as recorded in *Beixian’s Collected Prose Writings*, the only contemporary Buddhist source with a biography of Daoji, by the Chan master Jujian (1164–1246). Shahar also includes a discussion of the holy fool throughout Chinese history and presents brief biographies of such religious eccentrics as Beidu (?–426), Budai (?–ca. 902), Juxian Yuxian (922–1009), and Huiji (?–1134).

Part II (chapters 3–5) comprises the bulk of the book. In these chapters, through a detailed analysis of several novels, plays, and short stories, Shahar examines the growth and spread of Daoji lore. The format for the discussion is to be commended. For each text, Shahar analyzes the dating, authorship, narrative structure, narrative details, and the relationship between the topic text and any antecedent or contemporary works. In Chapter 3, Shahar examines the *Recorded Sayings of the Recluse from Qiantang Lake, the Chan Master Crazy Ji*

(1569) and successfully argues that this text should be viewed as being two separate texts. The first, which he calls Text A, is written in a relatively elevated vernacular and draws heavily upon Buddhist sources. Text A portrays Daoji as an enlightened Chan master. The other half of the text, which Shahar labels Text B, is written in a simpler form of the vernacular and contains evidence of the Wu dialect, which Shahar argues provides possible proof of oral literature's influence on the text. Text B portrays Daoji as a magician and miracle worker. Shahar's analysis provides the reader with an interesting example of the blur between secular and religious literature and the influence each has upon the other.

Shahar, in Chapter 4, examines two novels, a play, and a short story, all written during the seventeenth century. These works, having come from the Zhejiang-Jiangsu area, prove that the legend of Daoji has spread beyond the city of Hangzhou. In these works Daoji is portrayed as a miracle worker, a clown, a Buddhist teacher, and a moral exemplar, further demonstrating the diversity in the understanding of this deity. Chapter 5 discusses the role of popular literature in the transformation of Daoji as a local cult to a national deity. Shahar also provides examples of how early twentieth century martial-arts fiction influenced Crazy Ji lore and eventually contributed to Daoji's portrayal as a martial artist and champion of the poor.

Part III (Chapter 6) examines the growth and spread of the religious cult of Crazy Ji. Shahar addresses the multivocality of the deity's image by providing examples of how different groups of believers interpret his image. The groups range from the monastic establishment, who adopted Crazy Ji into its gallery of saints, to gamblers who saw Crazy Ji as their patron saint. Shahar also discusses Crazy Ji's role in temple worship, spirit-possession, spirit-writing, and spirit-painting. One shortcoming of this chapter, however, is Shahar's discussion of Crazy Ji's iconography. He only devotes approximately four pages to this topic and more elaboration on the evolution of and the symbolism contained within Crazy Ji's image would have been useful. Nevertheless, considering the wealth of information Shahar seems to have collected over the years, the subject of iconography could surely be addressed in more detail in a future publication.

From a production standpoint, Shahar and the Harvard University Asia Center should be commended for putting forth such effort in producing this monograph. Shahar has considerably included two maps, twenty black-and-white photographs, a glossary of Chinese characters, and four appendixes. The appendixes—"Extant Written, and Transcribed Oral, Fiction on Jigong," "The Thirty-eight Sequels to 'Storyteller's Jigong,'" "Extant Pre-Twentieth-Century Plays on Jigong," and "Literature on, and by, Jigong Distributed in Taiwanese Temples"—contain a wealth of textual data, such as authorship, chronology, extant editions, and brief plot summaries of the primary sources cited in the book. These features contribute to a greater understanding of Crazy Ji and help the reader in visualizing the people and places discussed in the book.

Overall, *Crazy Ji* is an important addition to our understanding of the Chinese pantheon. Shahar, using the cult of Daoji as an example, demonstrates that popular literature, defined by the author as "written fiction in the vernacular" (xvi), served as a bridge between high culture and popular culture. Chan stories and Buddhist legends recorded in novels became part of popular lore at the same time that the Buddhist monastic order incorporated popular legends, often popularized by oral literature or acted out in dramas, into its writings and temple histories. Shahar also, by using the cult of Crazy Ji as an example, demonstrates that not all Chinese deities mirrored the earthly bureaucracy of the mortal world. As Daoji the monk, he operated outside the Buddhist monastic order, and, as Crazy Ji the god, he operated outside the celestial hierarchy. By relying on literary, historical, and ethnographic sources, *Crazy Ji* serves as an excellent example for a case study of a single Chinese deity. Shahar provides the reader with a wealth of information in addition to providing the launch-

ing pad for future scholars to further develop many of his findings. I anxiously await his next publication.

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WU YIWEN 吳一文 and TAN DONGPING 覃東平. *Miaozu guge yu Miaozu lishi wenhua yanjiu* 苗族古歌與苗族歷史文化研究 [A Study of the Ancient Songs of the Miao Nationality and Miao nationality history and culture]. Guiyang: Guizhou minzu chubanshe, 2000.

The Miao nationality (*miaozu* 苗族) consists of over seven million people, most of whom reside in Guizhou 貴州, Hunan 湖南, Yunnan 雲南, and Sichuan 四川 provinces and the Guangxi Zhuang Nationality Autonomous Region. The present work concerns groups of Miao in southeast Guizhou, particularly in Taijiang County. The so-called “ancient songs” (*guge* 古歌) are a cycle of creation and migration epics sung in antiphonal fashion. At least three print versions of the cycle have appeared over the last two decades, one of which was collected and edited in 1983 by linguist Ma Xueliang 馬學良 and the Miao scholar Jin Dan 金旦, who is also the father of Wu Yiwen, one of the authors of the present text. (Jin Dan is also the author of *Bangx Hxak* [Song Flowers], reviewed in volume 48 of *Asian Folklore Studies*). The book under review here is a collection of folksong-like lyrics that singers intermittently put into their epic singing performances. It is a companion text to the Ma and Jin epic cycle and provides valuable information and discussions on many factual aspects of the cycle, in some cases expanding greatly on the already compendious footnotes of the original song text publication. Although the Ma and Jin text has been condensed for easier reading on the printed page (many of the repetitive passages were left out) and edited to a minor extent for politically incorrect content, the text is still of some value to ethnographers and certainly qualifies as what Honko has called a “tradition-oriented” literary text.

The theoretical underpinnings used by the authors of the present study are basically those found in traditional Marxist sources, such as Henry Lewis Morgan, with little apparent use of more recent Western theory. The great value of this work, however, lies in its rich contextual information supporting the epic texts, which in some passages contain encyclopedic catalogues of traditional material, aesthetic, and spiritual culture. When I was researching the Miao epics in the mid-1980s, I was lured into the field by Jin Dan in order to gain answers to many questions I had on the names of plants, the practices of blacksmiths and silversmiths, locally derived metals and chemicals, etc., that often appear in the songs. Many of the same questions to which I was given oral explanations in the field are carefully answered in the present text. Virtually every sort of reference to flora and fauna, minerals, farming tools, architecture, foodways, clothing, herbal medicine, religious practices, social organization and kinship (including the clan “drum societies”), life cycle customs, folk song and dance, etc., in the epics is covered in a useful and thorough manner in the book. Since migration epics are sometimes performed in similar contexts as the creation epics, a discussion of migration lineages is also included.

There is also space given to discussions of form, content, and performance style. Although not unique to southwest China, one interesting aspect of the process of performance is the antiphonal style in which the epics are delivered. Two groups of singers (often a pair of men singing in opposition with a pair of women) exchange passages of the songs and responses stimulated by questions concerning development in the unfolding story line, characters, or items that play roles in the action. Examples of line types and poetic passages are