

The volume's other texts (notably a biographical sketch of Rock by S. B. Sutton and a survey of his botanical work by Jeffrey Wagner) are short but informative, and form a balanced introduction to Rock's life and accomplishments. There is also a list of institutions that house his notes and letters, a feature that will be appreciated by researchers in the field since much of Rock's writings have not been published.

Lamas, Princes, and Brigands is more than a catalog. It is a tribute to a man's life and work, one that the reader will return to every now and then to admire the photographs once again and discover more new and interesting details.

Peter KNECHT

LI, WAI-YEE. *Enchantment and Disenchantment: Love and Illusion in Chinese Literature*. Princeton: Princeton University Press, 1993. xii+294 pages. Bibliography, index. Cloth US\$35.00 (U.S.); £25.00 (Foreign); ISBN 0-691-05684-6.

In a comprehensive overview of Chinese literature published in 1966, LIU Wu-chi traced the origins of Chinese literature to two sources: the *Shih ching* 詩經 [Classic of poetry], an anthology of poems—said to have been scrutinized and transmitted by Confucius himself—that represented the Yellow River civilization of the fifth and fourth centuries B. C.; and the *Ch'u tz'u* 楚辭 [Songs of Ch'u], a compendium of poetry by Ch'u Yuan 屈原 and Sung Yin 宋玉 that comprised the literary pride of ancient South China. Confucius is reported to have used his *Shih ching* "to teach his students to give expression to their feelings and thoughts." For that reason, perhaps, the *Shih ching* contains a fair number of poems celebrating the wonders of human affection, love, and romance (LIU 1966, 12-13). What distinguishes the *Ch'u tz'u* from the *Shih ching* is that the former's writing is "more lyrical in nature and romantic in spirit" (LIU 1966, 24).

The subject of this review is a publication quite unlike Liu Wu-chi's, and yet one destined to be equally durable because of its exploration of the tensions noted by Confucius and Ch'u Yuan between matters of the heart and the wider concerns of society for propriety and order. Though it centers on classical literary texts, *Enchantment and Disenchantment* displays deep cultural insights that are similar to those of folklore itself in their potential to break through the boundaries suggested by such terms as "philosophical psychology," "literary traditions," "Buddhism," "Taoism," "Confucianism," and "righteousness."

Enchantment and Disenchantment comprises six full chapters and a somewhat loosely appended epilogue. The latter three chapters treat emotion (*ch'ing* 情) in the *Hung lou-meng* 紅樓夢 (known to Western readers as *The Tale of the Stone* or *Dream of the Red Chamber*), focusing specifically on literary issues. Using attractive labels imbued with the lure of Asian myth ("enlightenment through love," "lust of the mind," "the illusory realm of the great void"), author Li reviews the use of stock stratagems such as irony, rhetorical figures, and literary allusion to study themes and perspectives relating to love, romance, and eroticism in the novel.

I found the treatment of the *Hung lou-meng* most intriguing when it touched directly on features like allegory and character-naming. In every case the author's explorations are in tune with the overall theme of enchantment-disenchantment, and stress the crucial importance of imagination and fantasy in contexts of love and

affection. The author connects the “dialectics of reality and illusion” with the “dialectics of feeling and transcendence of feeling” (156), high-lighting the usefulness of *meng-huan* 夢幻 (dream illusion) in providing the novel with content and form from its very opening words. “I have lived through a series of illusions and dreams,” says our narrator. “I therefore conceal the real events and, through the idea of the Precious Jade of Numinous Essence, create this book” (157).

Li teases the reader’s curiosity with questions about such playful ambiguity. Chapter 4’s interpretations of *huan* should tickle folklorists’ fancy with remarks on “magical conjuration and magical transformation” (158–59). Sometimes, however, the commentary lapses into litanies of elegant but obfuscating terminology:

By virtue of its semblance as a condensing focus of the ground rules of action for the entire text, the mythic-fantastic frame functions as a signified—a more transparent meaning to which narrative events on the level of a more mundane reality refer. (160)

But Li does show a happy gift for the penetrating summary remark, e.g., “The real issue is the attitude towards sentiments and experience. Much of *Hung lou-meng* is about how the inevitability of knowledge and the fulfillment of desire are implacably opposed” (159). Chapter 5 offers moving insets on central figure Pao-yu 寶玉 that leave a lasting impression, as for example when it cites his sensitivity to the power of nature to destroy products of the created world, a trait which becomes emblematic of the elegiac mood of the entire text. Li also remarks on Pao’s penchant for “feeling deeply even for the insentient or the non-feeling” (226).

As for the remainder of the text, folklorists will especially value Li’s critical remarks on the mixing of social and political (as well as literary) messages in the final end of the “fickle and faithless” character Fu-fei in Ch’u Yuan’s *Encountering Sorrow*. “Perhaps she is also flogged,” observes Li, “because she represents the power of *fu* rhetoric to delight and seduce in the name of moral instruction” (23). For Li, Fu-fei is also significant in Chinese letters for her ability to traverse boundaries of truth and illusion.

By focusing attention on such topics as the truth of experience or the meaning of illusion, she turns rhetoric into rumination on the nature of representation. . . . One may say that she even epitomizes the problem of fictionality. (24)

Li argues persuasively in chapter 2 that the problem of human feeling in the late Ming was how to grant it absolute value without at the same time disrupting both the self and the social order, and he points to comedy in *The Peony Pavilion* as a salvific therapy.

Chapter 3 offers an impressive overview of several of the nearly five hundred early Tang-Ch’ing dynasty tales comprising the *Liao-chai chih-i* 聊齋志異 [Tales of the unusual from the leisure studio], compiled and written by P’u Sung-ling 蒲松齡 (1640–1715), which scholars Y. W. MA and Joseph S. M. LAU consider to be “unquestionably the most important collection of stories ever written by a single author in the classical language” (579–80). Li subtitles her chapter “Desire and Order in *Liao-chai chih-i*,” which suggests the potential threat to the social order represented by affection and sexual drives, but she concludes that for all their spice and sexual innuendo the tales generally support sublimation for the sake of a recontainment experience in the after-life. Aficionados of European and American literature will probably censure the

author's sketchy comparative remarks about Kafka, E. T. Hoffman, and Edgar Allan Poe.

Folklorists may have to search a bit through finely drawn literary criticism, but should not be disappointed with the author's observations about the magical power of emotion as depicted in the early literary *fu* and as expressed in the scores of conflicts and ambiguities strewn throughout the pages of popular literature in late Ming and early Ch'ing China. Not to be forgotten are the author's accomplished literary translations of quoted passages, a bounty of informative footnotes, and the fine reproduction on the text's dust jacket of a Yuan-dynasty silk print from the Cincinnati Art Museum.

REFERENCES CITED

LIU, Wu-chi

1966 *An introduction to Chinese literature*. Bloomington, IN: University of Indiana Press.

MA, Y. W. and Joseph S. M. LAU

1978 *Traditional Chinese stories: Themes and variations*. New York: Columbia University Press.

Daniel J. BAUER

Fu Jen Catholic University

Taipei

PO SUNG-NIEN and DAVID JOHNSON. *Domesticated Deities and Auspicious Emblems: The Iconography of Everyday Life in Village China*. Popular Prints and Papercuts from the Collection of Po Sung-nien. Publications of the Chinese Popular Culture Project 2. Berkeley: The Institute of East Asian Studies, University of California, 1992. 208 pages. 96 illustrations (11 in color), select bibliography, glossary. Paper US\$20.00 (\$2.50 for shipping); ISBN 0-9624327-1-7.

In 1991 Professor Po of the Central Academy of Fine Arts, Beijing, arranged a colorful exhibition of wood-block prints and paper cuts from the collection he had assembled over a forty-year period. He was at the time a senior residential fellow of the Chinese Popular Culture Project, and the exhibition was one of its final activities. The display was an expression both of his personal and professional love of popular art and of his academic passion to probe the mentality underlying the desire of the largely illiterate common folk to put on a bright display of ephemera. This publication contains a large portion of the pieces exhibited, though it is considerably less colorful than the original display (only a ninth of the illustrations are in color).

During the Qing dynasty wood-block prints were bought by high and low to both enliven and sanctify their homes (their equivalents are turned out nowadays by mechanical presses using chemical, not natural, inks). They form a genre of Chinese art that deserves a far more favorable evaluation than it has received. The great variety of content and form displayed by this genre should not surprise anyone, considering the size of the market to which it catered (virtually every household in China) and the length of its tradition (mid-sixteenth to twentieth centuries). The prints in-