

West, have been aware. It also serves an important purpose by documenting the activities and methods of Asian people's theatre—these can be adapted for other purposes such as the teaching of theatre and language in schools and universities and the sensitizing of target groups by socially oriented organizations such as women's groups, unions, and educational institutions.

There is a wealth of information in *The Playful Revolution*. However, there seems to be an imbalance of data on the different countries. The Philippine and Indian networks are described in greater detail than their South Korean, Pakistani, Indonesian, and Thai counterparts. For instance, the two chapters devoted to the Philippines describe not only the history of Filipino theatre but also the formation of the theatre of liberation in the north and south, the makeup of the theatre companies (including directors and performers), the methods used by groups such as PETA (The Philippines Educational Theatre Association), the stories performed, and the criticisms of the movement. On the other hand, the chapters on South Korea, Pakistan, Indonesia, and Thailand mainly comprise short descriptions of theatre of liberation companies, their main coordinators, and the plays presented by them. One wishes that more information on the methodologies and strategies used by the latter countries had been provided so that comparisons could be made.

Finally, one presumes that the author received permission to reveal the identities of the theatre-of-liberation activists. Otherwise, he might have inadvertently put those in the more repressive countries in danger.

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ARIS, MICHAEL. *Lamas, Princes, and Brigands: Joseph Rock's Photographs of the Tibetan Borderlands of China*. Assisted by Patrick Booz, contributions by S. B. Sutton and Jeffrey Wagner. New York: China Institute in America, 1992. 144 pages. Maps, 126 b/w photographs, appendices, selected bibliography. Paper US\$29.95; ISBN 0-295-97209-2. (Distributed by University of Washington Press, Seattle)

In order to appreciate the significance of *Lamas, Princes, and Brigands*, it is necessary first to know something of the man behind this remarkable collection of photographs: Joseph Rock (1884-1962), one of the most interesting scientist-explorers of the early twentieth century. A restless spirit, Rock emigrated from his native Austria to New York at twenty-one, went to Hawaii several years later (where, despite his lack of formal training, he quickly became the unchallenged authority on Hawaiian botany), and, in 1922, journeyed to the Tibetan borderlands as an agricultural explorer for the U.S. Department of Agriculture. He made numerous expeditions during his approximately twenty years in China, collecting vast quantities of plant and animal speci-

mens and taking thousands of photographs. As time passed he became increasingly interested in the culture of the Naxi people of Yunnan amongst whom he lived, and devoted much energy to assembling and analyzing ethnographic material relating to them. It was only after the Revolution in 1949 that Rock left China for good. He spent his final years back in Hawaii, still active in his botanical work.

Rock was self-trained in everything he did: botany, photography, cartography, and ethnography. Sometimes his refusal to heed professional opinion proved a hindrance—he remained an amateur in cartography, for example, despite the well-intended advice of the National Geographic Society's experts. His stubbornness was occasionally an asset, however, as in botany, where his perseverance in collection and classification helped him become a worldwide authority on the subject. His pioneering studies of the Naxi, their culture, and their unique pictographs (which he deciphered) were pursued with the same interest and determination.

Lamas, Princes, and Brigands is the catalog of an exhibition of Rock's photographs that was held at the China House Gallery in New York from 18 April to 31 July 1992. The 126 annotated photographs in the volume represent but a fraction of Rock's vast output, but they provide convincing proof of his talent and expertise as a photographer of the people with whom he shared his life. They show both the breadth and the meticulousness of his documentation, with each plate so clear as to leave no desire on the part of the viewer for further detail, yet with an overall balance that gives life to the picture as a whole. As one looks at Rock's photographs—which never seem stiff or posed—one can build from the wealth of detailed information a living and astonishingly informative ethnographic record.

Contemporary ethnographers probably take far more photographs than Rock did, but it is doubtful whether their number can make up for the amount of information that fills each of Rock's exposures. He seems also to have had a talent for making people relax in front of the camera, evidence perhaps of his humane concern for his companions. The pictures show the common people of the borderlands between Tibet and China as well as their religious and secular leaders, but Rock never neglects to include the overall environment: the houses, temples, villages, and mountains, with everything set in context. For this reason alone Rock's work "remains one of the best visual documents of prerevolutionary western China" (24). Rock was, without a doubt, "a superb photographer who used the camera sensitively" (24), and one who took great care to compose his photographs in such a way that they showed something of the habits and habitat of his subjects.

Michael Aris has contributed a short introduction on the significance of the Tibetan borderlands that provides a sensitive framework for Rock's activities and photographs. The borderlands are not simply a forgotten, marginal area between China and Tibet. In the eyes of their people they comprise a center in their own right, a center whose focus shifts in accordance with their populations' dealings with their more powerful neighbors. The people's consciousness of their own centrality gives rise to a pride in their autonomy far from the seats of great political power. This pride and self-confidence seems to radiate, from the faces we meet in this volume; one sees an occasional look of suspicion, but never one of self-debasement.

Aris's essay ends on a somewhat pessimistic note, reporting that the old political and religious structures have been largely destroyed since the Revolution. The ethnic groups that supported these structures are still in existence, though, leaving us the hope that one day the ancient structures may revive, as is now happening among ethnic groups in Siberia.

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