

Burik leaves his most ambitious chapter for last, “Thinking, Philosophy, and Language: Comparing Heidegger, Derrida, and Classical Daoism.” In the same way that Zhuangzi’s stories are a creative elaboration of Laozi’s *Daodejing*, Burik sees Derrida’s thought as a creative “development” of Heidegger. However, Heidegger is better aligned with Laozi, and Derrida with Zhuangzi (p. 136). Burik writes: “Life is seen as a tree, and a tree grows from the roots, so we need to return to these roots.” Heidegger *returns* to the roots through language as Saying (*die Sage*) while Derrida *exposes* the roots with which language is constructed. Hence the “roots” lose their inherent worth. Comparatively, Laozi *returns* to the roots through *dao*, “a primitive natural way of life,” while Zhuangzi *exposes* the “provisionality” of this method in his “relativistic or relational approach” (p. 190).

In conclusion, Burik suggests that equating Heidegger’s *Sein* with Derrida’s *différance* and with the Daoist *dao* would be a difficult argument because of the extremely different conditions of the Western and ancient Eastern worlds. Hence, Heidegger, Derrida, and Daoism navigate the murky territory of the “in-between.” Burik has admirably illustrated how the in-between as a new way of thinking might be understood together in Heidegger’s *auseinandersetzung* and *Lichtung*, Derrida’s trace and *différance*, and Daoism’s hinge as an eternal pivot of *yin* and *yang*. Burik’s book itself helps reveal a new comparative thinking that is not fixed but forever shifting and changing shape like the Daoist way of the water.

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*Text, Performance, and Gender in Chinese Literature and Music: Essays in Honor of Wilt Idema*, eds. Maghiel van Crevel, Tian Yuan Tan, and Michel Hockx. (Leiden: E. J. Brill, 2009. vii, 465 Pp. Hardback, ISBN 9789004179066.)

Discussions of gender and performative identities have become a staple of recent scholarship of Chinese literary culture. Several exciting developments since the 1970s have transformed the study of Chinese drama and music from the Tang Dynasty to the present. More primary sources have become available in print and online. As a result, more attention is being paid to hitherto marginalized texts of the Yuan, Ming, and Qing dynasties. Wilt Idema played a pivotal role in the field, and his contributions are instrumental in establishing and transforming multiple fields, including premodern Chinese drama, fiction, poetry, and prose, especially noncanonical texts. In addition to

scholarly studies, Idema has also offered a more comprehensive picture of the landscape by translating numerous texts into English. This timely volume of nine annotated translations and eleven essays shed new light on these fields and Idema's legacy. The contributors—his esteemed colleagues and former and current students—honor Idema on the occasion of his sixty-fifth birthday by offering excellent essays and annotated translations (with critical introductions) that, following Idema's spirit of inclusiveness, put different historical periods and genres in conversation with one another. The book concludes with a striking twenty-page bibliography of Idema's publications. Quite appropriately, the coeditors suggest that it is best to “let [Idema's] record speak” (p. 431), for there is a whopping list of fifty-six books before we even get to his articles. *Text, Performance, and Gender in Chinese Literature and Music* honors and extends that tradition of scholarly excellence.

The essays and translations are organized chronologically and thematically within each time period, beginning with two chapters on Tang Dynasty poets Du Fu and Bai Juyi. The annotated translations with commentary are erudite and could be used in courses on Chinese poetry. Stephen Owen delineates the psychological development of the soldier speaker in Du's *yuefu* sequences “Going Out the Passes” and reveals the poet's experimentation in what can be seen as a moral *Bildung* (p. 20). The next chapter features Victor Mair and Rostislav Berezkin's translation of “Biography of the Maestro of Mellow Verification.” They argue that Bai constructs his public persona by reinventing the genre conventions of biography. David Knechtges presents a particularly detailed annotated translation of a poem by Luo Binwang in the voice of a deserted wife. The translation is divided into sections based on the variations of rhymes. The annotations prove to be particularly enlightening. Chapter 4 is a translation of the account of the Fall of Former Shu by Glen Dudbridge from Wang Renyu's memoir, followed by Robert Hegel's partial translation and introduction of Qin Jianfu's Yuan Dynasty comic farce entitled *The Elder of the Eastern Hall Reforms a Prodigal Son*. Hegel translated the Prologue and acts 1 and 3. In the next chapter, Stephen West translated and examined the fascinating but little-known Yuan Dynasty genre of self-help guides buoyed by the influx of cheap printed texts. West's chapter is visually enhanced by illustrations.

Some chapters should be of special interest to readers of this journal. Tian Yuan Tan's chapter, entitled “Rethinking Li Kaixian's Editorship,” delves into Ming Dynasty scholar and dramatist Li Kaixin's career. Li's collection of Yuan drama, *Gaiding Yuanxian chuanqi* (Revised Plays by Yuan Masters), has recently regained scholarly attention for its significance in providing some of the earliest

examples of the printing and transmission of Yuan dramatic texts. Tan argues for a careful reexamination of Li Kaixian's editorship in the making of this anthology. A textual comparison of *Gaiding Yuanxian chuanqi* to Li Kaixian's *Cixue* (Banter about Lyrics) reveals significant amount of discrepancies, which suggests that these two works might have based their texts on different systems of sources. The compilation of *Gaiding Yuanxian chuanqi*, therefore, might have been a collective group effort of the local *qu* community and Li Kaixian's disciples, while Li's involvement in the editorial process might have been minimal. Tan's essay has provided the first well-researched study into the work of Li Kaixian, as well as the forms of intellectual exchanges at the local level.

In her chapter on "Music and Dramatic Lyricism in Hong Sheng's *Palace of Eternal Life*," Wang Ailing tackles one of the most challenging questions for scholars of Chinese dramatic theory, namely the assessment of the theatricality of plays by Qing literati. Traditional interpretations often privilege the aesthetics, rather than the performative dimensions, of such *chuanqi* plays as Hong Sheng's *Palace of Eternal Life*. Wang sets out to examine the musical and performative aspects. Wang analysis of *mise-en-scène*, however, could be enhanced by considering works on the topic by Wang Jilie, Zeng Yongyi, and others.

Kimberly Besio's translation of the third act of the *zaju* play *Singing in Place of Screaming* adds to the scholarship and knowledge base of *zaju* drama, and expands the choices for instructors wishing to teach the Chinese drama in translation. Though only one act is translated, this play is one of the few Ming *zaju* plays to have been translated into English. The contribution of this chapter lies in its analysis of southern *zaju* drama by Ming literati—rather than professional playwrights—and its innovations in format, theme, and contents. Complementing Besio's chapter is Shiamin Kwa's chapter entitled "The Shape of Things: Locating the Self in Xu Wei's *Zen Master Yu Has a Voluptuous Dream*." The subject of this chapter, Xu Wei's *Zen Master Yu Has a Voluptuous Dream*, is a collection of four southern *zaju* plays. All four plays explore the tensions between the private self and other identities imposed by the society. How do individuals attain knowledge of the self and the other? The analysis is informed by knowledge of the performative context. For instance, Xu chose the subgenre of deliverance play in order to drive home the message that people in all walks of life can be converted and that self and social identities are malleable. Kwa argues that an individual's essential self cannot be affected by his or her social roles or even gender identity, which are akin to sartorial ornaments.

Katherine Carlitz's chapter reinterprets Meng Chengshun's last play, *Zhen wen ji* (The Chaste Compendium), through the play-

wright's life and experience after the fall of Ming. Carlitz's analysis reveals how *Zhen wen ji* deviates from Meng's previous plays by ending the story in a complete renunciation of passion. The biographical criticism is a useful framework to reevaluating the play as a political allegory that expresses the moral inner turmoil of a playwright who chose to live under an alien dynasty. Ellen Widmer investigates the literary activity of Guangdong's women writers in the eighteenth century. Some distinctive patterns of literary engagement identified in this chapter include Guangdong women's lesser literary self-sufficiency and their strong interest in history. This chapter is a welcome contribution to the scholarship on eighteenth-century women writers outside the Jiangnan area.

Several chapters show that the musical dimension of literary works is a central element to be analyzed in interpretations. Judith Zeitlin examines the problematic relationship between text and performance in the seventeenth century of thinking about music through a close examination of portrayals of musical texts in *chuanqi* plays. She treats musical texts not as "a passive reflection of formularies" but as "a place where ideas about the status of music . . . can be worked out in a non-prescriptive . . . manner through dramatic narrative" (p. 292). This insight is important in other areas of research as well. For example, it can help us understand the eclectic nature of such drama miscellanies as *Shenyin Jiangu Lu*. Frank Kouwenhoven and Antoinet Schimmelpenninck present a field report of the genre of shadow play in Gansu province. The essay is enhanced by their translation of the *Guo guan* (Crossing the Passes) ritual and performance text and by the text in Chinese (see the appendix). The shadow plays of Huanxian are embedded in the local rituals, as demonstrated by their close reading of each scene. David Der-wei Wang's chapter examines the lifelong endeavor of Jiang Wenye, the renowned composer born in Taiwan and educated in China and Japan, to seek a "genuine Chinese sound" that would resonate with both the aboriginal melodies of the island and the musical legacy of Confucian ritual. Wang's analysis reveals how Jiang's reinvention and regeneration of such tradition as Confucian music is not only an "antiquarian *tour de force*" but also "an avant-garde experiment" (p. 352). Jiang's musical and lyrical choices at the various moments of his life reflected the contested cultural forces that shaped the course of Chinese modernity. Acoustic effects are also the focal point in Maghiel van Crevel's essay, which explores the notion of "rejective poetry" through a pathbreaking case study of Yi Sha's works. Crevel's essay analyzes the effect of Yi Sha's own recitation as well as written texts, and reveals how the intricate interaction between sound- and sense-oriented elements contributes to "an overall quality of rejectiveness" in this particular work (p. 403).

While, like most collections, the connections between some essays may not always be clear, this volume is a useful resource for scholars of premodern China.

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