

## NOTICES OF BOOKS

G. Tucci, *Minor Buddhist Texts, Part I*. Rome, 1956. Ismeo, Serie Orientale Roma IX. xi+312 pp., 5500 Lire.

From his numerous expeditions to Tibet and Nepal Prof. Tucci has brought back a considerable number of Sanskrit manuscripts which are of outstanding importance for the history of Buddhist thought. These finds are now gradually being made accessible to scholars, and in the book before us a beginning has been made by the publication of six documents, all of them pertaining to the later Mahāyāna.

The most important of these is Asaṅga's *Trisatukāyāḥ Prajñāpāramitāyāḥ Kārikāsaptatiḥ*, "The seventy(-seven) stanzas summing up the contents of the *Vajracchedikā Prajñāpāramitā*". Section I, which occupies the bulk of the book (pp. 5-192) is devoted to its elucidation. Not content with publishing the Sanskrit text of his Nepalese palm-leaf manuscript (from the Nor monastery), together with the two Chinese translations of Bodhiruci and I Ching, the Tibetan translation from the Tanjur, and an English translation of his own, Prof. Tucci has added a wealth of subsidiary material. So far we had known from the Catalogues that at least eight Sanskrit commentaries to the *Vajracchedikā* had been preserved in the great Chinese and Tibetan collections, but their relation to each other had never been investigated. In a lengthy introduction Prof. Tucci has now done so, and the result can be seen at a glance on page 22. These commentaries all stem from the same tradition which also produced the *Abhisamayā-lankāra*, and which attempted, with Maitreya's miraculous aid, to "give some logical order to the ideas expounded in or suggested by the text" of the *Prajñāpāramitā*, building up a "coherent architecture of subtle notions" of which it is rather doubtful whether it really represented the intentions of the original authors of the Sūtras themselves. It is not always easy to avoid getting lost in the numerous divisions and subdivisions of these schemes, and we must be grateful to Prof. Tucci for the additional help he has given us by his analysis (pp. 131-71) of Vasubandhu's prose commentary to the *Vajracchedikā* (T 1510), which he has compared with Kamalaśīla's more extensive commentary, preserved only in Tibetan. For good measure we still have in this section an edition, by Prof. Chakravarti, of the 7 leaves of the very old Gilgit MS. of the *Vajracchedikā*, which contains chapters 13c-14e, and 15b-32 of that text. It shows that many passages in M. Mueller's text are the later additions of pious scribes, and its relation to the Pargiter MS. can be studied with ease in the edition of the *Vajracchedikā* which I am bringing out in the S.O.R. this year.

The complications which the Yogācārin introduced into the interpretation of the *Prajñāpāramitā* almost pass belief, and a considerable mental effort is needed to maintain oneself in this rarefied atmosphere of metaphysical abstractions. The resources of Prof. Tucci's scholarship are, however, adequate for his exacting task, and his attention seems to have faltered on rare occasions only. It appears to me, for instance, that he has misunderstood verse 13ab:

*phalato na mitā buddhaiḥ pramihijñānalaksitāḥ,*  
which seems to mean that the qualities of these Bodhisattvas are "not inferred by the Buddhas from the fruits" they produce, and that these Bodhisattvas are "marked by the cognition which results from their vow". Prof. Tucci, however, understands (on p. 99) the *pramihijñāna* to belong to the Buddhas, and refers us to the *Abhidharmakośa*. But just there it is expressly stated that the *pramihijñāna* is common to all the *āryas*,

and Prof. Tucci's rendering would, it seems to me, presuppose *-lakṣitāḥ*. Likewise the sentence about the bodies of the Buddha at the top of page 30 must also be due to inattention. But apart from these two points, my rare disagreements from Prof. Tucci are confined to matters of opinion, which in any case concern problems too recondite for a review. Ever since Schmidt published the Tibetan *Vajracchedikā* 120 years ago, the contents of this Sūtra have baffled European readers. The new material now at our disposal at last enables us to see some of the meaning behind it.

In the second half of this book we find the Sanskrit text of the *Mahāyānaviṃśikā*, often attributed to Nāgārjuna; Kambalācārya's *Navāśloki*, a not particularly inspiring summary of the *Prajñāpāramitā*, in Sanskrit, Tibetan, Chinese and English, with a few extracts from the Sanskrit commentary; a late commentary, in Sanskrit, on three of the four hymns of the *Caṭuḥstava*; and finally two late logical texts, of "rather scant importance", but not quite without interest for the specialist in Buddhist logic.

Prof. Tucci's English translations are nearly everywhere accurate, though not always felicitous. For instance, the usage of "Verb" for "Word" on p. 148 is rather harsh in English. One may also wonder whether it is desirable to translate *tathatā* (Suchness) as "the absolute", *abhijñā* (superknowledges) as "mystic intuitions", *gatiṃ yānti* (go to a place of rebirth) as "meet a form of existence", and so on—but then these translations are meant to be read in conjunction with the original, and so no harm is done. There is the usual crop of misprints, all of them trivial, e.g. p. 21 l. 6 from below, add *kyi*; p. 24 l. 9 omit "is"; p. 63 l. 3 from below, a syllable is missing; p. 101 l. 13 add "as"; p. 153 last line add "if"; p. 133 l. 4 from below, read *dhigama*, p. 147 l. 1 *spraṣṭavya*, 148 l. 11 *deśanādharmakāya*, p. 155 last line *lokadhātur*, p. 205 l. 3 "Homage".

A second volume, containing the Sanskrit original of Kamalaśīla's first *Bhāvanākrama*, as well as Sajjanapada's *Mahāyānottaratantraśāstropadeśa*, is announced for the near future. All Buddhist scholars will look forward with keen interest to this sequel to the superb volume before us which appeared last year. EDWARD CONZE

Osvald Sirén, *Chinese Painting. Leading Masters and Principles. Part I, The First Millennium*. 3 vols. Demy 4to. Slip case for each volume. (London, Lund Humphries, 1956.)

Vol. I, *Early Chinese Painting*, 235 pp., with Illustrations and Bibliography. Vol. II, *The Sung Period*, 189 pp., with Illustrations and Indexes to Chinese, Japanese, and Western Names and Terms; and *Annotated Lists of Paintings and Reproductions of Paintings by Chinese Artists* (with Introduction and Bibliography), 95 pp. Vol. III, *Plates*, Nos. 1-372, and 16 additional plates.

This is the first part of Professor Oswald Sirén's second momentous survey of the entire field of Chinese painting, eagerly awaited ever since the destruction, during the early days of the war, of most of the edition of the two later volumes of his *History of Chinese Painting*. The complete work is to appear in six volumes with 860 full page plates; but the first three volumes, with over 400 full page plates and illustrations, already justify the high hopes of students and art lovers. On the strength of this first part alone it may confidently be said—and there is no better compliment—that the present study more than supersedes its important predecessor.

The author's principal concern is to present the traditional Chinese view of painting, and this is indicated in the sub-title "Leading Masters and Principles", to which he himself draws attention in the Preface. Verbal tradition, rightly regarded as the moving spirit in Chinese painting, is given pride of place in almost every section. This is necessarily so in the treatment of the early period, down to T'ang and the Five Dynasties, and even early Sung. The authenticity of T'ang and earlier pictures has always been in question. The Ming connoisseur Tung Ch'i-ch'ang, for instance, in judging old pictures, often relied wholly on conjecture and intuition. (See Vol. I, p. 130: "I had never seen a genuine work by him [Wang Wei], but only thought of such in my heart. Now I found that the picture of my thoughts corresponded to reality." From *Hua yen*.) But even in dealing with the Sung masters, the author is no less concerned

with the written tradition, though he is able, to a far greater extent, to relate this tradition to existing pictures. The result is a history of Chinese painting viewed through the eyes of practising painters of the successive dynasties, who continually sought the best in contemporaries, but especially in the ancients, with the intention of discovering some hidden principle or technique they themselves might make use of, and who added pronouncements of their own to time-honoured maxims on the art. Thus the book may also be regarded as a detailed study of the æsthetic ideals illustrated in the lives and works of Chinese painters. It is in every sense an interpretation, not just the synthesis of a western art historian.

Throughout these volumes, therefore, the author shows a wholly admirable deference to Chinese æsthetic principles, which he is willing, with true humility, to apply faithfully in his criticisms. This deference is not extended to traditional opinion on factual questions, and the contrast between his minute attention to even casual remarks made by painters and collectors on a point of taste or technique and his firm dismissal of the evidence of seals and colophons attesting the genuine character of some old picture is both interesting and instructive. Nevertheless, Professor Sirén has some illuminating observations to make in his own person. Among others, the comment on the pictorial possibilities of snow (Vol. I, p. 132) clearly proves that he is temperamentally fitted for the delicate task of interpretation. And though his discussion of the Five Dynasties deer pictures in the Palace Museum Collection may be in terms of western painting, it will enrich any reader's appreciation of them (Vol. I, p. 183).

His acceptance of traditional æsthetic principles is nowhere more evident than in his attention to calligraphy. The importance of brushwork is brought out in the Introduction, in a discussion based on *Chieh-tzu yüan hua-chuan*, from which four woodcuts are reproduced (Vol. I, Figs. 2, 3). In the section on "Gentleman-Painters and Calligraphers" of the Sung period, Huang T'ing-chien's writings on calligraphy and painting are carefully elucidated (Vol. II, pp. 18-24). It is shown that brushwork, which in both arts alike demands the concentration known otherwise only in meditation, holds the key to the lives of the artists; and that its discipline is closely connected with Su Tung-p'o's insistence on identification with the object being painted and his predilection for the *hsieh i* manner (Vol. II, pp. 16, 17). Generous specimens of calligraphy by Su, Huang, and Mi Fei will delight many readers (Vol. III, Plates 177-81, 185).

On the question of æsthetic principles, it is of interest to note that Professor Sirén accepts Dr. William R. B. Acker's reading of the six canons of Hsieh Ho, a reading based on the assumption that the T'ang critic Chang Yen-yüan had obscured their meaning for later men by leaving out the ending *shih yeh* 是也 in his version of them in *Li-tai ming-hua chi* (Vol. I, pp. 5, 6). Dr. Acker's argument on grounds of syntax (*Some T'ang and Pre-T'ang Texts on Chinese Painting*, XXI-XXIV) would not easily convince a Chinese reader. However, for the purpose of Dr. Sirén's present study, what the six canons meant to Hsieh Ho himself is perhaps of less moment than what they meant to painters of later ages.

Of the two volumes of text, Volume I deals with the early period and includes all the "ancients" or great masters from Ku K'ai-chih to Kuo Hsi. With good reason Professor Sirén has also included recent archaeological findings, thus extending the period as far back as Han and still earlier. But because of the nature of his book, little space is given to the discussion of particular historical questions such as the origin of landscape-painting. In the section on "Ku K'ai-chih, Lu T'an-wei and some Early Landscape-painters", Tsung Ping's "Preface" is deservedly given prominence (Vol. I, pp. 35-7), but little significance is attached to the essay *Hua yüan-t'ai shan chi* attributed to Ku K'ai-chih (Vol. I, p. 34). The essay survives in a badly corrupt text and bears little relation to Ku's recorded paintings. Nevertheless, as is shown by Dr. Michael Sullivan in a new translation (*Artibus Asiae*, XVII, pp. 87-102), it merits consideration as an early document on landscape-painting. Where evidence is more certain, Dr. Sirén has more to offer. With great discernment he analyses the engraved designs on the stone sarcophagus (dated c. 525) in the Nelson Gallery, Kansas City, and discusses their significance as examples of landscape (Vol. I, pp. 57-61).

A wealth of illustrative material accompanies the discussions on the Han tomb paintings and the Tun-huang caves. The wall pictures in the more recently excavated Liao-yang tombs (as distinguished from the Pei-yüan tomb excavated by the Japanese) are represented by a number of copies (Vol. I, pp. 22, 23, and Figs. 7-11). Full information on the Wang-tu tomb (Vol. I, p. 23) is now published in *Wang-tu han-mi pi-hua* 京都漢墓壁畫 (Peking, 1955), but the plates here are entirely adequate as illustrations (Vol. I, Figs. 12-14). There are 44 plates of the Tun-huang wall paintings, including the coloured frontispiece in Volume I. Though good copies of these cave paintings are now available (Vol. I, p. 63), it is reassuring to find a large number of photographs being used for the plates, for where brushwork is involved, a copy may well be worthless. It should also be mentioned that in this book Professor Sirén follows the system of numbering the caves adopted by the National Art Research Institute of Tun-huang. According to this system, the total number of caves is 469 (Vol. I, p. 63).

Volume II covers most of the Sung period down to its end but excludes Kuo Hsi and the earlier landscape painters, who are of the tradition discussed in the first volume. Apart from Mi Fei, Li Kung-lin and one or two others, e.g. Wên T'ung, the painters it deals with are of lesser stature than the early masters, at least in traditional estimation. But there is much greater correlation between the artists' recorded activities and their surviving pictures, and this is reflected in the large number of plates—almost 200—for the relatively short period covered. The emperor Hui Tsung himself is represented by 11 plates. Others as fully represented are Ma Yüan and Hsia Kuei and their school, and the figure painters Liang K'ai and Mu-ch'i. The appeal of these Sung painters is less dependent on convention than that of most earlier and later artists, and the uninitiated may well find reproductions of their work and the work of others like Ma Ho-chih and Su Han-ch'ên (Vol. II, coloured frontispiece) the most rewarding.

Professor Sirén is not convinced of the authenticity of any of the existing pictures attributed to Mi Fei (Vol. II, pp. 26 and 35). Among those attributed to Li Kung-lin, he regards *Chi-jang t'u* in the former National Museum in Peking as an authentic work. The excellence of this handscroll is eloquently described (Vol. II, pp. 43, 44) and is borne out by the reproduction (Plate 194), but in view of the importance attached to it, one could still wish for an enlarged detail or two.

The text matter in Volume II is followed by the *Annotated Lists of Paintings and Reproductions of Paintings* by artists of T'ang and earlier; of the Five Dynasties; and of Sung. Under each artist are given his dates, a summary in two or three lines of his life, and those treatises and biographical dictionaries (with *chüan* or page reference) in which he is recorded, followed by a descriptive list of those of his paintings seen by the author in the original or in reproduction. Hence there is a separate bibliography for these *Lists*, consisting of books used for the biographical notes and of Chinese, Japanese and western albums of reproductions. (The selected Bibliography for the text matter in both volumes comes at the end of Volume I.)

It would be hard to exaggerate the usefulness of the *Lists*, in which artists may be found for whom there is no space in the text. Another feature is the short note or, more usually the pointer, added to each item and indicating its "relative authenticity". The pointer takes the form of a single letter, e.g. "A" for "A genuine work by the master", "B" for "Possibly of the period", etc. Professor Sirén has thus set himself a task which another would be most anxious to shirk, though his estimates are generally cautious and indeed he disclaims finality for them.

It would, I think, be an additional help to students if cross references to the plates in Volume III and the illustrations in Volumes I and II are included in the *Lists*. This is the more desirable since titles accompanying the plates are necessarily brief and for the most part are in translation only, so that they sometimes differ from those appearing in the *Lists*. Usually the collection in which a picture is (or was) found is a sufficient clue to its identity, but the student who would like to be certain of this must turn to the relevant part of the text. Under *Li Kung-lin*, for instance, 29 items are given (*Lists*, pp. 60, 61). Of these, two are classed as genuine ("A"): the *Chi-jang t'u* mentioned above and also *Five Tribute Horses*, which comes under this item.

Kokka 380 (formerly Manchu Household collect. and later Kikuchi collect.,

Tokyo). Five Tribute Horses, each led by a groom of foreign type. Handscroll. Colophon by Huang T'ing-chien. Poems and seals of Ch'ien-lung. Said to have perished in a fire during the last war. A.

Four of these horses and their grooms are reproduced in two separate plates (Plates 191, 192; see Vol. II, p. 42), but under each plate they are merely described in this way: "Li Lung-mien, attributed to. Two Western Horses with their Grooms. Parts of a handscroll. Formerly Private Collection, Tokyo".

Again, reference to the text may be necessary for identifying some of the Wang Wei plates, e.g. Plate 97, which is the *Hsieh-ch'i t'u* of Vol. I, p. 132, and corresponds to the item "Chung-kuo, I, 2" in the *Lists* (p. 21); and Plate 98, which is thus described: "Follower of Wang Wei, Mountain landscape in Snow. Palace Museum Collection". In the *Lists* are in fact two snow scenes from the Palace Museum Collection. The item corresponding to the plate is:

K.-k. [Ku-kung] I. Sharply Outlined Mountains and Bare Trees by a River in Snow. Attributed to the master in a poem by Ch'ien-lung, but probably not executed before the Sung period. Chinese Cat. London Exhibition, p. 19. B? The other, "Snow over the Mountain Stream", is a handscroll, but it is the text (Vol. I, p. 131) that confirms that Plate 98 reproduces the picture exhibited in London.

Even if the *Lists* are later to form a separate publication, the insertion of references to the plates in these volumes would remain serviceable since Volume III would be among the first albums of reproductions that any western student would consult in a search for specimens of some early master's style. Indeed, even apart from the text, the plates make these volumes a most valuable acquisition for any art lover. Among a very large number of fine plates, mention should particularly be made of those additional plates coming at the end of Volume III and interspersed among the text in Volumes I and II. The copy of Wu Tsung-yüan's scroll "Five Heavenly Rulers" in a plate from a Japanese reproduction (Vol. I, Fig. 18) clearly shows, in the author's words, "the quality of the linear drawing which is the life-nerve of this magnificent design" (Vol. I, p. 160) better than the more readily available Chinese woodcut reproduction of another copy of the picture (Plate 119). Again, the version of Li Kung-lin's *Lung-mien shan-chuang t'u* in the Berenson Collection in Setignano (Vol. II, facing p. 44) corrects impressions created by the version in the former National Museum in Peking (Plate 195; see Vol. II, pp. 45, 46). Finally, sections of the Hui-hua kuan version of Ku K'ai-chih's *Lo-shên* scroll (Add. Plates 9A, 9B) make exciting comparison with sections of the Freer Gallery version (Plates 9 and 10).

Some small errors and misprints are:

- Vol. I, p. 73 T'ang Hou on Wei-ch'ih I-sêng: "I have seen only four genuine works by him during my whole life; they are inferior to Lu Lêng-chia's paintings". Read: not inferior to.
- Vol. I, p. 73 n. The account of Ch'ên Yung-chih as a painter is found on p. 53, not p. 50, of A. C. Soper's *Kuo Jo- Hsiu's Experiences in Painting*. Soper's translation is quoted with some small inaccuracies.
- Vol. I, p. 97 "Chiang Lo . . . became Minister of the Left." Read: Chiang K'o (correctly given in Index).
- Vol. I, p. 98 Chao Mêng-fu on Yen Li-pên's *Hsi-yü t'u*: "Every hair seems to move". Read: The colour of the hair seems to reverberate with life (*Shêng tung*, cp. Hsieh Ho's first canon).
- Vol. I, p. 109 nn. The account of Wu Tao-tzu is in Chapter IX, not Chapter X, of *Li-tai ming-hua chi* (correctly given in *Lists*, p. 22). "His first official position was as a magistrate of Yen-chou Hsia-ch'iu (in Shantung)". Read: magistrate of Hsia-ch'iu in Yen-chou (in Shantung).
- Vol. I, p. 115 Chang Yen-yüan on Wu Tao-tzu: "In painting curves, lines straight as a lance(?), standing pillars and connecting beams, Wu did not make use of ruler or foot-measure" (also on p. 116). The translation by Acker is here to be preferred: "So he bent his bows, brandished his swords, planted his pillars, and placed his beams without resorting to line-brush or ruler" (*Some T'ang and Pre-T'ang Texts*, p. 180; also p. 183).

- Vol. I, p. 117 n. Pelliot, "Notes sur quelques artistes", etc., *T'oung Pao* (1923). Wu's pupils are mentioned on pp. 285-7, not pp. 72, 73. Also read: *Li-tai ming-hua chi*, Chapter IX, for Chapter X.
- Vol. I, p. 133 n. Among translations of *Hua-hsüeh mi-chüeh* (attributed to Wang Wei) should perhaps be listed the one in Shio Sakanishi, *The Spirit of the Brush* (1939), pp. 69-75.
- Vol. I, p. 205 Left column, ll. 24-5: "in the collections of the Yüan emperor Wên (1330-1332) and Ti Hsiang Yüan-pien (1525-1590)." Read: the Yüan emperor Wên Ti (1330-1332) and Hsiang Yüan-pien (1525-1590).
- Vol. II, p. 14 Left column, l. 12: "When T'ung, better known under his *tzü* . . ." Read: Wên T'ung.

The following are from the Plates and references to the Plates:

- Vol. I, Fig. 1 (facing p. 8). "A Calligraphic Specimen by Wang Hsi-chih (321-379). In a faithful early copy." Read: Wang Hsien-chih (344-388). (For the dates of Wang Hsien-chih, the son, see Lu I-t'ung, *Wang Hsi-chih nien p'u* 魯一同王羲之年譜, incorporated in Shên Tzû-shan, *Wang Hsi-chih yen-chiu* 沈子善王羲之研究, p. 127. Shên persists in making the very errors in dating exposed long ago by Lu's detailed and critical study. According to Lu, Wang Hsi-chih's dates should be 307-365.)
- Vol. I, Figs. 2 and 3 (pp. 10, 11). *Chieh-tzu yüan* for *Chieh-tzu yüan*.
- Vol. I, p. 22 Right column, l. 28 refers to "Figs. 8-12". Read: Figs. 7-11.
- Vol. I, p. 23 Left column, ll. 33-4 refer to "Figs. 13-15". Read: Figs. 12-14.
- Vol. II, *Lists*, p. 60. Li Kung-lin's "A Great Number of Horses Brought out to Pasture", etc. in Hui-hua kuan. . . "After a picture by Wei Yün of the T'ang period." Read: Wei Yen (as in Vol. II, p. 43 and Plate 193).
- Vol. III, Plate 1. "A Noble Lady with a Phoenix . . . From a tomb of the fourth century at Ch'ang-sha . . ." Read: fourth century B.C. at Ch'ang-sha.
- Plate 20 "The three last plates from *Kao Ko Liang Wall-Paintings* by Ikeuchi and Umehara, Tokyo, 1940". Read: *Kao-ko-lian Wall Paintings*. (See Vol. I, p. 53 n.) Correction in List of Plates also needed.
- Additional Plate 58A. "The upper right corner of the Paradise picture reproduced in the preceding plate." The preceding plate is Add. Plate 57A. In the List of Plates, however, 58A follows 58, of which 58A is a corresponding portion. Suggest altering "the preceding plate" to "Add. Plate 57A" in List of Plates.

H. C. CHANG

Aleksy Debnicki, *The "CHU-SHU-CHI-NIEN" as a source to the social history of ancient China*, Warsaw, Polska Akademia Nauk: Komitet Orientalistyczny, 1956.

The controversy over the authenticity of the chronology of the so-called "Bamboo Books" has died down in recent years, though last century many disputed over the relative trustworthiness of this work and the *Shu Ching*. In this detailed study of the Bamboo Books, the learned author examines the text in the light of critical studies which have appeared during the past century. He traces the changes in meaning of key terms down the centuries and introduces philological and sociological arguments from a wide range of native and foreign scholars. He outlines the Marxist view of ancient historical records and shows how important it may be to know the exact setting of incidents which are differently described in the varying histories.

On the whole the author comes down on the side of those who believe the Bamboo Books to be more trustworthy than has hitherto been allowed by Ch'ing critics. He divides the period covered by the records into four sections: that of the primitive community to 1049 B.C.; the formative period of feudal relations; early feudalism, to 770 B.C.; and thereafter the period of feudal disintegration. Chapter 4, which surveys the functions of individuals and of social groups is especially valuable to the student of social and economic history.

NEVILLE WHYMANT

Joseph R. Levenson, *Liang Ch'i Ch'ao and the Mind of Modern China*. Cambridge, Mass., Harvard University Press, \$4.00.

A brilliant study of the life and work of an exceptional writer who shaped the political thought of modern China is not easy to achieve at a short distance from the death of the subject. Dr. Levenson, by exhaustive research into a wide field of writings has, however, given the Western world a vivid picture of a leading figure in modern China's national development. It is doubtful whether the most avid reader of the "Collected Works from the Studio of the Ice-Drinker" will have, at the end, a clearer picture of the author than will be possessed by the diligent reader of this work. Even Janus of ancient Rome had no greater problems than Liang who was constantly challenged, from within himself, to look again at his convictions and re-assess his findings. The traditionalism of nineteenth-century China was for ever in conflict with the imported science from the West; the urge to find Confucian or other ancient authority for importations from Europe had now to be resisted, now to be shown to be the only logical way.

Although primarily an historical study of one man's life and his place among his fellows, this work is also a remarkably penetrating psychological examination of the mind of a man with conflicting allegiances. Willing enough, at times, to relax his hold on the glorious past of his country, he yet despaired often enough of convincing those who might most readily help him in his mission – the rebirth of a China able to confront the best the West could offer. So, in his mental agony, he dithered between his inherited glory as a son of Han and his self-imposed torture of being *advocatus diaboli* in the interests of alien science and progress. Naturally he changed his ground with the passing of the years; how he managed these major adjustments which so flagrantly contradicted his earlier pronouncements is told with a humanist understanding far removed from the dry-as-dust manner usually ascribed to front-rank historians. Skillfully presented, this detailed account of a maker of modern China will interest not only the scholar in Far Eastern affairs, but will hold enthralled all students of the human mind in its never-ending quest for adjustment in a world of change.

NEVILLE WHYMAN

John Lyman Bishop, *The Colloquial Short Story in China*. (Harvard-Yenching Institute Studies XIV. Cambridge, Mass.), Harvard University Press, 1956.

This latest volume in the valuable and stimulating series of studies on Chinese literature adds much to our knowledge of a little-known division of Chinese writing – the short story. For over a century, versions of some outstanding short stories have been available to Western readers, but no attempt has hitherto been made to evaluate the stories in regard to the content of Chinese literature as a whole. Indeed in China itself it is only since the literary revolution of the early years of the Republic that native Chinese scholars have begun to assess the influence of the short story and the novel on the life of the people.

The author has drawn upon all available sources to round out his picture of the short story, its development and influence, but he derives most help from modern Chinese and Japanese scholars who have analysed the content of the *San-yen* collection of stories. He examines the structure of the stories, quotes parallels from drama and other sources, comments on the style and exposes weaknesses in narrative technique. To illustrate the historical introduction four stories from the *San-yen* are translated and analysed. An extensive bibliography of Western translations of *San-yen* stories will enable the student to pursue his own future researches.

NEVILLE WHYMAN

F. A. Bischoff, *Ārya Mahābala-nāma-Mahāyānasūtra*, Tibétain (MSS. de Touen-Houang) et Chinois, Préface de M. Lalou. BUDDHICA, première série: Mémoires, tome X. Paris, Paul Geuthner, 1956.

The *Mahābala Sūtra* is a Tantric text which was very popular in early times in Tibet and Central Asia. The Sanskrit original is lost. Mr. Bischoff has now edited the Tibetan translation (pp. 22–49) from fifteen Tun-huang manuscripts, filling in a few gaps from the Kanjur. He also gives us a French translation of the Tibetan version

(pp. 50–66), as well as of Dharmapāla's Chinese translation (pp. 67–80). Six long *mantras* form an important constituent of the text, and on pp. 81–102 we find a welcome transliteration and translation of these *mantras* in their Sanskrit form after Dharmapāla, who gives them in the Chinese transliteration current in Sung times. Finally there are a few notes and indexes, and four plates with photographs from the manuscripts.

There is such a dearth of critical editions of Tantric documents that we must be grateful for any new addition to the list. The teaching of the *Mahābala Sūtra* combines a great deal of magic with the metaphysical and soteriological commonplaces of the Mahayana, and to some extent it deserves the epithet "tedious" (*rebutant*) which M. Lalou in her Preface bestows on the Tantras in general.

It is indeed hard to enter sympathetically into their spirit, and while the edition of the documents has been undertaken with meticulous care, the accuracy of their interpretation leaves much to be desired. Closer examination reveals many mistakes, particularly in the restitution of the Sanskrit terms. *Brgya-byin* is of course *Śakra*, and not *Satakratu*, as we are told on pp. 52 and 87. The *Satakratudevānāindra* on pp. 51 and 113 is just *Śakra, devānām indra*. *Yid-la byed* is *manasikaroti*, and not *namas KR* (p. 52); *mchod-pa byed* simply means *pijayati*, and not *abhi-PŪj* (pp. 54, 55); *byas-pa bzō-ba, kṛtyāṇa*, means "grateful", and not "a fait ce qui est à faire (*ābhoga*)" (p. 59); *luñ, vyākaraṇa*, "prediction", and not *āgama* (p. 59); *phun-sum-tshogs* is *sampat*, "achievement", and not "sublime" (p. 61); *sprul-pa* renders *nirmāṇa* or *nirmīta*, and not *vikurvaṇa* (pp. 61, 64, 111); *srid-pa* is *bhava*, "becoming", and not "malsaine" or "mauvaises" (p. 65); and *yoñs-su sño-ba byed do* is the Sanskrit *pariṇāmayati* ("dedicate to"), and to translate "verdoierent entièrement" (p. 65) gives a quite wrong idea of it.

These are all quite elementary points, and a reliable Sanskrit-Tibetan dictionary, if it existed, could help even beginners to avoid such blemishes. Greater familiarity with Buddhist usage would have allowed Mr. Bischoff to see that *mi g Yo-ba* stands for *acala* rather than *akṣobhya* (pp. 58, 107), which is usually *mi khrugs-pa*; *chos-kyi sgo* in these texts is more likely to mean *dharmamukha*, instead of *dharmadūra* (p. 58); and *chos-kyi tshul* is *dharmānaya* or *dharmānetri*, but certainly not *dharmāṣṭā* (pp. 60, 111); on p. 58 we are puzzled by the statement that someone enters *samādhi* "indolentment", the Tibetan being *ma thag-tu* "as soon as".

This uncertainty about the meaning of technical terms distorts the translation in many places. There is no point in multiplying the instances, and I will conclude by turning to a few passages of genuine difficulty. On p. 84 *māravikaraṇa* is translated "la transformation magique de Māra"; I would have thought that, in spite of p. 51, it means the "destroyer" of Mara and on p. 93 Mr. Bischoff himself renders *vikara* as "Ruine!" The sentence on p. 64, ll. 8–10 is unintelligible as it stands. I would suggest "after the Tathagata's Parinirvana this Sutra will do his work", though "after" is rather harsh for *tshu*. On page 63 we have an enumeration of the marks of all conditioned things, which merely repeats well-known ideas, except where the *samskāra* are compared to *k(h)yyim*, "maison" as Bischoff translates. This gives no sense, and I would suggest that "sign of the Zodiac" is meant; for the *samskāras* have as much inner unity as the signs of the Zodiac which are a mere conventional grouping of disparate elements. This comparison occurs in other Buddhist texts, and may well have been intended here. And finally I would like to draw attention to a passage which neither Mr. Bischoff (p. 61, l. 35 to p. 62, l. 2) nor I have understood, and which offers a challenge to other scholars more skilled in such puzzles. Its meaning seems to depend on some word play on *spyi, mürdhan* (which occurs at p. 32, ll. 26 and 35, p. 33, l. 2), and which also the Chinese (p. 75) seems to have been unable to reproduce.

After having so far been completely ignored by European scholars, the *Mahābala Sūtra* is suddenly quite in the news. Just now *Oriental Art* (N.S. III 2, pp. 68–70) has published an article describing a Mongol illustrated manuscript of a *Mahābala* text which is kept in the Bodleian and awaits further study. And there are also still further some Central Asian Tibetan documents in the Commonwealth Library, which will one day have to be compared.

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