

REVIEWS AND NOTICES OF BOOKS

The Golden Chersonese and the Way Thither. By Isabella L. Bird, with an Introduction by Wang Gungwu. ix+xvii+384 pp. Map, illustrations (Oxford in Asia Historical Reprints). Oxford University Press, 1967. 73s.

Isabella Bird's travelogue, first published in 1883, is an account of five weeks' travel in Malaya in January and February of 1879, when British rule only recently had been extended to the western Malay States. She was an experienced traveller in an age when travel was more than transit between two points. Whether in recalling a trip by steamer up the Linggi River or to Kuala Kangsar by elephant, or in describing in minute detail the weather, local customs, Chinese shops and European residences, or the ways of the white ant, she clearly demonstrates extraordinary powers of observation. Her account is deliciously evocative; and her comments on the origins and progress of British rule are fair and very illuminating. Professor Wang's "Introduction" provides a brief and useful sketch of the remarkable author of this welcome addition to a distinguished series of reprints.

DAVID K. WYATT

Thailand, Burma, Laos, and Cambodia. By John F. Cady. viii+152 pp. Map, suggested readings. Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1966. 'A Spectrum Book, S-620.' Hard cover 40s; paper covers 16s.

"The Modern Nations in Historical Perspective", a series edited by Robin W. Winks, is intended primarily for the intelligent layman; but the first volumes on the countries of South-East Asia to appear in the series – *Indonesia*, by John Legge, and *The Philippines*, by Onofre Corpuz – appeared to promise more. Both Legge and Corpuz chose to concentrate upon modern history and focus their attention upon themes and problems central to the understanding of their subjects. In doing so, they contributed unique insights which might have been lost or unnoticed in more detailed treatments, and made their books useful and stimulating even to the specialist.

Professor John F. Cady's recent addition to the same series has parted with their precedent in nearly every particular. He has elected to cover all of the four countries of Theravāda Buddhist South-East Asia in a single 152-page volume, and to treat the whole span of their history from the coming of the Malayo-Polynesians in prehistoric times to the international crises of the early 1960's. Beginning with a chapter on "Current Realities and Interrelationships" which covers in considerable detail the post-war period, he moves back to "Historical Beginnings" and thence to the classical empires and through the late-classical period of conflict to "The Parting of the Ways: Mindon and Mongkut", a chapter on "The Impact of Colonial Rule", and a final chapter on "The Inter-War Decades and World War II" which includes a second survey of the post-war period. Despite its circularity, this organizational schema has a logic of its own to carry the reader through the book almost painlessly.

This volume suffers, however, from two fundamental weaknesses which are less faults of conception than failings in execution. The social, cultural, and intellectual similarities shared by the four countries, as well as the high degree to which the four have interacted with each other more than with other countries in the six centuries

preceding colonial rule, are potent themes around which to organize a study such as this. Professor Cady has attempted to cope with these, but fails to convince the reader that he fully understands them. The second sentence on the first page of the book puts forward the dubious proposition that "the wide prevalence of matrilineal kinship groups" is somehow the social foundation upon which "patterns of village autonomy" are based – as if matrilineality were important anywhere in South-East Asia other than among the Menangkabau of Sumatra and the Negri Sembilan. He points elsewhere to the importance of common animistic, Buddhist, and Brahmanical religious traditions without ever fully underlining the unique creativity South-East Asians have evinced in accommodating these competing traditions into a homogeneous and comprehensive *Weltanschauung* distinctive of the countries concerned. Similarly, his chapter on "Buddhist Southeast Asia, 1530 to 1780" would have been a perfect vehicle for an examination of the profound unity of experience of the area in terms both of internal relationships and external contacts.

The book's centre of gravity would appear to fall in chapter 5, in which Professor Cady undertakes a comparison of King Mindon of Burma with King Mongkut of Siam, contemporaries during whose reigns Siam set upon the course which was to secure her continued independence while Burma only postponed the day of her final reckoning with the power of British India. This is an engaging chapter, but its utility and effectiveness are marred considerably by Professor Cady's lack of attention to detail, which weakens his conclusions. Even allowing that he has not utilized such well-known recent studies of nineteenth-century Thai history as the dissertations of Detchard Vongkomolshet (1958) and Neon Snidvongs (1961), even the most time-worn of sources should have prevented him from confusing Mongkut with his son, King Chulalongkorn. Mongkut's "actual authority" (pp. 88, 91) may have been more secure than Mindon's, although the point is debatable; but much more important is the degree to which those who shared that power, including Mongkut's ministers in particular, were bound, as much by their economic and political interests as by their intellectual attitudes, to the policies which brought Siam to an accommodation with the West. Cady mentions Siam's considerable trade in the period (pp. 83-4), but dismisses its significance because the trade was carried on in Chinese-manned ships: he misses the vital implication that a profitable economic alliance bound the Thai Court to the Chinese community, and was a channel through which Western economic techniques were introduced and a flow of ideas and information between Siam and the West maintained. Cady also attributes to Mongkut a number of key reforms which came only decades later under Chulalongkorn: the founding of King's College (1897) and the use of foreign advisers in large numbers (pp. 89-90). (The financial and legal advisers were appointed only after 1892). One might well argue, as Cady does, that such matters of domestic reform and politics ultimately were irrelevant in determining the fate of the two countries concerned (as well as of Laos); but they cannot be dismissed without evidence being given that they have been thoughtfully and carefully considered.

This slender volume is riddled with inaccuracies and infelicitous turns of phrase: to attribute the establishing of the first Thai Cabinet in 1892 to Prince Damrong (p. 116) is an insult to King Chulalongkorn no less than to Prince Damrong's otherwise considerable abilities; and to include among the reasons for the failure of the "Tachard-Phaulkon conspiracy" in 1688 the fact that the French soldiers had to take an oath of allegiance to King Narai is perhaps more than ingenious. And surely the history of Cambodia and Laos deserves fuller treatment than he has given it. Bearing these deficiencies in mind, it would seem that Professor Cady, who is well known for his earlier work on the history of Burma, and whose sections on Burma in this book are generally unexceptionable, would have produced a much more useful and reliable book, and perhaps ideas as stimulating as those expressed in earlier volumes of this series, had he confined his attention to Burma.

DAVID K. WYATT

Hamako Ito Chaplin and Samuel E. Martin, *A Manual of Japanese Writing*, 3 vols., xi + 369, 330, and 373 pp., 10×7 in. New Haven and London, Yale University Press, 1967. 58s.

"We have written this work", the authors say in their Foreword, "to teach the 881 essential or 'education' characters (*kyōiku-kanji*) to English-speaking students of Japanese". The students are assumed to have some preliminary knowledge of the language, including the ability to read and write *kana*, though as a matter of fact the work itself has in it everything necessary for acquiring this ability.

Book 2, the meat of the sandwich, provides material in Japanese script which the other two volumes are designed to help in assimilating. It contains 35 Text Lessons, each bringing in a roughly equal number of new characters, and over 2,800 Drill Sentences in 35 groups, illustrating further uses of characters introduced in the corresponding Lesson or an earlier one. It has also 11 pages of all-*kana* exercises. Book 1, after a 15-page account of "Modern Japanese Orthography", gives romanized versions and English translations of the Text Lessons and Drill Sentences, with notes on the vocabulary and grammar of the former; and also a 5-page "Key to Kana Practice". Of the 373 pages of Book 3, well over 300 are taken up in listing, under each of the 881 characters, a selection of words (mostly 2-character compounds) for which the character in question is used, all but a very few being such as do not require the use of any character outside the particular 881. This last book contains also four indexes to the 881 characters – by order of first appearance in the Text Lessons, total number of strokes, radicals, and pronunciations (both *on* and *kun*) – and a list of "New Character Shapes", *i.e.* of non-traditional forms now treated as standard. Six pages are devoted to systematic lists of the *kana* and diagrams showing the order and direction of the strokes used in writing them.

By contrast with the supererogative treatment of the *kana*, no instructions are given for writing the Chinese characters. This seems very odd in view of the work's title and stated aim, and especially so considering that the student is told "he must be able to write out the Japanese text in characters from seeing the romanized version". Moreover, the lack of information about stroke order cannot be reconciled with a sentence in the Foreword, reading: "The Kanji Lists (Book 3, Part 1) give essential information about each character, together with the order in which the strokes are to be written and the number of the character in the graded list established for elementary schools by the Ministry of Education." It is not clear what has gone wrong. The first idea which suggests itself, that the order in which the strokes are to be written got left out in the process of printing, does not seem very likely, because a note on stroke order (Book 1, page 8) refers only to other works where the "preferred order" can be found and not to any information on the subject in the *Manual* itself. Perhaps the sentence quoted should have said that Book 3 gives, not the stroke order, but a reference to another work which does give it. Whatever the explanation may be, the *Manual* needs to be supplemented by information on stroke order – unless indeed a student is to start writing characters without any guidance, a procedure which few present-day teachers would approve.

Whether or not the authors would allow such a procedure, they are certainly not inclined to be permissive when it comes to interpreting the script in sound. The romanized versions of the Lessons and Drills incorporate indications, not only of details of the script (Chinese character, *hiragana*, or *katakana*) and of word-formation, but also of one of the possible "native-sounding versions of the text". The student is shown, besides such more or less fixed features as which vowels to pronounce without voice or to drop, the much more variable features – depending partly, but only partly, on speed of utterance – of where to place minor and major "junctures" and what pitch pattern to give to the words or phrases between.

The most important question to ask about any teaching material is what, rather than how, it aims to teach. Now, it is far from obvious that, outside the context of school teaching in Japan, the 881 "education" characters are to be equated with "the essential . . . 881 characters". They are those which all Japanese schoolchildren have

to be taught to use actively during the six years of elementary schooling. The exact number must have resulted from a compromise, but a figure of this order was no doubt dictated by pre-war experience; I recall that in the 1930's, when it was being attempted to teach some 1,300 characters in the elementary period (then of five years only), an investigation showed that only about 800 were in fact acquired by most children. Apart from some school text-books and perhaps some other books for children, no published material keeps, purposely, only to characters in the 881 list. These characters are, it is true, all in fairly common use.¹ Some, probably well over half the total, are so "basic" that they would almost certainly be a natural choice for any first-step list for the use of Western students. But it cannot be taken for granted either that the most suitable number for such a list is about 880 or, if, however surprisingly, such should be the case, that it would be wise to adopt the "education"-character list as it stands; after all, Western students of Japanese are not in the same relation to the language as Japanese children are.

There is no index to the vocabulary in the present work and no ready means therefore of finding out how useful or of what size it is. Nothing suggests an attempt to ensure the adequacy of the vocabulary for any particular purpose – to cover either certain specified fields, or all or most non-technical ones, for example. Presumably it was, by and large, chosen to fit the list of "education" characters rather than for its covering power. Its size is certainly considerable. The total number of words in the lists at the head of each of the 35 sets of notes in Book 1 appears to be over 3,000, and, as these lists seem not to include words which the student is assumed to know already, the total vocabulary must be larger, and possibly much larger. To get even 3,000 words of a new language properly under control entails a great amount of work. To my way of thinking, a student who uses this *Manual* as directed will be kept doing exercises for longer than is profitable, on into a time when he might already have got through a smaller, integrated first step and be getting his teeth into "real" reading material.

Provided that a student can give enough time to it, the work is no doubt fully adequate for the purpose envisaged by its authors; apart, that is, from the need to go elsewhere for information on stroke order. There are a few minor slips and signs of haste, in for example the references to other works and some cross-references. The Lessons are imaginative and interesting. The books are very well produced and the typography is aesthetically pleasing.

F. J. DANIELS

Socialist Parties in Postwar Japan. By Cole, Totten and Ueyehara. 464 pp. Yale University Press, 1966.

This book is Volume II of *Studies of Japan's Social Democratic Parties*, Volume I being *The Social Democratic Movement in Prewar Japan* (Yale University Press, 1966) by George O. Totten, one of the authors of the present work. Between them the two volumes trace the history of the non-Communist left in Japan from the end of the nineteenth century until after the Security Treaty crisis of 1960.

The treatment is extremely detailed, making the work rather heavy going for any but the dedicated Japanese specialist, but this was inevitable in view of the amount of ground which the authors cover. Perusal and reference are made somewhat easier by the arrangement of the work on a topical rather than a chronological basis. Indeed, the first two chapters, surveying the fortunes of the Socialist Party and the Democratic Socialists after their split in 1960, account for less than one-fifth of the total length of

¹ All are among the 1,850 which may be used in official publications or in school text-books and are also among the slightly differing 1,850 (28 characters not common) used by the newspapers. In ninety periodicals published throughout the year 1956, the National Language Research Institute found 3,328 different characters, the 881 "education" characters being all among the first 1,995 in order of frequency of use, and half of them (440) among the first 484.

the book. The next chapter, dealing with Theory, Tactics and Policies, though adequate, is the least satisfactory in the book. Petty as they may seem from the outside, controversies on ideological problems – in particular the particular methods by which a socialist society is to be achieved – have rent the Socialist parties throughout their history, and one feels that in a study of this degree of depth they deserve a more detailed analysis than they receive here. (One almost wonders if this is a defect of American scholarship on Japan; another recent work, on the Japanese Communist party,¹ suffers in a similar way but to a far greater extent.)

The remaining chapters deal accurately and in great detail with Socialist economic and foreign policies, party organizations and support, this last section including a chapter on the Socialist and the Farmers by Professor R. P. Dore. A final chapter on "Prospects and Problems" attempts to foresee the future prospects of the Socialists, and concludes that factional divisions, inadequate organization, and a lack of experienced administrators will make it difficult for them, in the near future, to advance beyond the "barrier of one-third" towards political power – a prophecy borne out by the results of the Lower House elections in January this year.

It is heartening that studies of Japan have now, in the United States at least, reached a level where detailed and scholarly studies of a fairly restricted subject are being carried out. This work is a worthy example of the high level of American scholarship on Japan, and apart from its treatment of ideological trends and controversies, it is difficult to fault for its accuracy of detail and the objectivity of its analysis. It will be an indispensable tool for the student and specialist on Japanese politics.

R. MARTIN V. COLLUCK

Henry C. Fenn and M. Gardner Tewkesbury, *Speak Mandarin*. 3 vols.: *Text; Student's Handbook; Teacher's Manual*. xix+238 pp.; ix+165 pp.; ix+97 pp. New Haven and London, Yale University Press, 1967. 54s. (P.25s.); 54s. (P.25s.); 32s.

Mr. Gardner Tewkesbury's *Speak Chinese*, first published in 1948, was well known to students of Chinese as an introduction to the most basic sentence patterns of Standard Chinese. It was probably the most widely used text-book for beginners not only in the United States, but also in schools and universities in other countries, until the publication, also by Yale University Press, of de Francis's series of text-books. Its weakness lay in its small vocabulary, an insufficiency of drill material, and the limitation of style which its approach dictated. *Speak Mandarin* is a revised and amplified version of *Speak Chinese*. The vocabulary has been increased, most lessons have been extended, and the drill material has been greatly amplified. It was a good idea to bind the lessons, the student's workbook and the teacher's manual separately, as this reduces the constant necessity for leafing back and forth between different parts of the book. The student's workbook contains vocabulary drill, pattern drill, questions and answers incorporating the constructions introduced, and material for written translation into Chinese. The teacher's manual contains further drill, pattern exercises and material for conversation and oral translation. *Mandarin Chinese* is a much improved version of a proved primer.

GEORGE WEYS

Herbert Franke, *Sinologie an deutschen Universitäten (mit einem Anhang über die Mandchustudien)*. vi+58 pp. Wiesbaden, Franz Steiner Verlag, 1968.

Fifteen years ago Professor Franke published a bibliographical handbook of modern sinology which has remained an indispensable introduction to the subject because of its range and accuracy. The present book is a survey of German sinology, fortunately not entirely limited to that practised at German universities as the title

¹ *The Japanese Communist Movement 1920-1966*, by Robert A. Scalapino, Berkeley, Calif., University of California Press, 1967.

would suggest. The introductory chapters outline the beginnings of sinology in Germany and its development in the nineteenth century. The main part of the book is divided between descriptions of work produced before and after the second world war and ranges from philology, classics, philosophy, religion, folklore, history, social history, institutions, law science, literature, art and archaeology to periodicals and serial publications. A short conclusion discusses the possibilities of organizational development of German sinology in the future, and there is an appendix on Manchu studies in Germany.

GEORGE WEYS

Tiddim Chin. A Descriptive Analysis of Two Texts. By Eugénie J. A. Henderson. 8vo, 172 pp. London, Oxford University Press, 1965.

A work of great depth and value, by our leading English Professor of Phonetics – a lady of wide knowledge and understanding of most of the chief languages of the South-East Asian mainland. Whether in speed and accuracy in recording sounds, or insight into linguistic structure and evolution, she has few equals. Time was when languages of Eastern Asia were treated, somewhat slightly, as monosyllabic, invariable and isolating. Northern Chin, including the dialect of Tiddim, tends more to monosyllabism than Southern Chin: but on the basis of four short texts, filling just four pages, Dr. Henderson reveals, step by step, how rich and varied it is, in tone, quantity, syllable-structure, figure, phrase, sentence, mood and verbal inflexion. The texts which include both narrative and colloquial styles (these differ considerably), were provided by two excellent Tiddim scholars, Vul Za Thang and the Rev. Hau Go, to whom all members of Dr. Henderson's party are deeply indebted.

As a member of that party on its linguistic tour, I feel it right to mention (what she omits) a disaster that might have wrecked her work. I quote from my report (*J. Burm. Res. Soc.*, Vol. XLII, 1959): At Falam, where we spent our first fortnight, "Dr. Henderson studied with Mr. Shiah Lwe the grammar of the Fahlam dialect of Taisun, and with Mr. Lian Chin Thang his big collection of the old dance and sacrificial songs of the Kamhau clan. These songs are already so obscure that we were often told: 'Wait till you get to Tonzang. There are old men there who can explain this verse'. . . . We moved on north to Tiddim", where the Chin Hills Minister, Mr. Zahre Lian, did us the honour of inviting us to join his party at Tonzang, some twenty miles farther north. "We had to cut our luggage down to a bedding-roll apiece; and while we piled into one jeep, our luggage followed in another. Roads in these parts are one long series of hair-pin bends. Rounding one of them, one of the bedding-rolls must have fallen out. . . . It was Dr. Henderson's; and it contained all her materials laboriously collected at Falam, which she intended to check at Tonzang." Search, of course, was made high and low; but all in vain. She returned next day to Tiddim, and "did what salvage work was possible in our last ten days there".

This book, then, is the chief harvest of those ten days. Others were her article on "Colloquial Chin as a Pronominalized Language" (*Bull. S.O.A.S. London*, Vol. XX, 1957, pp. 323-7), and "Notes on Teizang, a northern Chin dialect" (*ibid.*, Vol. XXVI, Part 3, 1963). Her losses were irreparable: but the extraordinary depth and perspicuity of these studies are largely due, no doubt, to the weeks of preparation done at Falam.

She begins by giving the four texts in normal roman orthography. This ignores Tones – a fact which renders nearly all our western books on Chin languages well-nigh useless for scientific purposes. For tonal correspondence is one of the most rigid features in the whole pattern of Chin phonology, extending from beyond Tamanthi in the north (lat. 25° 45') down to below Sandoway (lat. 18°) in the south. Coarsely stated, the Tiddim dialect has three tones: high, mid and low; but there is great variation in pitch, rise and fall, and closure, according to both word and context, and especially when a word ends abruptly with a stop. Dr. Henderson pursues these variations with the utmost delicacy and patience, her ear as totally involved in Tiddim Chin as the eye of a master-artist in his picture.

From this rich volume it is only possible in a brief review to draw attention to a few

striking features. Tiddim Chin admits, at the least, some 120 possible finals (four times as many as those of modern Burmese). It has even some double final consonants, or "post-glottalized continuants" (-ilʔ, -elʔ, -olʔ, -ulʔ). Striking sound-differences between Northern and Central Chin may be seen in such words as "Pine-tree" – *Tiddim* -ta: k, *Lushei* -fa: r, the former not following the normal tone-pattern for stopped finals. "Almost all continuant finals have a corresponding stopped final. The contrast between continuant and stopped syllable-closure is of prime grammatical consequence in the Verb" (p. 21). "All nouns have two forms, the Direct Form and the Oblique Form, distinguished by quite regular tonal alternance" (pp. 69-70).

Verbs are distinguished from all other classes of words by their formal scatter. All verbs have two alternating forms, dependent upon grammatical context" (p. 72). "In the narrative style, the final predicative phrase of all conclusive sentences contains a verb or verbs in Form I. . . . Such sentences are said to be characterized by the *Indicative Mood*. In the same style the final verbal phrase of all inconclusive sentences contains a verb or verbs in Form II. . . . Such sentences are said to be characterized by the *Subjunctive Mood*" (p. 32). Where Form II can be predicted from Form I, the author styles them *Regular Verbs*; and she gives six types (or conjugations) of these, varying according to the tone of Form I and the length of the syllable. In verbs with velar nasal finals, the tonal change is accompanied by passage from the velar final to the alveolar. Verbs with the falling Tone 3 in Form I develop variously in Form II: those with open vowels or final -l take on a glottal stop; a final -m in others changes to final -p; a final -n or -ŋ changes into -t; in all cases the vowel is shortened and the pitch low. Similar changes, with variations (I personally think), occur in other North and Central Chin languages.

But apart from these *Regular Verbs*, Dr. Henderson notes, even in these brief texts, nearly 50 *Irregular Verbs*, where Form II may not only alter the tone and quantity, but change an open vowel to final -t, -k or ʔ; a final -m or -n to -p or -t; or turn a final -p, -t, -k into a glottal stop.

Still greater changes appear in Colloquial as opposed to Narrative style: especially "the elaborate use of pronominal suffixes in verbal figures, balanced by the relatively infrequent use of pronominal prefixes" (p. 107). "One seems to discern what may be regarded as different verbal conjugations, differing from each other in their pronominal suffixes only. I shall refer to these conjugations tentatively as *general*, *negative general*, *future*, *assertive*, *imperative*, *negative imperative*, and *conditional*." All this recalls what Dr. Henderson said at the end of her article on *Colloquial Chin*: "Out of eight features regarded as characteristic of the pronominalizing languages, colloquial Tiddim Chin. . . . can provide reasonably close parallels for six. It appears not unlikely that improved knowledge of the Chin languages and of others equally remote geographically from the so-called pronominalized groups, will bring further similarities to light. In this event linguists may be obliged to conclude that, contrary to what has often been supposed, pronominalization is after all a genuine Tibeto-Burman family trait."

G. H. LUCE

Jean Herbert, *An Introduction to Asia*, Translated by Mana Banerji. 410 pp. London (George Allen and Unwin Ltd.), 1965. 42s.

This book, which appears to have been originally written in French in 1959, claims to be "neither a guide book nor even a description of Asia" but has the more general and most laudable aim of attempting to remove the barriers which prevent mutual understanding between Westerners and the peoples of Asia.

Following a brief preliminary chapter, Part One ("Man and God") contains three chapters on religion in Asia and the five chapters of Part Two ("Man within the Universe") successively examine Asian concepts of the categories of the mind and continuity, time, space, causality, and logic and symbolics. Thereafter Part Three ("From Man to Society") moves on to the individual by himself, the individual in his environment, the family, morals and sexuality, social relationships, and foreign policy, and Part Four ("The World of Man") deals with economics and law, education, science and technology, and art.

At first sight this arrangement appears sound enough. Manifestly the much greater importance which religion plays in the lives of most contemporary Asians than in those of most of their Western counterparts is crucial to an understanding of the problem with which this book is concerned, and we may also readily agree with M. Herbert's view, expressed at the beginning of Part Two, that the greatest obstacle to our understanding of Asia is that we seek to apply to it the Kantian categories of the mind as these are understood in the West, although the great majority of Asians do not share our conceptions of time, space and causality. From this, moreover, it is reasonable to argue that, in his addiction to the ever more specialized processes of thought upon which modern science and technology have been built, Western man has lost the no less vital ability - which many Asians still apparently retain - to appreciate the continuity of man with nature and so to "reconcile the microcosm with the macrocosm".

Yet to say all this is merely to affirm that in the course of the past few centuries the intellectual evolution of Western man has begun to follow a course in many respects radically different from that of the rest of humanity, two thirds of whom live in Asia. However, even if one overlooks the growing numbers of Asians who are also beginning to follow the new Western path, there is no basis for the assumption which seems to underlie the whole of this book, namely that we can formulate significant generalizations covering every major aspect of human activity, which hold good for most of the inhabitants of the lands to the south and east of the Ural-Caucasus watersheds, but do not apply to the peoples living to the north and west of these purely arbitrary physical divides.

While, of course, Herbert does not say this in so many words, his method throughout the greater part of his book is to cite a stream of instances culled from all over Asia - and not only from its great civilizations but also from such lesser peoples as the Borneo tribesmen, the Yakuts and the Tungus - as indications of common "Asian" characteristics in respect of the manifold forms of human activity and behaviour upon which in one chapter or another he touches.

Inevitably the result is often platitudinous, inaccurate or ludicrous, as a few examples will show. Thus "In Asia the village, which is the usual form of rural habitat, constitutes a small universe, fashioned by man himself; the earth walls are shaped and flattened with his own hands, and the stones carried on his own back, the palm-leaf roofs woven with his own fingers, the paths marked with his own feet" (p. 248). And, more specifically, "when a village is destroyed by a calamity in the Philippines or in Pakistan, all the inhabitants work together in order to rebuild it and manage to do so with amazing speed" (p. 282). Similarly we are told that "On the whole, the Asian bears no grudge against the one who has done him harm" (p. 135), and indeed that "In China or in Japan manifestations of wrath or even ill humour are, with rare exceptions, practically unknown" (p. 139).

To this reviewer the search for common denominators covering the great Near Eastern, Indian and Far Eastern civilizations (every one of which in amplitude and diversity ranks on a par with Christendom) as well as the vast multitude of peripheral and interstitial groups which also go to make up Asia, represents the *reductio ad absurdum* of the very Western propensity to categorize and to generalize which Herbert rightly sees as an obstacle to mutual comprehension between East and West.

Instead of indulging in these typically Western flights of fancy, Herbert would surely have made his case more effectively by adopting an approach more in line with the mental attitudes which he regards as characteristically Asian. Thus, had he given us a few portraits of individual communities in different parts of that vast continent, showing us the intimacy of the links between the local crops and livestock, the agricultural year, the religious festivals, the pattern of village life, the relationship of village to city, the ritual of the court, the symbolic significance of the ruler, and the extent to which all of these age-old and interrelated phenomena remain living forces in the new states of today, perhaps we could really appreciate the significance of "the strong underlying trend in every Asian in all his activities, viz. to remain in harmony with nature, to bring out, maintain and intensify the unity between the macrocosm and the microcosm" (p. 322).

CHARLES A. FISHER

Art in Indonesia, Continuities and Change. Claire Holt. pp. xvii + 355 + 200 pl. 4 of them in colour, 8 figs., 2 maps, Ithaca, New York, University Press, 1967, £7 8s.

In the main this admirable book consists of three parts, subdivided into nine chapters - I The Heritage, consisting of: 1. Some prehistoric roots; 2. The impact of Indian influences; 3. The emergence of new styles. II Living traditions: 4. The dance; 5. The wayang world; 6. Dance drama; 7. Bali's plastic arts: traditions in flux. III Modern Art: 8. The setting; 9. The great debate. After the conclusion (255-63) follow Appendixes - I Synopses of epics and stories (265-77). II The performing arts in ancient records and literature (279-89). III Eight wayang lakons (291-317), Biographical sketches (319-30), a Bibliography (331-8) and an Index-glossary (339-55). From the detailed list of illustrations it appears that 76 are photos by the author; the majority of the illustrations have never been published before.

During the best part of the 'thirties the author assisted the well-known archaeologist and scholar of Indonesian cultural history, the late Dr. W. F. Stutterheim, witnessed innumerable performances at the courts of Surakarta and Jogjakarta in the Javanese so-called principalities, there studied dancing with the famous Pangeran Tedjakusuma, travelled widely in middle and east Java and Bali. 'Dance Quest in Celebes' was the result of four months' hard work in that island in 1938; 1955-7 gave the author an opportunity of studying modern painting. This is her fourth decade of loving and intelligent preoccupation with Indonesia; apart from French and German, she commands Indonesian and Dutch, from which languages she translates where necessary in her book.

The author shows an excellent taste in the choice of her illustrative materials as well as in the words with which she describes them; her knowledge of the existing literature is considerable and I noted only a few fairly recent books which apparently have escaped her: Dr. Moerdowo's *the Puri Lukisan Catalogue, Ubud, Bali* (no year, no publisher) and *Bali beeld en doornbeeld* ([1967], no author, publisher or place). Her book is eminently readable; where scholars disagree, she relates in simple words both views or readings. Her knowledge of the monuments gives her depth in time, her travelling in Java and Bali, Sumatra and Sulawesi (the Celebes) widened her horizon, her very real interest led her to reading in Indonesian on the *Polemik Kebudayaan* (discussion on the future of Indonesian culture) and she will certainly enjoy A. Teeuw's *Modern Indonesian Literature* (Nijhoff, The Hague, 1967).

One cannot read chapters 2-8 without agreeing with the author and being grateful for the comparisons she makes and the views she opens; for the present reviewer they are the more endearing since he knows so many persons and places mentioned here, and witnessed partly similar, partly the same performances she so suggestively describes. But he would like to add that whereas the author during the performance of court dance in Jogjakarta, lasting for several days, arrived at 8 a.m. (to stay until 10 p.m.), he who arrives at 6 a.m. witnesses the beginning: the candlelight cortège of the *dalangs*, who as real *sūtradhara* accompany, if not rule, the whole performance. When in chapter 9 the author describes the painters of Jogjakarta, Bandung and Djakarta and their work, the reviewer reads this with much interest, but must confess: *non liquet*; when in chapter 1 the author starts with primeval wall paintings from the MacCluer Gulf, West New Guinea, he thinks that the rest of the book offers sufficient materials for proving the thesis of continuity not to need this hazardous and far-fetched construction.

The appendixes are especially welcome; nearly all the materials produced here is not yet available in English and even in their Indonesian or Dutch originals will not be accessible in many libraries.

Excellent care has been bestowed upon this book, text and illustrations. The number of printing errors is minimal and easily corrected (p. 315 Ngarasati should be Ngarasati); on p. 67 Badung is omitted from Bali's ruling houses, and prayers (*mantra*) are not translated; p. 73 Djanameya should read Djanamejaya; p. 93, n. 3: Th. P. Galestin in the bi-monthly *Indonesië*, II, 6. 1949, 486-520 corrected this caption; p. 157a, Legend C. *Tratag Wetan*, (not Western but) Eastern *tratag*, the stage; p. 267 the Rāmāyana is not "the oldest Javanese (*kawi*) literary work", since De Casparis drew

attention to an older metrical inscription, and *yogishwara* is not the personal name of its poet but a generic name for a Balinese Buddhist brahman priest — but these are details of very little importance in comparison with the insight and joy offered by this superb book.

A second impression might be needed soon; I have two main desiderata. The first is the typical Muslim wood carving of Java's northern coast; the second, the insufficiently studied influence of Chinese art. Room for these topics might be found by omitting several more personal details in the last chapter, being dispensable in this enlightening book on "continuities and change" through the ages.

C. HOYKAAS

Kanji Gogen Jiten 漢字語源辭典 ("Etymological dictionary of Chinese Characters").
By Tōdō Akiyasa 藤堂明保. Gakutōsha 學燈社. 914 pp. English summary.
Tokyo, 1965.

Professor A. Tōdō's work deserves to be much better known than it is by western scholars. He is unquestionably one of the leading Japanese linguists in the field of Chinese. His *Chūgokugo onin ron* 中國語音韻論 published in 1956, is a general work on both present-day and historical phonology which, besides giving an excellent summary of the sources and methods for such studies, offers original and suggestive solutions to many problems, especially those of reconstructing Middle and Old Chinese. Even when one does not accept all his proposals, they often place the problem in a new light and lead to reconsideration of previously accepted ideas.

Particularly valuable is his study of the evolving tradition of Chinese phonological works—rhyme dictionaries, rhyme tables, etc.—from the *Ch'ieh-yün* period right down to the recent past. He provides summary reconstructions for the language at a number of stages and this enables one to get a much better idea of the development of Standard Chinese than is possible simply from comparing Karlgren's reconstructions with Modern Mandarin. A short summary of his results in this field is available in English in his article, "Development of Mandarin from 14c. to 19c.", *Acta Asiatica* 6 (1964), 31-40. This is unfortunately too brief to give the argumentation behind his conclusions and is marred by inadequacies of English, but does enable those without Japanese to see some of his results.

Tōdō's reconstructions are based not only on a wide perspective over the whole range of Chinese phonology, but also on a sound understanding of phonological principles. His solutions are characterized by economy and symmetry and, especially for the more recent stages, by a convincing impression of phonetic reality.

His reconstruction of the phonology of the *Chung-yün yin-yün*, for example, is, in my view, on much sounder lines than the more recent attempt by Hugh M. Stimson (*The Jongyuan inyun*, Yale, 1966). Thus, Tōdō is certainly right in postulating a palatal semivowel after velar initials in words such as 加開監交 (Tōdō: *kia, kian, kiam, kiau*; Stimson: *ka, kan, kam, kau*) placed in Grade II in the Late T'ang and Sung rhyme tables. This is proved by the contemporary evidence of hP'ags-pa and, indeed, there is quite good evidence for this feature already in Late T'ang times. In other respects, too, Tōdō's reconstruction for this period is neater than Stimson's and in better agreement both with the categories provided by the rhyme dictionary and with independent evidence.

Tōdō's bold reconstructions of Middle Chinese are more problematical. One great advance which they make over Karlgren, however, is in distinguishing clearly between the language of the late Six Dynasties period, as represented by the *Ch'ieh-yün* and the Go-on form of Sino-Japanese, and that of the Late T'ang period, as represented by the rhyme tables and the Kan-on. His actual reconstructions are more consistent than Karlgren's but still, I believe, go astray at certain points.

I am still less happy about his reconstructions of Old Chinese. When one no longer has the guidance of contemporary phonological analysis as expressed in rhyme tables and rhyme dictionaries, the problems are of quite a different order and Tōdō has, on the whole, been no more successful than earlier scholars in finding the means to solve them. Since, however, I hope soon to be in a position to publish a revision of my

own previous findings in this field, I should prefer not to comment in detail on points of disagreement.

The work under review also deals with Old Chinese but, although there has been some change in the symbols employed, the system of reconstruction remains essentially the same as in 1956. Rather than trying to take his phonological analysis of Old Chinese any further, Tōdō has ambitiously attempted to use his previous results as the basis for an etymological dictionary of the Chinese language.

He starts from the concept of "word families" as developed by Professor Karlgren in a number of articles. Karlgren observed (as other scholars had done before him) that there were many words in Chinese, similar in sense and similar, but not identical, in sound, which seemed to be etymologically related to one another in some way. Despairing of being able to discern morphological processes of affixation and the like, as found in other languages, Karlgren collected sets of such possible cognates, assuming that in each case a "fundamental word stem" (which he did not attempt to define) had been modified by various processes. Tōdō's dictionary tries to do the same thing in a more thorough way, combining the approach based on phonology with etymological studies of a more traditional Chinese kind based on the analysis of the written characters in terms of the pictograms presumed to underlie them.

For each of his families he sets up an archetypal phonetic shape and a basic meaning. For example, his family 101, which starts with the character 古, Modern Mandarin *ku³* "old", is typed as KAG, KAK, KANG, with the basic meanings "hard; direct". In this word family are listed a total of 31 characters, including not only phonetic derivatives of 古, such as 結, but also 各, 行, 岡, 戶, 亢, 亨 and derivatives. The semantic connexions that are assumed are, one must say, often highly unconvincing. The meaning of 古 "old" is assumed to come from the idea of a dead, *stiff*, corpse. 戶 "door" is explained on the basis of an early gloss as meaning "to stop", hence also a derivative of "hard". And so on.

In spite of the great erudition and ingenuity that have gone into Professor Tōdō's dictionary, I do not think it represents a great advance in the analysis of the roots of the Chinese language. Even if we could accept that the words which he has grouped together were really cognate to one another—and in many cases this is extremely doubtful, to say the least—we should not really be much farther ahead; because his presentation gives no clues as to the morphological processes involved in the formation of the various derivatives of the phonetic archetypes and semantic cores. Only if we can begin to do this, will we be able to get past the stage of impressionistic assembling of material.

Actually things are not so hopeless as they may once have appeared. The possibility of isolating regular morphological processes in Old Chinese is now becoming more than a matter of speculation. The clearest case so far is the final *-s suffix, cognate to the -s of Classical Tibetan, which gave rise to the falling tone in Middle Chinese (see *Asia Major* 9 (1962), p. 216 ff.). Another regular alternation which I have discussed elsewhere is the ablaut between close and open nucleus (ə:a) associated with the contrast between the extrovert and introvert forms. (*Asia Major* 10 (1963), p. 221 ff.; *Lingua* 14 (1965) pp. 230-40). Still another regular type of phonetic contrast is that between voiced and unvoiced initial, as in 敗 Middle Chinese / paj / "defeat" / baj / "be defeated". This, I suspect, may show the Chinese reflex of the voiced *h* prefix of Classical Tibetan, found typically with the present form of the verb, with continuative or stative meaning, rather than a contrast between voiced and voiceless root initials as has generally been assumed. In these and other ways we may expect a comparison with Tibetan, combined with a better analysis of Old Chinese phonology, gradually to bring some order into the situation.

When this has been done, we shall be in a better position to get at the real nature of the "word family" phenomenon which Chinese shares with other Sino-Tibetan languages. We shall have to try to develop a theory of the root like that which has been, and is being, worked out for Indo-European. Meanwhile, Professor Tōdō has at least put together a great deal of material which will be useful in that enterprise.

Tōyōgaku Bunken Sentā [Centre] Renraku Kyōgikai 東洋學文獻センター
連絡協議会 *Kanseki sōsho shozai mokuroku* 漢籍叢書所在目錄 8+99+43 pp.
Tokyo, Tōyō Bunko, 1965 (pub. 1966). ¥800.

This is a catalogue of Chinese *ts'ung-shu* contained in the following Japanese libraries and research institutes: Tōyō Bunko, Tōyō Bunka Kenkyūjo, Jinbun Kagaku Kenkyūjo, Kokuritsu Kokkai Toshokan, Naikaku Bunko, Seikadō Bunko, Tenri Toshokan. The arrangement follows the *Chung-kuo ts'ung-shu tsung-lu* published by Shanghai Library. The title of each work is followed by the name of the author or compiler, the date of publication when known, indications of which of the above libraries contain it, and notes on any variations of title, date or completeness. There is an index of titles according to stroke number and an index to the index according to the *pin-yin* romanization. The Tōyō Bunko has indebted sinologists by yet another very useful reference work.

GEORGE WEYS

Tibet and Imperial China. A Survey of Sino-Tibetan Relations up to the end of the Manchu Dynasty in 1912. By Josef Kolmaš. Occasional Paper No. 7 of the Centre of Oriental Studies. pp. I-VI and 1-81. The Australian National University, Canberra, 1967.

Half of Dr. Kolmaš's short survey covers the eleven centuries from the eighth to the eighteenth, the remaining half is devoted to 200 years of the Ch'ing dynasty. The outline down to the end of the Ming dynasty is generally balanced and acceptable though seeming to lack the insight into the Tibetan world which reference to the works of Tibetan writers could have given. The approach to the Ch'ing period, particularly the years from 1793 to 1912, is subject to more serious question. On p. 45 the author strikes an unfortunate note when he compares "the extent and efficiency of the . . . measures of control" taken then with those of the Chinese People's Republic in 1951 and 1959. He considers that during the Ch'ien Lung period Tibet lost "its virtually independent sovereignty, on p. 49 a passing nod is made towards a critical attitude towards this point in the statement that Chinese sovereignty over Tibet after 1793 "must be understood in a broad sense and above all in the context of the time and the specific circumstances"; but he goes on to assert that its practical consequences were the abolition of the last vestiges of Tibetan autonomy. There is, however, no discussion of what were the specific circumstances of the period or of the details of the practical consequences. The comparison between 1793 and 1951 and 1959 is unconvincing in the absence of any suggestion of the differences. For example: Ch'ing supremacy was a peculiarly Asian affair, achieved by diplomatic means without any hostile act against Tibetans - at least until 1906 - and accepted because with the limited resources it employed it did not involve much interference in Tibetan internal affairs, and in the 1880's was almost totally ineffective. The supremacy of the Chinese People's Republic, by contrast, was an example of modern military imperialism, achieved in 1951 by overwhelming military force, supported by over 20,000 troops and many civilian workers, and converted, after the rising at Lhasa in 1959 and the destruction of the Tibetan political and social system, into a military dictatorship backed by 150,000 troops - or more.

The comparison with 1793, which would have been better avoided, could be pursued in further unhappy detail. It hardly supports the author's hope that his work will help students "to understand the attitudes of both China and Tibet". There is, moreover, in the bibliography no reference to any of the Tibetan sources which could have thrown light on the Tibetan view of the relationship; and there is no hint of the deep significance to Tibetans of the attacks by Chao Erh-feng in 1906-10 and the complete change in their feelings towards the Ch'ing dynasty caused by this first instance, since the ninth century, of hostilities by the Chinese against them.

Although Dr. Kolmaš's survey is a useful basis for study and presented in an

interesting manner, the student who wants to discover how the relationship is seen by Tibetans, will do well to consult the recent and well documented *Tibet, a Political History*, by W. D. Shakabpa.

H. E. RICHARDSON

Donald F. Lach, *Asia in the making of Europe*. Vol. I (two books): *The century of discovery*. (University of Chicago Press), 1965. £7 4s.

While the dynamics of European expansion and its effect upon Asia have long engaged the attention of scholars, Professor Lach rightly points out that few have attempted to examine the significance of the discoveries in the development of Europe's own civilization, and it is therefore to this theme that he has chosen to address himself.

This monumental task he proposes to tackle on an appropriately massive scale. As he explains in his introduction, the volume under review (which itself comprises two books, together running to 965 pages) is the first of a proposed series of six, grouped in three successive pairs dealing respectively with the sixteenth, seventeenth and eighteenth centuries. Each pair will consist of one volume summarizing the European view of Asia prevalent at the time in question, and examining in detail the sources of information on which it was based, and another tracing the impact of this knowledge of Asia on European institutions, arts, crafts and ideas.

On the basis of this first volume which, besides being a masterpiece of scholarly compilation and analysis, is excellently documented, handsomely produced and lavishly illustrated, both Professor Lach and the University of Chicago Press deserve the highest praise for having embarked so successfully on what itself promises to be a major voyage of intellectual discovery. For although it will not be until the second volume is published that we shall see precisely how the author will handle the theme of the influence of Asia upon Europe, the present volume, which so admirably sets the scene with its analysis of the great widening of European knowledge of Asia during the sixteenth century, leaves one in no doubt of his ability to do justice to the task he has set himself.

Volume I is divided into three parts, of which the first, "Heritage", outlines the extent of European knowledge of Asia prior to the Age of Discovery, and the second, "New channels of information", deals in turn with the spice trade, the printed word, and Christian missions. These two lead logically to the main core of the work in part three, which is entitled "Four images and a composite picture" and provides a series of regional portraits respectively of the Indian sub-continent, South-east Asia, China, and Japan, followed by an excellent overall view of the area as a whole, based upon the published materials which became available in Europe during the sixteenth century.

In reviewing such an immensely wide-ranging study it is perhaps best to avoid commenting on details and to concentrate upon more general impressions. And in this connexion, when one considers the relative smallness of the number of Westerners directly involved, the vast distances which lay between them and their bases, the innumerable unfamiliar hazards to which they were exposed, the immense barriers to comprehension resulting from their almost total initial ignorance of the Asian languages they encountered, and not least the fact that the vast majority were primarily concerned with either commerce or missionary activity rather than with systematic exploration as such, the most striking thing which emerges from reading through this volume is the remarkable perceptiveness of so many of these early travellers, letter writers and compilers.

As one who recently travelled in a few months over most of the Asian lands which the great century of Iberian exploration gradually revealed to Europe (except that, like so many of those in the sixteenth century as well as today, I got no nearer to China than a small island off its southern coast), I have, in retracing the same ground through the accounts here presented, been repeatedly fascinated by the way in which these pioneer observers and commentators seized upon precisely the same features of landscape, custom, and character which still arrest the attention of the contemporary

Western observer. And although these early writers were little addicted to prophecy, their implicit assessments of the various Asian peoples they encountered seem often, in the light of present-day conditions, to have been uncannily prescient.

This is a volume which all students of Asia will wish to have permanently within easy reach. They will refer to it many times.

CHARLES A. FISHER

Pa Chin and His Writings - Chinese Youth between the Two Revolutions (Harvard East Asian series, 28). By Olga Lang, 402 pp. Harvard University Press, 1967. Distributed in Great Britain by Oxford University Press.

Certainly it was time someone took a long look at Pa Chin. Apart from the fact that he is fairly widely known among students of modern Chinese in the West on account of being relatively easy to read, he was undeniably very popular among his compatriots. And since books on modern Chinese authors tend, in order to appeal to a wide readership, to treat them as "phenomena" rather than writers, Pa Chin recommends himself: since he sought to bear witness to the life going on around him, his popularity would suggest that the world mirrored in his work was identifiable and acceptable to his contemporaries and that his work was influential, given his political commitment, in ideological terms. Hence a study of him should qualify as "contributing to our understanding of China today". It is such an approach to the artist as the product of his time that Mrs. Lang has chosen in her book. As to the complementary question of being a force in his time, this would be difficult to show in practice, and she leaves it wisely aside after the introduction. She is good on Pa Chin's life and times and on his anarchism and its derivations. As to his work she concentrates on the major novels, faithfully and efficiently summarizing them, and discussing the author's attitude. We are given a very good idea why his work was so well received, especially by the younger generation. She also has a chapter on Western literary influences which is particularly strong on the Russian side: she finds some interesting correspondences both in themes and characters between Pa Chin and various Russian authors he had read, and, rather disconcertingly, some he had not read. But interesting as it is this chapter illustrates the limitations of this kind of study. It is nice to know that Turgenev, say, wrote such and such and Pa Chin wrote something very similar, but we really start to find out something about Pa Chin when we ask the question, what makes this then the work of Pa Chin and not of Turgenev? I am sure there were compelling reasons why Mrs. Lang did not pursue such questions, but individuation is important. In the field of biography it would have been impossible because of lack of information to follow Pa Chin's own prescript for knowing the man, which is quoted on p. 172: 'I looked at many friends, I heard their elegant words. I read their magnificent essays; it did not help me to understand them. Only in their private lives, especially in the love relations of men and women did true personality reveal itself inadvertently.' But if we could not know Pa Chin the man so intimately, the mark of Pa Chin the author could have been identified. Perhaps the picture that emerged would not have been very complimentary, but if we were to have a long look at Pa Chin I would have preferred a long, hard look. It is quite common that commentators either become protectors or, possibly as a result of disappointed expectations, persecutors of their subjects. Mrs. Lang comes in the first category. While she shows herself aware of Pa Chin's shortcomings she seems to mention them reluctantly - certainly briefly. The result is that a favourable impression of the novels is created that would almost certainly be dispelled on reading them, for Pa Chin's talent is actually very limited. Apart from such weaknesses as his addiction to new clichés, the ineptitude of his metaphors, his habit of explaining behaviour as a critic might and not as a novelist should, he just does not have a very mature intelligence. Perhaps Mrs. Lang has divined that her readers would not wish to know that; perhaps she would disagree. Because she seems to understand Pa Chin one would have liked to see her go farther in dissecting him, short of murder of course.

D. E. POLLARD

Bernhard Lewin (ed.). *Arabische Texte im Dialekt von Hama*. (Beiruter Texte und Studien, hrsg. vom Orient-Institut der Deutschen Morgenländischen Gesellschaft, Bd. 2.) 48,230 pp. + errata slip. Beirut, in Kommission bei Franz Steiner Verlag, Wiesbaden, 1966. DM. 16.

Like the single hitherto published text in the dialect of Hama (E. Littmann, *Zeitschrift für Semitistik*, Bd. 2, 1924, 20-50), the texts collected here are folk-tales. The editor's decision to use this kind of material, taken together with the age and social position of his (single) informant, imposes a special kind of limitation upon the usefulness of this collection. This point can be illustrated by a simple analogy: a Moroccan Arabic counterpart to Professor Lewin's collection would be G. Colin's *Chrestomathie Marocaine* (Paris 1955), but not L. Brunot's *Introduction à l'arabe marocain* (Paris, 1950), which is a description of ordinary speech. These two different approaches to the study of colloquial Arabic are of comparable value, but for quite different reasons, and it is important that their functions not be confused.

The texts here studied consist of 16 tales in phonetic transcription accompanied by (fairly close) German translations (pp. 2-195), to which is appended (pp. 199-230) a vocabulary arranged (for reasons not clear at least to me) according to Arabic consonantal skeletons. The stories are themselves of considerable interest and provide an abundance of material for typological and *motif* comparison, some of which the editor has indicated in his introduction (pp. *13-14*).

Also in the introduction are some interesting observations on the phonology, morphology, and syntax of the language in question (pp. *17-48*^{*}). The editor's confident assertion about the audibility of geminates before an elided vowel will surely not be accepted by all linguists (p. *19*^{*}: 0.3), and I at least should be inclined to question the reality, or anyway the actual distribution, of the contrast *fa'āl - f'āl* (p. *25*^{*}: 2.7). Again, the *tafkhim - tarqiq* distinction may not be as general a phenomenon as the editor appears to imply, and certainly his method here of ascertaining it is open to question (p. *32*^{*}: 8). On the other hand, his observation on the aspective correlation of y-imperfect v. b-imperfect (p. *38*^{*}: 11.2.1) is of considerable interest for isolating the functions of particle b-. Similarly, the contrastive use of the two imperfects in order to distinguish paratactical from hypotactical constructions without resort to conjunctive particles (p. *32*^{*}: 11.2.3). More often, however, and as might be expected, syntactical clarity depends upon context (editor's remarks on asyndesis, p. *46*^{*}). Perhaps most interesting, in view of the material collected here, is the description of "imperativus narrationis" (pp. *39-40*^{*}: 11.3): though very likely related to, but not necessarily derived from the function of Classical *iltifāt*, this construction ("erlebte Rede") has a parallel in Turkish (editor's references to Tietze, *Oriens* 15, 1962) but also and not unexpectedly, in the beginnings of European vernacular literature, e.g., Boccaccio, *Decamerone*, IV, 2: "si posero in cuore di trovare questo agnolo e di sapere se egli sapesse volare" (Auerbach, *Mimesis*, Bern, 1967, p. 204).

J. WANSBROUGH

H. Ling Roth, *Oriental Silverwork Malay and Chinese*. A Handbook for Connoisseurs, Collectors, Students and Silversmiths. Kuala Lumpur, University of Malaya Press (distributed by the Oxford University Press), 1968 (first printed 1910). 4to. 300 pp. £10 8s. 6d.

We begin: "Malay silver work! Few people in England have ever heard of it!" This is a strange but far from unpleasing choice for a reprint full of 1910 nostalgia, from the print of a "typical Malay village" at the beginning, very period with its fading edges, to the "Malay women's brass chain, a very widespread ornament" at the end. There are few well-illustrated accounts of the metal craft of South-east Asia and Ling Roth's work is outstanding among them. The pity is that the University of Malaya has not seen fit to excel it, by substituting modern illustrations based on national and private collections, which must exist, and by expanding both illustrations and text to include a proportion of the comparable silver work of other parts of South-east Asia (there are

very few Siamese pieces at the end of the book). Such expansion would have much increased the value of the work without reducing the eminence of Malayan silver as the main theme. The short introduction on the technique of manufacture describes the contemporary craft, and one wonders how far this survives today. Ling Roth did not attempt to divide the strands of Chinese and Malay style present in the designs, beyond an occasional comparison with Chinese porcelain. He sometimes refers to "Saracenic" work and even European pieces. The majority of the silver came from the collection of Mr. C. Wray, the fate of which is not disclosed. This is an informative book for all students of the later art of South-east Asia, and is produced with a solidity acceptable to 1910 standards. It is now for the National Museum in Kuala Lumpur to follow with catalogues of its own art collections, more fully documented and better (though they will not be more charmingly) illustrated.

WILL. WATSON

Chakravarthi V. Narasimhan. *The Mahābhārata, an English version based on selected verses*. xxv, 254 pp. New York and London, Columbia University Press, 1965.

It is not surprising that the mighty Mahābhārata, whose length in even its shorter form, as critically edited in the new Poona edition, is over 80,000 verses, should have presented such problems for editors and translators. Even thus shorn of some 15,000 verses of accretion, the text is gigantic, and the task of producing adequate English translations has been no less formidable. Two complete translations (those of K. M. Ganguli and M. N. Dutta) were published at the end of the last century, but neither can today claim to have made the work accessible to a very wide audience, and both used a text which differed often widely from the critical edition. Several condensations have appeared in English, notably those of J. C. Oman (1894), R. C. Dutta (1898), and more recently C. Rajagopalachari. An admirable little condensation with parallel English and Sanskrit text was published in Madras in 1935, the translator being Professor V. Raghavan. Already by the end of the century Dutta had laid down the lines which later condensations have followed: he realized that the essential narrative lay embedded not only in later accretions, but also in the prolixity of its own style, and that by discriminating selection the actual story could be told in more easily read form. For the modern reader the main obstacle to his work was in the use of rhymed couplets, and the archaic flavour of his language. He pointed out that the couplets in many ways echoed the original *śloka*; but their effect in English is scarcely happy, and later translators have relied upon prose.

The work under review has clearly an English-speaking, non-Indian audience in mind. It is written in fluent, contemporary language, following the original text closely but by no means too literally. The author used the Poona edition for nine of the eighteen *Parvas*, having perforce to rely upon P. C. Roy's edition for the remainder. The drastic reduction of the text is skilfully and purposefully accomplished. The first target must be the lengthy didactic and sectarian portions which found their way into the text perhaps at different times between the early centuries B.C. and the fourth century A.D. In the course of this process it has been necessary to remove most of the passages of fundamental importance to the Mahābhārata as a Bhāgavata sectarian work, the *Bhagavadgītā*, *Anugītā*, *Nārāyaṇīya*, *Mokṣadharmā*, etc. The second obvious target must be the many lengthy and often diverting episodes which occupy so much, for example, of the *Aranyaka Parva*. Thus we lose the stories of Śakuntalā, Nalā, Rāma, and Sāvitrī. While we regret the absence of these two categories, for they include much of the most materially important and poetically beautiful substance of the whole, we must applaud the author's determination, in that they inevitably interfere with the main narrative. We must also applaud his taste and judgement: for the work of condensation is even at this point far from complete. He has further helped his reader by simplifying the text, for example, by reducing the number of stock synonyms. In the original there are over forty such names for Kṛṣṇa alone! At the same time he has judiciously retained the stock epithets in the translated portions. These (mighty-armed, lofty-minded, great-souled, mighty car-warrior, etc.) contribute greatly to carrying over the epic style of diction.

This translation succeeds, as perhaps none of its predecessors has done, in presenting the epic narrative in readable form. Something of its quality, its starkness, its simplicity and its grandeur, stands out with remarkable strength and clarity. The translation, so far as we have checked it, is throughout reliable. We recommend it.

F. R. ALLCHIN

Bureaucracy and Rural Development in Malaysia. By Gayl D. Ness. xiv+257 pp. University of California Press, 1967. \$6.50.

In the general election of 1959 the ruling Alliance party lost some ground to its more extreme and reactionary Malay nationalist opponents, especially in constituencies where the Malay rural vote was decisive. This set-back jolted the government into a very successful mobilization of government resources in a programme of land development, road construction and other physical amenities in rural areas. Mr. Ness has made a comprehensive sociological study, with much statistical material, both of the earlier ineffectual efforts in the same field and of the post-1959 triumph of Tun Razak's Ministry of Rural Development. He brings to his subject keen observation, much research and new material obtained from interviewing bureaucrats, high and low, and he presents a clear and convincing analysis, slightly marred by the sociologist's preference for long words instead of short ones.

The present generation of rural developers in Malaya (it is Malaya only with which the author is concerned) like their predecessors are unable by bureaucratic action from above to change the way of life and values of rural Malays. At most they can encourage them to do so for themselves. The gap has been narrowed but it still blocks communication, a situation well described by another American scholar, P. J. Wilson, in *A Malay Village and Malaysia*. Mr. Ness, however, stays firmly on the bureaucrats' side of the divide. His bibliography omits all reference to the work of Firth, Djamour, Swift and others in this field. Is it enough to analyse the political and organizational aspects of the "output goals" and the "cultural goals" of the bureaucracy? The Malay villager is more than the subject-matter of these programmes. His reactions, helpful or perverse, need explaining. Mr. Ness stops short of attempting that though he recognizes the problem.

On the other hand the historical introduction to the book seems too long. The passage on the immediate post-war period is unconvincing and contains mistakes of detail over dates and names. It does of course provide an interesting contrast. In 1950 another Malay politician, Dato' Onn, became chairman of the new Rural and Industrial Authority (RIDA) and attempted unsuccessfully what was achieved in 1959. Mr. Ness gives a very fair and perceptive account of all this as a failure of a government programme, but in the opinion of the reviewer, who worked with Onn at the time, he fails to understand Onn and the political context of the RIDA fiasco of the 1950's. Later the author quotes from the record of legislative council debates to show the trend of opinion, but to quote Mr. Heah is to fail to distinguish what was significant and he misses altogether the 1954 debate on the price of padi in which the Malay agricultural interest for the only time turned against its colonial partners and voted them down.

However, these points of detail do not detract from the merit of a valuable and scholarly study which gives much food for thought and is likely to become the leading authority on its subject.

J. M. GULLICK

Hermann Oldenberg, *Kleine Schriften herausgegeben von Klaus L. Janert*, Teil 1 and 2, Glasenapp-Stiftung, Band 1,1 and 1,2, xxxv+1,570 pp. Wiesbaden, Franz Steiner Verlag GmbH, 1967.

It is only with awe and virtual helplessness that one approaches the gigantic collection of just a fraction of one man's work, and with little hope that a review of the *Kleine Schriften* can be even approximately adequate. Dr. K. L. Janert, who has com-

piled Hermann Oldenberg's (1854-1920) smaller (but by no means minor) contributions to indology, has done so with what appears to have been a monumental effort. His self-effacing, half-page introduction to the collection contains not a single comment on the amount of toil vested in the edition or on the manner in which he selected the material for a two-volume compilation of Oldenberg's over one hundred articles.

The splitting of the collection into two separate volumes was not the result of Dr. Janert's attempt at a division of Oldenberg's ideas; it was rather caused by the vastness of the material. For the purpose of an orderly classification of the material the editor has skirted the boundaries of volumes and has arranged the writings into articles on the Vedas, Buddhism, linguistics (including words, grammar and prosody); under separate headings are also included miscellanea, obituaries and memorial essays, and essays on indology in general. In the list of works placed at the beginning of the book the editor has combined the bibliography of Oldenberg's total scholarly and literary output with the table of contents of articles included in the *Kleine Schriften*. This however, raises a point which the editor has not clarified. It concerns the, doubtless, difficult decision he had to make as to which articles to include in the publication and which to exclude from it. It is my view that several articles listed between pp. XII and XVII but missing from the collection could have been suitably included. The editor has apparently omitted all or most of the articles which had been separately published as excerpts from some of Oldenberg's major works. If this was the reason for the omissions, it is not a very cogent one, even though the need for economy is appreciated; after all, the articles included in the collection are all reprints; those that were omitted are probably more difficult to obtain than those printed in periodicals. To some degree therefore the purpose of the publication, otherwise so excellently executed, leaves some unfilled gaps.

The bibliography itself includes, in addition to the items referred to above, all Oldenberg's *majora opera*, editions and translations of Sanskrit and Pāli texts, various essays, and over 200 book reviews. The editor has also provided at the end of the second volume exhaustive indexes including references to subjects and names, and to words (Sanskrit and Pāli) quoted or treated by Oldenberg, a list of periodicals where the articles appeared, and a list of text passages cited or discussed. Thus, thanks to this lucid and discreet critical apparatus the use of the vast material has been rendered easy and simple. Double pagination, one pertaining to the periodical concerned and the other showing the sequence of pages running through the two volumes, is most helpful for reference purposes.

Should anybody question now, nearly 50 years after Oldenberg's conclusion of his scholarly activity and his death in 1920, whether the trouble of republishing his small writings is justified by their content and their academic validity at the present stage of our research, this reviewer's reply would be, in agreement with the editor, an unequivocal yes. In the first place, the articles represent an almost incredible diversity of subjects, on which Oldenberg wrote with equal competence and authority, be it language, religion, philosophy, aesthetics or history. Equally, they demonstrate originality of ideas and perspicacity of analysis, all of which have left us with the image of Oldenberg as one of the founders and pioneers of enlightened indology in the West. Even if some of his concepts may rouse doubts in the mind of today's scholar, there is never anything fussy about them.

One cannot, however, adequately appreciate his pioneering spirit and the originality of his thought without a prying glimpse into the *milieu* within which the sober and statuesque personality of Hermann Oldenberg pursued his independent scrutiny into the many facets of ancient Indian culture. In 1881, at the age of 27, he saw his first *magnum opus*, the 500-page *Buddha, sein Leben, seine Lehre, seine Gemeinde* (the 13th edition of the book appeared in 1959), published simultaneously with his first articles on linguistic subjects. By that time Böhtlingk's and Roth's Dictionary had been completed (1875) and Max Müller's edition of the Rgveda (1874) had been published; not a bad background material for a beginning scholar. The legacy left by pioneers of German indology like Bopp, the Schlegel brothers, Rückert, Grassmann, Schröder and others had laid the basic foundation on which an industrious scholar could draw. As a counterpart to that scholarly pursuit the mixed blessing of such promoters of Indian culture

like Schopenhauer, Humboldt, Goethe, Richard Wagner and of a minor Aryan-minded and theosophizing *avant-garde* was doubtless a perplexing factor even to a mind normally impervious to prejudice and unprone to romantic exaggeration. But the histrionics of the *ex oriente lux* and the exalted frenzy in equating all that was of India with "sublime", "profound", "superhuman", "elevated", etc., seemed to affect Oldenberg rather as a challenge in his quest for true data than as an inducement to polemics. In short, indological mythology of contemporary Germany, at least that faction still remaining under the *Sturm und Drang* influence, had in his case a salutary effect in that it urged him on towards looking for the truth in the opposite direction. Consequently it was the pursuit of historical facts, persistent reliance on first-hand sources, antipathy to half-truths and to facile similarities that mark his contribution to indological research.

In his *Altindisches und Christliches* (pp. 1511 ff.), for instance, he simply ridiculed the then quite fashionable theory, shared also by Pischel, that the use of the Christian fish symbol had been directly influenced by one of Viṣṇu's avatāras; for Oldenberg was not a man of fashion but of fact based on evidence. Once his sense of precision was satisfied his intuitive and speculative faculties went to work.

With the presentation to the 10th Congress of Orientalists in Geneva (1894) of a copy of his *Die Religion des Veda* (cf. p. 682) he laid the foundation of research into the origin of Vedic religious concepts. By questioning the purely Aryan origin of some of these concepts Oldenberg perpetrated in the eyes of most of his contemporaries quite a daring heresy, which was at that time shared by only a handful of scholars. Yet Oldenberg's theories of the non-Aryan, partly Indian and partly other origins of certain specific concepts in the Vedic lore constituted a well-informed anticipation of findings which followed a few decades later at the instigation of French scholars and as the result of discoveries in Mohenjo-daro and Harappā.

As for Buddhism, Oldenberg's interest was primarily focused on Pāli sources; it seems that the reason for his scanty interest in the Mahāyāna lay not just in the then relative shortage of texts representing this aspect of the development of Buddhism, but rather in his faithful adherence to "classical" Buddhism, to which he attributed greater authenticity than to its other branches. His *Buddha, sein Leben, seine Lehre, seine Gemeinde*, his translations and editions of Pāli texts and analytical studies on various aspects of the Theravāda Buddhism confirm such impression. His probes into the origin of Buddhism were rather of philosophical than historical nature.

The largest number of his articles and monographs was, however, devoted to the philosophy and the language of the Vedas and the Upaniṣads. His brilliant interpretation of the meaning of *upanīṣad* and *upāste* still sounds, despite various other attempts at explanation, most plausible and well borne out by the texts themselves.

These few examples of Oldenberg's wide and divergent interests have been produced not for the purpose of critique; reviews of his writings are many and have been written in detail before. Samples of ideas of this singularly prolific scholar might perhaps persuade and encourage the indologist, especially the young one, to read and study the *Kleine Schriften* now so conveniently assembled in one collection. Every student of Indian culture and philology must be grateful to Dr. Janert for offering him the opportunity of an easy approach to this enormous output, and for reminding him that Oldenberg's works continue to be fresh and reliable and are not just there to gather dust on the bookshelves. For from his writings we can not only learn about India but, as Dr. Janert says, we can develop the wish to emulate his dynamism, the wealth of his intuition and his linguistic "Gestaltungskraft".

ARNOLD KUNST

H. G. Quaritch Wales. *The Indianisation of China and South-East Asia*, 158 pp. + 22 pl. Bernard Quaritch, 1967. 3 gns.

In Dr. Quaritch's sense of Indianisation Europe was Hebraicised when it adopted Christianity, and our Cathedrals are hypertrophies of megalithic tombs. What is said of China is frankly culled from half a dozen authoritative books published in the last decades. The theme of this book, conceived as provocative essay, is the interplay of

intrusive religion and *local genius*, and China is placed in this respect in parallel with south-east Asia. On the Chinese side the generalization is disappointingly superficial. There is no attempt to determine the extent to which Chinese thought was involved in the growth of Mahāyāna theology in China. The statement that "the Buddhism of Northern Wei was definitely Mahāyāna" ignores the doctrinal confusion which the continued translation of Hinayāna texts created. Confucianism, the product of "local genius", is conceived as engaged with Taoism in a struggle for a submerged dominance of the Indianised Chinese mind. The dark forces so readily associated by some writers with the "Dong Son culture" are evoked for China by the suggestion that the Buddhist stele there fulfilled the role of the *lingam* in the south-east Asian popular religion. Shamanism is said to have eased the way for the adoption of Buddhism by the Northern Wei, and it is suggested that the "pure land school of Buddhism" was active in the earliest Buddhism of south-east Asia. Confucianism is said to be the only philosophy which survived into the Han period, the ethical universalism of Neo-Confucianism to be only a legacy of Buddhism. These observations are not likely to make historians accept the author's plea for recognition of a greater degree of Indianisation in Chinese thought. The doctrines of China's pre-Han moralists are ignored, but in the south weight is given to those mysterious entities of the Heine-Geldern school, the Older and the Newer Megalithic.

The introduction of art into the thesis does not strengthen it. In the treatment of sculpture Dr. Quaritch does not in a sense do justice to his cause. He fails to grasp the local and fitful character of the inspiration which lies behind Chinese Buddhist sculpture even at its best moments, and he implies a coherent evolution. On the other hand he sees only hybridization in the sculpture of the Northern Wei caves, which, as perhaps nothing else, speak of close scrutiny of style by the executants, unified concepts and confident execution. The role of southern influence in north China of the Sui period is ignored in the judgement that Sui added nothing to Northern Ch'i achievement. The remarkable anticipation of Sui style which is found in Szechwan when it was under Northern Chou rule is not mentioned, although in terms of assessing the external stimuli to which the sculpture was subject it is of first rate importance. Nor can the citation of the pagoda as a sure piece of Indianisation go unquestioned, no reference being made to the storeyed wooden buildings, ancestral to the wooden and stone Buddhist towers alike, which are attested archaeologically in the fourth century B.C.

On all these counts this book makes dangerous reading for the otherwise uninformed, a danger all the greater perhaps for its lively writing.

WILLIAM WATSON

Sarvepalli Radhakrishnan and Charles A. Moore (eds.), *A Sourcebook in Indian Philosophy*, xxxi, 684 pp. (Princeton Paperbacks, 82). Princeton University Press; London, Oxford University Press; sixth Printing, with corrections, 1967. 26s. 6d.

It is an encouraging phenomenon to see S. Radhakrishnan's and the late Charles A. Moore's book published again in its sixth printing. It betokens the facts that the book continues to be a popular source of information on Indian philosophy; that the educated reader is interested in the subject; and that it apparently remains the best anthology offering a diversified multitude of samples of Indian philosophical writings.

Despite the confident words printed on the dustcover to the effect that "the student of Indian philosophy who is not a Sanskrit scholar" could become through the book truly acquainted with India's contribution to world thought, it is actually to be hoped that the reader of the *Sourcebook* will be a Sanskrit scholar. The usefulness of the book is best expressed by Charles Moore when he says in the preface himself (p.x): "This volume of selections is not intended as an adequate substitute for the texts themselves; it is intended to encourage the student to go to the texts, whenever possible, for fuller and more adequate study." The editors' warm approach to the subject and the reverence with which it is treated should hold out the assurance that many students

will find their curiosity aroused towards further research and enquiry into the great wealth of Indian philosophical achievements.

No selection of texts can be expected to be undertaken without the mark of the compiler's personality. No one shall therefore wonder that an anthology compiled by authors like S. Radhakrishnan and Charles Moore will, advisedly or not, tend to sway the reader's greater attention towards what they deemed to be the most glorious chapter in Indian thought, the Vedānta and the Bhagavadgītā.

The distribution of the material would seem to confirm such an assumption. Nearly 200 pages of the book are devoted to the Upaniṣads, the Bhagavadgītā and excerpts from Śaṅkara's, Rāmānuja's and Madhva's works. No more than 115 pages are spared for the Cārvākas, Jainism and Buddhism placed jointly under the heading *The Heterodox Systems*. Under the heading *The Orthodox Systems*, out of a total of a little over 150 pages, less than 30 pages are given to translations from texts relating to the Sāṃkhya. The explanatory notes on pp. 424-6 and 453-4 do not mention that more information on the Sāṃkhya and the Yoga systems can probably be obtained from the Mokṣadharmā, the Bhagavadgītā, some of the Upaniṣads and a variety of other texts than from the excerpts offered in the book.

Without denying the convenience of the conventional division of Indian philosophical and religious systems into orthodox and heterodox, one must admit that such a division lacks sufficient flexibility, if it is to be based on the mere assumption of conformity or non-conformity with the Vedic tradition. Philosophically and ideologically there is a much wider chasm between the Cārvākas and the Buddhists than between the latter and the Sāṃkhya and the Vedānta. On the other hand, the standards of conformity with the Vedic tradition among schools normally termed orthodox (e.g. the classical Sāṃkhya or the Nyāya-Vaiśeṣika) are not as firmly established as we are sometimes led to believe. It is therefore not without some apprehension that we read (on p. 228) that the Cārvāka system "is one of the three major heterodox theories - the others being Buddhism and Jainism - in that it did not draw its theories from the Veda and Upaniṣads . . ." Yet, a few paragraphs before it is said that "its [the Cārvāka system's] origins can be traced as far back as the *Rg Veda*". About Buddhism it is said (p. 272) that "the Buddha takes up some of the thoughts of the Upaniṣads and gives them a new orientation", and a little farther down that the silence attached to the idea "of the *nirvāna* follows the great tradition of the mysticism of the Upaniṣads" and that *ādibuddha* answers to *saguna Brahman*, or *Īśvara* in Hinduism.

These few examples are by no means cited in order to point out certain contradictions in the editors' presentation of the image of Indian philosophy. The two latter statements in the annotations are perfectly true to fact and are admirably formulated. The sense of apprehension arises with the realization of the artificiality of the conventional division, because similarities or differences between systems are not to be gauged by the criteria of conformity with the Vedic tradition; all known systems of Indian philosophy have eventually emerged as related one way or another to this tradition and are marked, to a higher or lesser degree, by its transformation or reformation or by its defiance. Buddhist terms borrowed from the Vedic tradition and often put to use at variance with their original meaning may serve as one of the symptoms of the latter attitude.

The presentation in the *Sourcebook* of the substance of the Cārvāka philosophy is a welcome departure from the usually prejudiced treatment which this system had to endure. "The materialistic theory" say the editors (p. 227) "is a bold attempt to rid the age of the oppression of the past and prepare the ground for the great constructive efforts of speculation." The *Sarvadarśanasangraha* and *Prabodhacandrodaya*, excerpts from which are quoted in the book, belong to the category of texts, which presented the Cārvākas as fools and libertines giving them little credit for the constructive part they played in the formulation of the political and administrative principles and for the stimulus they gave to discourses on logic. An excerpt from *Tatvopaplavasiṃha* (chapter VII), a genuine Cārvāka text especially translated for the *Sourcebook*, contains a set of arguments concerning the validity of inference as formulated by the Naiyāyikas. The translation is admirable but the text is rather obscure. It gives the impression of a

refutation of inference as means of cognition; but the arguments raised in it need not be taken as completely contradictory to the arguments attributed to Purandara by Śāntarakṣita and Kamalaśīla in the *Tattvasaṅgraha*. According to Purandara an inference is acceptable to the Cārvākas as long as it is related to concrete objects (*loka-prasiddha*) and does not exceed the limits of conventional usage (*laukika mārga*), i.e. does not reach into the world of universals and does not try to establish a causal nexus between concrete and abstract objects.

By now the student of Indian culture is sufficiently convinced that Indian philosophy is a philosophy, and there is little need to defend its status and position (cf. pp. xxx-xxx) in the context of other philosophical systems. If further persuasion should be necessary, it would be better achieved by rather understating than overrating its spirituality, and by pointing to the rationale and the sobriety of Indian systems, for which ample evidence is provided in the Sāṃkhya, Nyāya, Vaiśeṣika, and even in certain phases of Buddhism and Jainism.

It is a pity that no samples of texts have been included to show the student the vicissitudes of Indian philosophy between the classical and modern periods. Contemporary Indian philosophy is illustrated by the works of two philosophers only, one of them being the editor of the anthology.

An excellent and exhaustive index is of remarkable help to the reader. The bibliography is rich and informative, but omits some of the important works especially those published in languages other than English. It also seems that in spite of the fact that the present, 1967, edition is an edition "with corrections", no new items have been added to the bibliography to account for the important publications which have appeared during this last decade.

ARNOLD KUNST

Paul Ratchnevsky, *Historisch-terminologisches Wörterbuch der Yuan-Zeit. Medizinwesen*. Unter Mitarbeit von Johann Dill und Doris Heyde. (Deutsche Akademie der Wissenschaften zu Berlin. Veröffentlichungen des Instituts für Orientalforschung, 66.) i-xix, 118 pp. Akademie-Verlag, Berlin, 1967.

This is the first volume, or rather section, of a projected dictionary of Yuan terminology prepared under the direction of Professor Ratchnevsky. When completed, the dictionary will be an indispensable tool in dealing with Chinese texts of the Mongol period and, in particular, with those devoted to government, law and institutions.

One of the main problems the scholar investigating the Yuan period has to contend with is the handling of material written in the hybrid Chinese vernacular of the thirteenth and fourteenth centuries. The two major collections of Yuan official documents, the *Yuan-tien-chang* 元典章 and the *T'ung-chih t'iao-ko* 通制條格, and much of the epigraphical material of this period, are written in a peculiar Mongol-flavoured *pai-hua*. Although several scholars since the beginning of the century have discussed various features of this language (among them we should mention Ed. Chavannes, Feng Ch'eng-chün 馮承鈞, Ts'ai Mei-piao 蔡美彪, and Iriya Yoshitaka 入矢義高) a comprehensive treatise on it has yet to appear. The problem is not only one of grammar, but also, and to a large extent, of vocabulary. All Yuan historical and administrative texts contain special words (technical terms, official titles, etc.) the meaning of which is often obscure. Many of them were either coined *ad hoc* by the Mongol-Chinese authorities, or are transliterations, sometimes very approximate, of Mongolian words. These terms appear for the first time in texts of the thirteenth century. In these texts, however, we also find terms borrowed from the administrative system of the Liao (tenth-twelfth century) and Chin (twelfth-thirteenth century), as well as Chinese traditional terms adopted by the Mongols. To complicate matters further, Yuan texts are crammed with non-Han (Mongol, Turkic, Persian) proper names which are not always easy to reconstruct and identify. Therefore, Professor Ratchnevsky's dictionary, which includes both names and terms, meets a real need, and all students of Yuan history will be very grateful to him and his collaborators for having undertaken this task.

The first section – the only one published so far – is devoted to medicine, a discipline that with mathematics and astronomy (or astronomy-astrology) flourished under the Mongols. This was due on the one hand, as in the case of astronomy, to the substantial contribution of Mohammedan medical knowledge introduced into China during a period of active cultural exchange within the different parts of the "greater" Mongol empire. On the other hand, it was a practical art which, in a military society like that of the Mongols, had always occupied a position of prime importance. Thus, we find all sorts of Chinese traditional remedies and foreign drugs and methods being used to heal soldiers' wounds and treat diseases caused by warfare. The *Einleitung* (pp. ix-xvii) by Professor Ratchnevsky provides an excellent survey of the development of medicine and the use of drugs in thirteenth and fourteenth-century China. The bibliography and abbreviations (pp. xviii-xix) include the basic Chinese sources and the relevant literature in Japanese and in Western languages. Two items appear to have been missed: the *Yin-shan cheng-yao* 欽膳正要 by Hu-ssu-hui 忽思慧 (Preface 1330; the *Ssu-pu ts'ung-k'an*, Hsu-pien reproduces a print of 1456) and Bernard E. Read's *Chinese Medicinal Plants from the Pen Ts'ao Kang Mu A.D. 1596* (3rd edn., 1936). The latter is a useful complement to Bretschneider's *Botanicon Sinicum*.

The dictionary itself covers pp. 1-115. The words are arranged alphabetically in the modern Chinese romanization adopted by Professor Ratchnevsky, a slight drawback for Sinologists accustomed to the Wade-Giles system. Mongol and other foreign names and terms are given in both Chinese transcription and reconstructed form with cross reference. The Chinese characters are written very neatly in black ink. The definitions and bibliographical references are clear and concise. Perhaps some of the definitions could have been enlarged for the sake of precision; e.g. *dahuang* 大黃, the rhubarb, is only designated as "rheum officinale" (p. 13); however, the Chinese term is applied to both the *Rheum officinale*, which is mostly found in Szechwan and south-eastern Tibet, and the *Rheum palmatum*, which grows in Kansu. But these are just minor points which do not detract in the least from the value of the work.

We are looking forward to the appearance of the next sections, in particular to the one devoted to legal terminology, a subject on which Professor Ratchnevsky is a leading authority.

IGOR DE RACHEWILTZ

Benjamin Rowland, *The Harvard Outline and Reading Lists for Oriental Art*, 3rd edn. Harvard University Press, 1967. 8vo. 77 pp. 16s.

The outlines are prospectuses of teaching rather than potted history and in the classes they must provide a useful compendium of dates and spellings. They include lists of selected monuments and works of art with the museums which house them. The bibliographies are intended for both the beginner and the advanced student. It would perhaps be more effective in future to grade the titles in respect of academic level and modern relevance. That at least is an impression strongly gained from the Far Eastern section, where de Tizac, Kümmel, Fenellosa, *The Burlington Magazine* Monograph and such respectable bibliographical ancients rub shoulders with later and sterner publication. In this section the choice of books in Chinese and Japanese is limited, apparently aiming chiefly at the well-illustrated works. It is odd that no Chinese periodicals are listed.

WILL. WATSON

Japan's first modern novel: Ukigomo of Futabatei Shimei. Translation and critical commentary by Marleigh Grayer Ryan. xvi+381 pp. Columbia University Press, 1967. 72s.

Futabatei's *Ukigomo* "Drifting cloud" appeared in instalments between 1887 and 1889, and it marked such a new departure in the development of Japanese fiction that it well deserves to be called Japan's first modern novel. Its realistic account of the attitudes and behaviour of its characters, in particular the psychological development

of its ineffective idealistic hero, stand in marked contrast to the superficiality, fantasy and episodic nature of most of the popular fiction which preceded it.

This novel by Futabatei was largely the result of two influences from the West: his own reading of the works of the great Russian novelists and, less directly, the theories of Tsubouchi Shōyō which were based on a study of English literature and expounded in his *Shōsetsu shinzui* "Essence of the novel". Tsubouchi's own novels were unhappy failures only marginally better than those they were intended to displace, but he was an excellent critic and theorist and through his lifelong friendship with Futabatei provided him with the guidance and practical help he needed.

In this present book, which contains the first complete translation of *Ukigumo*, Mrs Ryan has given this important novel the handsome treatment it warrants. Her introductory commentary, half the length of the whole book, includes some account of areas surrounding the central theme and, as a result, is longer than is strictly necessary for an introduction to the life and work of Futabatei alone. There is still, however, so little reliable and readable material on the literary history of the Meiji period in western languages that one can only welcome this rounded picture of one of its most important aspects. English versions of two other novels by Futabatei, which were done more than forty years ago, gave some indications of his ability as a writer. Mrs. Ryan's book now makes his achievements clear for all to see, by a superior translation of his most important novel and an excellent account of his role in the literary situation of his time.

P. G. O'NEILL

Shen Fu - Six récits au fil inconstant des jours. Traduit du chinois par P. Ryckmans. Un Bruxelles. Maison Ferdinand Larcier, S.A., 1966. 209 pp. 200 fr. belges.

Fu shen liu chi, the collection of personal reminiscences and hints on the art of living of an otherwise unknown mid-Ch'ing littérateur, was first translated into English in 1935 by Lin Yutang under the title *Six chapters of a floating life*. Now it has been translated into French, apparently for the first time, by M. Ryckmans, and a very good translation it is. There are no false notes, he misses nothing in the Chinese, so far as I have noticed, and yet has so lively a French style that his version could almost be mistaken for an original. As to whether the work itself is worth translating or not, I think it is. Quite apart from the fact that it has been popular in China, and so is of cultural interest, the book is, to adapt a phrase, the precious lifeblood of a minor spirit. The author has his blind sides, bearing too much the air of injured innocence, and is not without pertinence, congratulating himself for instance on spending only a hundred crowns in four months on a waterborne prostitute, but the last at least is a token of the honesty with which he tells the story of his life and this is what makes the book valuable. Much of it is dedicated to the memory of his talented wife, who might not have been as charming as Lin Yutang thinks, but, portrayed as a person in her own right, is certainly an unusual figure in Chinese literature. These things the common reader will appreciate. Perhaps the sociologists too will find some dregs here, particularly in the sources of support the author taps in his indignity.

D. E. POLLARD

The nine ways of Bon, Excerpts from *gZi-brjid*, edited and translated by David L. Snellgrove (London Oriental Series, Vol. 18), vi, 312 pp., 11 photos, 22 planches de dessin. London, Oxford University Press, 1967.

Une ère nouvelle des études tibétaines s'est ouverte en 1960 avec l'arrivée de Tibétains qualifiés auprès des tibétisants occidentaux grâce à un projet financé par la Fondation Rockefeller. A l'exception du cas de Bacot qui avait inauguré cette méthode, ce fut la première fois que les spécialistes ont pu profiter pendant plusieurs années des connaissances de ces Tibétains. De grands progrès en ont résulté.

D. L. Snellgrove a eu le mérite d'avoir invité auprès de lui un groupe de moines bonpo. Le présent ouvrage est le fruit de cette collaboration fructueuse. Les recherches

sur le Bon seront désormais - et enfin - basées sur des documents de première main. L'encouragement et l'initiation aux méthodes occidentales que M. S. a donnés à ces Bonpo a eu pour heureux résultat la publication de plusieurs livres bonpo par leurs soins. Parmi ces textes figure notamment le *gZi-brjid* dont le présent ouvrage publie des extraits.

Ce choix était nécessaire et heureux. L'ouvrage entier est en effet très volumineux (12 volumes, 2.791 folios). Sans l'aide du maître (*stob-dpon*) Tenzin Namdak, un choix aussi significatif eût été impossible.

Dans son introduction, l'auteur donne des informations précieuses sur la date et le contenu de l'ouvrage. C'est un *gter ma* (texte révélé ou découvert) qui aurait été transmis au lama incarné Blo-Idan sñiñ-po de Khyuñ-po (1360-84, selon la tradition). Bien entendu, il ne s'agit pas d'un Bon « primitif » ou archaïque, mais du Bon « transformé », c'est-à-dire assimilé au lamaïsme. Le vocabulaire philosophique qu'on trouve dans les *Extraits* est en effet celui des bKa'-brgyud-pa et des rJogs-ñhen-pa. Cela n'empêche que ce Bon évolué ou syncrétique a conservé des éléments, rituels surtout, qui sont chronologiquement assez anciens, puisqu'on les trouve déjà dans les manuscrits de Touen-houang (9e-11e siècle), et typologiquement non bouddhiques. Ces éléments forment les Voies ou Véhicules « inférieurs » (les trois premiers). Les Bonpo évolués de nos jours les méprisent plutôt et s'intéressent surtout aux Voies « supérieures » de philosophie, de méditation et de techniques psycho-physiologiques du yoga.

M. S. a brièvement évoqué le problème du Bon primitif et évolué. Comme H. Hoffman,¹ il note que les Bonpo considèrent le mot *bon* comme l'équivalent du mot *zañ-zuñ gyer* « chanter ». Il admet cependant que ce mot pourrait être apparenté au nom du Tibet, Bod, et signifier « indigène ». Je considère, pour ma part, que cette seconde explication, est plus vraisemblable.² L'équivalence *bon=gyer* « chanter » ne doit pas nous séduire outre mesure. Dans les bilingues *zañ-zuñ* et tibétains récemment publiés le mot *gyer* correspond régulièrement, non seulement à Bon (dans son acception philosophique), mais aussi à *ggen*.³ Dans leur vocabulaire *zañ-zuñ*, les Bonpo ont conservé beaucoup de mots réellement indigènes qui relèvent de diverses langues tibéto-birmanes, mais ce vocabulaire est aussi en grande partie formé de créations artificielles basées sur des mots tibétains ou indiens. Pour *Bon=gyer*, ils avaient à leur disposition une glose des dictionnaires tibétains qui donnent cette équivalence (purement tibétaine) pour le sens « chanter », le premier étant un mot « ancien » (*brda-rñiñ*).⁴

¹ En plus de la référence de M. Snellgrove p. 1, n. 1, voir maintenant son livre *Symbolik der Tibetischen Religionen und des Schamanismus*, Stuttgart, 1967, p. 68.

² Voir R. A. Stein, *Les tribus anciennes des marches sino-tibétaines*, Paris, 1959, p. 11, n. 28 et p. 14, et *La civilisation tibétaine*, Paris, 1962, pp. 12 et 194-5, que M. Snellgrove ne cite pas.

³ *Tibetan Zang Zung dictionary*, Delhi, s.d. *gyer=Bon* ou *Bon-ñid* (pp. 6, 7, 9, 11, 12), mais *gyer-nod=gÇen-rab* (p. 12), *gyer-dil=gÇen-rab* (p. 120), *gyer-cud=the-chom* (« doute », p. 17). De même, dans le *mDzod phug*, Delhi 1966, *gyer-ro=gÇen-po* (p. 3), *wer-gyer=gÇen-rgyal* (p. 3), *gyer=Bon* et *gyer=gÇen* (tous deux p. 14).

⁴ *Dag-yig mkhas-pa'i 'byun-gnas* du ICan-skya *sprul-sku* Rol-pa'i rdo-rje (11,9b) qui a dû utiliser des matériaux antérieurs. Comme W. Simon l'avait bien dit (*Asia Major*, N. S. V, 1, 1955, p. 6), il faudrait trouver des textes anciens où le verbe *bon-pa* serait attesté dans le sens « chanter ». Bacot en avait signalé des exemples (expliqués par *zla-ba* « dire, rapporter » par son informateur tibétain), *Documents de Touen-houang relatifs à l'histoire du Tibet*, p. 199. On trouve en effet (p. 104, l. 19) *Sñan-du bon-nas* « ayant porté aux oreilles de... » (= ayant rapporté à) et p. 105, ll. 4 et 5 d'en bas, *gzus ni lha bon-to* « le témoin invoqua(?) les dieux ». Mais par ailleurs, ces mêmes manuscrits emploient ce verbe avec le sens « donner, appliquer, remettre »: *phyag-tu bon* « remettre aux mains de... » (p. 109, ll. 3 d'en bas, p. 105, l. 7 d'en bas) et *dug bon-te, bkrois-so* « donnant du poison, il assassina » (p. 111, l. 4). M. Lalou a de son côté signalé l'exemple *khab-tu bon* (parallèle à *khab-tu bzed*) « donner (recevoir) en mariage » (Fiefs, Poisons et guérisseurs, J. As. 1958, pp. 169 et 171). Ailleurs on dit *sñan-druñ ni sil bond* ou *sil bon-to*: « donner (?faire résonner?) des cymbales devant les oreilles » (manuscrit 1134 de Paris, ll. 58 et 136).

Ils ont pu s'en servir. Ont-ils par là voulu indiquer que le mot *bon* signifiait, à leurs yeux, « chanter » ou « préférer » (des paroles)? Ce n'est pas sûr. Ils continuent à employer *Bon* et *gyer* séparément, seul le second mot signifiant « chanter » (voir le vocabulaire du présent ouvrage). Par contre ils affirment consciemment la tradition qui relie *Bon* à *Bod* (*rGyal-rabs Bon-gyi 'byun-gnas*, édition Das, pp. 9 et 26). Il faut donc rester prudent.

M. Snellgrove a cette qualité et il a le mérite de souligner qu'il faut d'abord s'efforcer de connaître le *Bon* tel que le conçoivent les intéressés. Par respect pour ses amis et maîtres, il a suivi leur façon de voir aussi loin que possible, et nous apprenons beaucoup ainsi. Cela n'exclut pas la possibilité et le devoir de leur appliquer une recherche critique.

Dans son introduction, dans ses notes et dans son vocabulaire de termes techniques, M. Snellgrove nous donne un grand nombre de renseignements clairs et inédits qu'il a admirablement tirés de sa propre analyse des textes traduits et des explications fournies par ses informateurs. L'un d'eux, Tenzin Namdak, nous fournit en plus une série de dessins très instructifs qui illustrent tous les aspects de la religion bonpo et qui sont accompagnés des termes techniques en tibétain et en anglais. Ces dessins et le vocabulaire rendront de grands services et aideront à éliminer des erreurs commises jusqu'ici.⁵

Pour l'édition du texte et la traduction, M. Snellgrove a adopté un système très commode pour le lecteur. La traduction est imprimée en face du texte (en transcription) de sorte qu'on peut aisément les comparer. Cette traduction représente un travail considérable. M. Snellgrove sait admirablement le tibétain écrit et parlé, il connaît à fond le tantrisme dont le vocabulaire et les conceptions forment la matière des Voies III à IX, alors que le vocabulaire et les *realia* contenus dans les rituels des premières deux Voies lui ont été expliqués par ses informateurs qualifiés.

N'empêche que les difficultés de la traduction étaient grandes, et M. Snellgrove s'en explique. Tout le monde sait qu'il est pratiquement impossible de rendre de manière adéquate et cohérente les termes philosophiques. Il me semble cependant que certains mots anglais choisis par M. Snellgrove ne rendent pas suffisamment bien les mots tibétains correspondants, et que le lecteur non spécialisé risque parfois de ne pas comprendre ou de se méprendre sur le sens.

Si je me permets de soulever maintenant quelques questions ce n'est pas pour diminuer le grand mérite de M. Snellgrove, mais de lui rendre hommage par une lecture attentive.

page 15. Le *Bon* répandu au sud, à l'ouest et au nord du Tibet aurait été un bouddhisme populaire. Est-ce vraiment si naturel (« of course ») que le pense M. Snellgrove? Il faut au moins envisager le rôle possible de l'hindouisme.⁶ De plus, si on veut accepter la tradition bonpo qui parle de traductions et de *Bonpo* de divers pays, a-t-on le droit de passer sous silence les pays situés à la frontière de la Chine? La formation du *Bon* systématisé a dû être très complexe. Si certains mots du vocabulaire *zañ-zuñ* s'expliquent par des langues tibéto-birmanes de l'Himalaya occidental, d'autres s'apparentent aussi à des langues de même famille parlées à la frontière de Chine (K'iang, etc.)

page 16, n. 1. La plus ancienne version de l'assassinat du roi Lig-mi-rgya de *Zañ-zuñ* est plutôt la chronique de Touen-houang publiée par Bacot, Thomas et Toussaint (pp. 115-117)

page 17. « Stream of existence », « it purifies the stream of knowledge ». Je crois tout de même que *rgyud* doit ici signifier « tantra », puisque le texte parle ensuite de « tantra profond de Prajñā » (*ges-rab zab-mo'i rgyud*) qui a affaire aux *mantra* (*snags*), alors que la seconde catégorie est reliée aux *sūtra* (*mdo*). Dans ce cas, *sbyaṅs* ne serait pas « purifier », mais « pratiquer ».

⁵ Ainsi, H. Hoffmann (*Symbolik* . . . pp. 89 et 93) prend *hos-ru* pour une « corne d'antilope », alors que Tenzin Namdak indique que c'est un bâton à sistres (*mkhar-gsil = Kakkhara*).

⁶ En attendant un article sur cette question, cf. mon rapport dans *Annuaire du Collège de France*, 67^e année (1967-8), pp. 416-17.

page 20 et page 256, n. 9. Il est souvent question, dans le texte, d'un rite que M. Snellgrove traduit par « exposition (*smrañ*) of the archetype » (*dpe-srol*) et qui donne sa validité à l'ensemble du rite. M. Snellgrove le compare avec les *pé* (sans doute tibétain *dpe*) des Gurung. Cette nécessité de dire l'origine des différents éléments qui composent le rite, avant de l'accomplir, pour qu'il soit efficace est en effet bien connu, notamment chez les Tamang et les Mosso. Mais l'expression « archétype » me paraît dangereuse. Elle risque d'évoquer la théorie de Jung et une certaine méthode d'interprétation, très à la mode, des faits religieux (travaux d'Éliade, etc.) M. Snellgrove n'a certainement pas voulu faire allusion à ces contenus subconscients universels. Mieux vaut simplement parler de « prototypes » ou de « précédents ».

Mais s'agit-il vraiment d'un exposé des précédents (mythiques)? Les passages où ces deux mots figurent, laissent une impression un peu différente.

La discussion détaillée de ce problème nous entraînerait trop loin, et je dois me borner à quelques remarques rapides. Comme le dit M. Snellgrove, *smrañ* est certainement en rapport avec *smra* « parler », mais *smrañ* est à *smra* ce que *smreñ* est à *smre*. Les deux derniers mots signifient « complainte » ou « énigme », « discours allusif ». Pour la première acception « complainte », *Chos-grags* emploie dans son dictionnaire les équivalents *smre-snags* et *gñon-skad*. Cette dernière expression caractérise justement le *smrañ* dans le *gZi-brjid* (les huit espèces d'« ululement » comme dit M. Snellgrove). Si le mot le plus courant pour « complainte » est *smre* (*-snags*), on trouve aussi *ñu-smrañ* (pour les cris de douleur en enfer, *mJod-phug*, commentaire p. 6). La deuxième acception de *smrañ* et de *smreñ* « paroles secrètes ou cachées » (*gsaṅ-chig*), « mystic speech » (Das, *Chos-grags*) s'applique mieux au contexte du *gZi-brjid* où *smrañ* reçoit l'épithète *bden-pa* « de vérité » et est même remplacé par ce mot. Or la « parole de vérité » (*bden-chig*) est une sorte d'imprécation. Aussi, si la force des rites de la section Eau Noire provient des *smrañ*, celle des rites de la section Eau Blanche provient des *snags* (*mantra*, pp. 48-50). Une autre difficulté provient des verbes employés avec *smrañ*. Le plus fréquent est *bkrol* que M. Snellgrove traduit tantôt par « expliquer » (passé de *grel-pa*), tantôt par « réciter » ou « entonner » (un chant) en pensant sans doute à *dkrol* « jouer » (de la musique). Par surcroît il prend toujours *smrañ* ou *bden* comme le complément direct du verbe *bkrol* bien qu'ils soient presque toujours à l'instrumental. En réalité ce verbe s'applique aux offrandes (*glud*, *yas*, p. 36) ou aux divers récits (pp. 64-6) qui sont *bkrol* par le *smrañ*. Mais il est vrai que le texte est assez flou et inconsistant, et il est difficile d'arriver à une conclusion précise.

Le mot *dpe-srol*, l'archétype de M. Snellgrove, ne dépend nulle part de « l'exposé » (*smrañ*). La voie des *sNañ-gpen* se divise en quatre Portes du *Bon* ou de l'incantation (*gyer*) dont la première est « L'Eau Noire », à savoir la section des exorcismes (*sel*). Celle-ci est sub-divisée en quatre « discours » (*smrañ*) ou « textes » (*gZuñ*). Le premier de ces quatre « grands discours » (*smrañ-chen*), relatif aux dieux du début du monde (*srid-pa*), consiste en douze « exorcismes » (*sel*) ou « grands textes » (*gZuñ-chen*) à chacun desquels on associe (*sbyar*) dix « exemples métaphoriques » (*dpe-srol*, ou « dix précédents ») qui disent comment ou par qui ces « textes » ont été diffusés au début du monde (pp. 46-7, la traduction de M. Snellgrove me semble inadéquate). Cela fait donc $12 \times 10 = 120$ « portes d'exorcisme » (*sel-sgo*) qui composent le « texte-discours » relatif aux divinités du début du monde (*srid-pa smrañ-gZuñ*). Ailleurs on nous dit (pp. 62-4) que dans ces « précédents » ou « exemples » relatifs aux dieux du début du monde, chaque « dieu du début du monde » (*srid-pa*) a sa divinité *Çug-mgon* et pour chacune il y a un « discours » et un « récit » (*smrañ dan cho-rabs*).

La discussion de tous ces termes nécessiterait un article entier. La traduction de *srid-pa* par « original » ou « génération » n'est pas très heureuse. Comme *bskos* (p. 64), *srid-pa* a fini par désigner une espèce de divinité.⁷ Quant à *cho-rabs*, ce mot ne peut pas signifier « parental lineage » (pp. 65 et 296). Comme dans les manuscrits de Touen-houang, je le montrerai ailleurs, *rabs* a souvent (pas toujours, bien entendu) le sens de

⁷ Cf. par exemple Laufer, *Ein Sühngedicht der Bonpo*. P. 60, l. 8, M. Snellgrove traduit *srid-pa rgyud* par « original tradition », mais p. 64, l. 35 par « stream of existence »

* récit * et *cho* signifie plutôt (comme *rigs*) * catégorie *, * genre *, * espèce *.⁸ P. 66, l. 30. Le *cho-rabs* de Ye-smon rgyal-po comprend quatre "grands récits * ou * coutumes * (*gzun-chen*; M. Snellgrove traduit fort bien par * four great lores *). Dans un manuscrit de Touen-houang (Paris No 239, 2^e partie, p. 25) on trouve dans quatre paragraphes parallèles respectivement... *gzun*,... *lugs*,... *smrañ* et... *rabs*.

On voit à quel point cette littérature Bonpo est restée fidèle à un vocabulaire ancien et combien il est facile de se tromper en prenant les mots dans leur sens usuel.

p. 32, ll. 17-18. *rcis-kyi go-gzi* et *go-rdo*. Il s'agit d'un damier bariolé et des dés ou cailloux noirs et blancs par lesquels on procède à une divination. La traduction * calculating board * etc. peut tromper le lecteur.

p. 44, l. 17. *gañ-la gañ-'dul bon yin-pas* * the bon that overcomes whatsoever (opposes) anything *. C'est plutôt: * le bon convertit chacun selon la méthode (appropriée) *.

p. 46, l. 8. *ñon srid-pa gañ-gis dar-ba'i* (les douze grandes * coutumes *) * which spread forth originally *. Plutôt: * qui les a propagé autrefois (parmi les dieux) du début du monde? *

p. 46, l. 29. *gañ-la bon-sgo gañ-'dul bstan*: * show to whomever it is the bon way that quells whatsoever it is". Comme ci-dessus, il faut comprendre: * montre à chacun la voie du Bon qui (selon ses dispositions) permet de le convertir *, (p. 70, l. 25 est à corriger dans le même sens; de même p. 240, ll. 20 et 242, ll. 9 et 32).

p. 48, l. 27. *'bru-sna'i mēhod-pa* * offering of green barley *. Plutôt: * de diverses espèces de céréales *.

p. 52, l. 19. *dguñ-smān mēhed-bāum* * the seven goddesses of medicine *. *smān* n'a ici rien à faire avec la médecine. Ce mot désigne une femme ou une sorte de fée (de même p. 78, l. 14).

p. 52, l. 20. *dgu-khri dgu-'bum*: * 99 000 * est impossible. C'est une répétition: * 90 000, 900 000 * (p. 62, l. 18 *idem*).

p. 30, l. 37. *srog-mhkar*: * symbol of life * et p. 64 *rtēn-du* * as symbols * (il s'agit de fèches qui sont le * support * des divinités guerrières). * Symbol * risque d'égarer l'historien des religions (de même p. 92, l. 20, cf. p. 88, l. 30).

p. 64, l. 14. *bya-bon bēu-gsum*: * the 13 birds of Bon *. La liste de ces oiseaux est donnée dans la note 22 (et non 23), mais on attendrait *bon-bya*. Est-ce une faute d'impression?

p. 66, ll. 15-18. M. Snellgrove prend le tout au passé (how they originated... remained constant... changed). Il faut plutôt: * comment ils se sont produits, existent (actuellement) et changeront (à l'avenir) *.

p. 70, l. 4. *'chos-pa* * (the offspring) was born *. Dans les manuscrits de Touen-houang et dans le *Klu-'bum*, *'chos-pa* s'emploie, comme *bpos*, pour l'union sexuelle. C'est le cas aussi dans ce passage. De même p. 72, l. 14: * mâle et femelle, ami et amie se sont unis... *.

p. 73, l. 1. *yod-du mi-ster med-pa'i dre* * démons of wrong... *. Plutôt: * démons qui ne permettent pas l'être (que quelque chose soit), mais le non-être (font que les choses ne soient pas) *.

p. 72, l. 27. (et p. 68, ll. 31-2) * methodical * pour *thabs-kyis* est vraiment trop libre et implique tout autre chose que l'emploi de Méthode = *upāya*, moyen de salut. Cette Méthode est un rite (*idem*, p. 82, l. 21).

p. 72, l. 35... *spyān-gzigs 'bul* * offers before him *. *Spyān-gzigs* désigne des animaux (souvent empaillés ou figurés) que la divinité aime et qu'on lui offre.

p. 74, ll. 13-15. La traduction n'est pas très heureuse. Il vaudrait mieux traduire: * distingue entre les quatre méthodes de rites *gtō* selon la personne qu'il s'agit de dompter (chacun exigeant la sienne). C'est cela, dompter par la Méthode (qui convient à chaque cas) *, cf. ci-dessus, p. 46, l. 29.

p. 80, l. 30. *de las gzun-jin ñon-mōns skyes* * from this there arise the afflictions which affect self and others *. La note 26 explique pourtant bien qu'il s'agit de l'objet et du

⁸ Par exemple dans le manuscrit de Touen-houang, Paris 1060 où il s'applique aux différentes espèces de chevaux (parallèlement à *rigs*). Cf. aussi *cho-dgu* * neuf espèces * (de maladies), Lalou, Fiefs, poisons et guérisseurs, pp. 165 et 177.

sujet. La traduction est trop libre. Il est ici question de la misère inhérente à la condition de la pensée discursive (fausse vue d'un sujet pensant opposé aux objets pensés).

p. 88, l. 30. *kloñ-gi dam-čan rten-gyis brten* * trusting with trust the divine guardians of space *. On leur donne plutôt un moyen de se poser en leur fournissant un support (image ou objet rituel; *idem*, p. 98, l. 12 et p. 102, l. 23).

p. 100, l. 40. *thugs-rje* et *thabs-mchog*, non pas compassion et * excellent methods * (au pluriel), mais *karuṇa* et *upāya* (calculés sur Prajñā et Upāya des bouddhistes), deux principes indissolublement unis.

p. 102, l. 11. *ñiñ-po snags-kyis brlab-par bya* * learn through spells their very essence *. Cela n'a pas de sens, et le texte n'a pas *brlab*. Je crois que *brlab* s'explique comme *byin-gyis brlab-pa*: bénédiction. Ici ll. 16 et 38, *ñiñ-po* n'est pas * l'essence *, mais le *mantra*: l. 38, ce *mantra* est en trois lettres (comme par exemple om ā hūm).

p. 104, ll. 23-5. *dbyiñs, mkha', kloñ*: * celestial spheres, heavens, space *. Evidemment, il est difficile de traduire, mais une note devrait au moins avertir le lecteur que les trois mots sont équivalents (* espace, vide *) et qu'il ne faut pas songer à des sortes de paradis.

pp. 106-7. Je me demande si le lecteur peut comprendre que la pratique tantrique ici expliquée consiste à obtenir la libération des passions par l'emploi même de ces passions et non pas en les rejetant ou en les domptant. ll. 9-10, * ferocious anger contradicts normal practice, but a loving nature is coherent in result *, la traduction peut faire penser à deux attitudes différentes, alors que la colère * rituelle * est elle-même, en son essence, amour ou amitié (cf. p. 172, l. 37). De même, l. 24 et suivantes, il ne s'agit pas d'aider les ignorants, etc. mais de surmonter les passions par et en elles-mêmes (*rañ-grol*). M. Snellgrove sait tout cela mieux que quiconque (voir son *Hevajratāntra*) mais la traduction ne me semble pas bien rendre ces conceptions (cf. ici n. 33, 48 et 74 où les notions en cause sont bien expliquées).

p. 118, l. 27. *rin-chen gser-gyi sa-gzi* n'est pas * this earthly domain with its gems and gold *, mais * la terre d'or précieuse *. C'est une notion cosmographique indienne qui remonte aux *veda* et a été reprise dans les cosmogonies bonpo.

p. 132. Le roi des artisans (*bzo-rgyal*, non pas * the royal artisan *) Gar-ma-li-ça (sans note) est évidemment Viśvakarma. Le nom montre bien un des procédés d'adaptation et de création de mots bonpo. On a inversé les deux éléments du binôme.

p. 149. *ñon med-khams Mun-pa zer-ldan*, * M. of the Demon Realm *. C'est * L'Ahriman * bonpo, le principe du Non-être, au début de l'existence, dans les cosmogonies du *Klu-'bum*, etc.

p. 172, l. 13. *bdag-ñid*: * oneself *, mais p. 174, l. 3, *bdag ñid nan* * self existence * et l. 8, *bdag-ñid chen-po lhun-gyis grub* * and our great self hood is effected *. Ce mot doit bien représenter la notion d'Ātman, (cf. p. 202, l. 34).

p. 182, l. 17. *sbyor sgröl rol-pa ñams su blañ*, * absorb this union, release and play * doit être un lapsus. p. 106, l. 2. M. Snellgrove avait pourtant bien traduit les trois termes. Il faut * pratiquer l'union sexuelle, le meurtre (rituel) et le jeu (magique) *.

p. 182, l. 29. * the 'drop' of Method and Wisdom flows white and red *. Ce sont deux * gouttes *, l'une blanche (*upāya*, masculin) et l'autre rouge (*prajñā*, féminin). La phrase suivante fait bien allusion au partenaire féminin.

La traduction de Bon ou Bon-ñid par * absolute * (par ex. p. 246, l. 4 et ailleurs) est vraiment trop libre. Comment le lecteur qui ne lit pas le tibétain pourra-t-il se faire une idée de la philosophie bonpo s'il doit ignorer quel terme est employé? (p. 248, l. 7, *bon-ñid* est traduit par * true bon *; mieux vaudrait peut-être * Bon en soi * dont le jeu comprend aussi bien *saṃvāra* que *nirvāṇa*, mots que M. Snellgrove rend ici par * physical and metaphysical states *).

R. A. STEIN

H. Paul Varley. *The Ōnin War* (Studies in Oriental Culture, Number I), xi+238 pp. New York and London, Columbia University Press, 1967. \$7.50.

The Ōnin war, which ravaged Kyoto for a decade from 1467, was sparked off by a dispute over the succession to the Shōgun, but its fundamental causes were deeply rooted and inescapable. Dr. Varley begins by a description of the political institutions of

the Kamakura Bakufu and their decline, followed by their transformation under the Ashikaga and the growing influence of the Shugo-daimyō, the maintenance of a balance of power between the Shugo-daimyō and the Bakufu and its deterioration after the assassination of Yoshinori in 1941, which eventually led to the disastrous struggle between the Hosikawa and Yamana families and its aftermath when the conflict was extended to the provinces. The weakening of the Bakufu affected the power of the Shugo-daimyō, who had depended on its support, and resulted in a century of intermittent civil war. The Ōnin War is seen as a turning point in a process which altered the development of Japanese feudal society. This historical introduction, which makes available in summarized form a great deal of work by modern Japanese historians, is followed by a selective translation of *The Chronicle of Ōnin*. There are notes on primary sources, a very useful glossary including characters, and a bibliography. One is grateful to the publishers for having for once put the notes at the foot of the page which adds considerably to the comfort of the reader who wants to use them.

GEORGE WEYS

The Ōkagami, a Japanese historical tale. Translated by Joseph K. Yamagiwa. 488 pp. London, George Allen and Unwin, 1967. 60s.

This book provides the western reader with the first complete translation of a *rekishi monogatari* "historical tale", a type of work which occupies an important place in Japanese literature and which, after its appearance in the eleventh century, continued to be written until well into the eighteenth. The *Ōkagami* "The great mirror" has added interest in being one of the two earliest works of this kind.

It covers the period 850-1025, years when political power was in the hands of the Fujiwara family, and most of the work consists of biographies of the great ministers it produced. The most important of these was Michinaga, and the *Ōkagami* is one of the main sources of information about him. It adds another dimension to our understanding of the world of the Heian court and its famous literary ladies such as Murasaki Shikibu and Sei Shōnagon, who were his contemporaries.

The translation of this work is a considerable achievement. Although it is so faithful to the original that it reads rather stiffly in English and makes much use of brackets for words and phrases not explicitly expressed in the Japanese, this treatment is well suited to a text which can have no great claim as pure literature and which is by no means easy. Not surprisingly, there are debatable points of translation here and there, but these are insignificant in the scale of the book as a whole, for it also includes an excellent account of "The Historical Tale, the *Ōkagami*, and Fujiwara Michinaga" as one of a number of appendixes, and detailed notes which make the work usable with safety even by readers with no knowledge of its background. In short, this book is a model of its kind and a valuable addition to the growing body of Japanese literary and historical material available in English.

P. G. O'NEILL

Hiro Ishibashi, *Yeats and the Noh: Types of Japanese Beauty and their Reflection in Yeats's Plays.* (Yeats Centenary Papers No. 6, ed. by Anthony Kerrigan.) iii + 68 pp., including 30 illustrations, Dolmen Press and Oxford University Press, 1966. 12s 6d.

Yeats had the means to gain only an imperfect understanding of Nō drama and the artistic theories which underly it, but what he learned of them greatly affected his work for a time and led directly to his *Plays for Dancers*. This influence has attracted more attention from Japanese scholars than it strictly merits, and this has even led, in turn, to one of the plays, *At the Hawk's Well*, being translated into Japanese and performed in Japan as a Nō play; but in this present article Miss Ishibashi provides Western readers with a succinct and reliable account of the extent to which the aesthetic ideals of Nō found expression in the plays of Yeats, and compares this with their function in their original setting.

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