

REVIEWS AND NOTICES OF BOOKS

Chow Tse-tsung (Ed.), *Wen-lin*. Studies in the Chinese Humanities. University of Wisconsin Press, 1968. pp.325 + viii. \$8.50.

No student of Chinese literature can fail to be impressed by the variety and quality of this collection of studies, *Wen-lin*, intended to be the first of a series devoted to the Chinese humanities, and the editorial board are to be congratulated on their enterprise and on the team of contributors assembled. In view of their relatively large number, however, it has been found less cumbersome to refer in this review to each contributor by name without an appellation.

J. R. Hightower's "T'ao Ch'ien's 'Drinking Wine' Poems" is a translation and methodical exposition of the twenty poems. It contains some perceptive interpretations, notably of Poems V and IX, and probes with considerable success the poet's hidden longings and secret agitations behind his tranquil manner and restrained expression. The rendering of the first line of Poem V as -

I built my hut beside a traveled road

(instead of ". . . in an inhabited area" as proposed in the commentary) seems, however, unnecessary, since the noise of carts and horses in the next line would seem to refer, not so much to passing traffic, as to throngs of visitors and their retinue at the gate - part of the wordly pomp the poet rejects. In the translation of Poem XII, the final line has been inadvertently left out during the printing.

A. R. Davis demonstrates with admirable clarity in "The Double Ninth Festival in Chinese Poetry" how various ingredients in poems celebrating the Festival, e.g. the waning year and the autumn of life, chrysanthemums and chrysanthemum wine, thoughts of longevity, were first compounded by T'ao Ch'ien and how the T'ang poets, especially Tu Fu and Po Chü-i, aided by a fund of anecdotes, customary observances, memorable lines and sayings, as transmitted by the encyclopaedias, further enriched the tradition. His conclusion is of wider application: he suggests that it was a readily accessible body of traditional lore rather than deliberate imitation that linked the work of individual poets to the main stream of Chinese poetry.

James J. Y. Liu's "Ambiguities in Li Shang-yin's Poetry" is an investigation, undertaken with skill and ingenuity, into the layers of meaning to be found in a number of Li's poems. To those in search of esoteric meaning, Li Shang-yin is a rewarding poet. But the somewhat loose term "ambiguity" - under which is included "a word, a line, an image, or a whole poem, that allows for more than one interpretation" (p. 65) - tends to become an encumbrance in an otherwise valuable study.

A good deal of the space in Wayne Schlepp's "Metrics in Yüan *San-ch'ü*" is inevitably taken up by a survey of preliminaries, but his argument that a definite relation exists between *metre* and *theme* and the use of colloquial diction seems likely to lead to much increased understanding of Yüan dramatic, as well as non-dramatic, verse, and it is to be hoped that he will enlarge upon the subject on another occasion.

Two studies on the critic Chung Yung (also pronounced Chung Hung) complement each other. For Hellmut Wilhelm, who offers in "A Note on Chung Hung and His *Shih-p'in*" a translation of the *Liang-shu* version of Chung's biography and discusses Chung's criticism in relation to that of his contemporary, Liu Hsieh, Chung "stands out as an innovator with daring and taste" (p. 120). But for E Bruce Brooks in "A Geometry of the *Shih P'in*", Chung was "a reactionary trying to infiltrate the

moderates", an example "of the Confucian tradition of dedicated intransigence in a period intellectually dominated by Buddhism" (p. 149).

In a lengthy and meticulously documented study, "The Early History of the Chinese Word *Shih* (Poetry)", Chow Tse-tung goes beyond the position of previous scholars in their acceptance of *shih* 詩 and *chih* 志 as originally graphic variants of the same word, and seeks to establish a connection between *shih* and the graph 寺 in oracle inscriptions, which he deciphers as 寺. His conclusion is best stated in his own words:

... we may suggest that the Chinese word *poetry* develops from the basic symbol 寺 to 寺 and 寺 (寺), with the meaning of a particular action in a sacrifice accompanied with a certain sign, music, songs, and dance. Later, when the aspect of music, song, and words was emphasized, 詩 was coined, and the latter ultimately became 詩. (p. 207).

In "The *Yüan-hun Chih* (Accounts of Ghosts with Grievances)", Albert E. Dien briefly surveys the history of the text of this sixth-century collection of stories (which came to be known as *Huan-yüan chi*), analyses its content, and points out that, in its concern with social morality, the work reflected the outlook of its compiler, Yen Chih-r'ui, a Confucian with Buddhist leanings.

An interesting and suggestive comparison between *Hsi yü chi* and the fertile invention of Rabelais is made in C. T. Hsia's "Monstrous Appetite: Comedy and Myth in the *Hsi Yu Chi*", in which cannibalism and appetite are the unifying factor in a study of the novel as both "myth" and "comedy". It is followed by a remarkable essay on "The *Hsi Yu Pu* as a Study of Dreams in Fiction" by the late T. A. Hsia, a really perceptive piece of criticism that leaves one with a deep sense of loss.

The collection is predominantly literary in content, but also includes Richard B. Mather, "A Note on the Dialects of Lo-yang and Nanking during the Six Dynasties"; H. G. Creel, "The Great Clod: A Taoist Conception of the Universe"; and W. A. C. H. Dobson, "Some Legal Instruments of Ancient China: The *Ming* and the *Meng*".

A noteworthy feature of the volume is the generous provision of Chinese characters, so that the majority of translated passages are accompanied by the original Chinese text. Unusual forbearance on the part of editor and contributors alike is evidenced by the occasional editorial note recording dissent on points of interpretation.

H. C. CHANG

Suh, Doo Soo: *Korean Literary Reader*, Seoul: Dong-a Publishing Company, 1965, xi, 908 pages.

The larger part of this large book, some 780 of its quarto-size pages, is filled with texts in Korean, printed with a clarity and correctness which delight and refresh eyes weary from reading the average Korean literary text. This material is divided into three sections, entitled "Stories", "Poetry" and "Drama", roughly 440, 200 and 140 pages respectively.

The space devoted to "Drama" may seem unduly large for a "Literary Reader", especially since none of the five pieces presented under this head is literary, and two of them are in fact recorded texts of folk entertainment. However, an "explanatory note" by the author states that "the Reader was contrived to be a textbook not only for the literature of the Korean people, but also for the advanced study of the people on various levels", and the lines between oral entertainment, popular literature and belles lettres have in any case not yet been drawn at all clearly in Korean studies.

The selection of literary texts presented is in itself excellent. It shows a reasonable balance between prose and verse, and between traditional and modern, and all the pieces actually presented should be read if one is to gain a fair notion of the whole history of literature in Korean. The earliest known poems in Korean, those from the earliest days to the twelfth century which are usually grouped under the name *hyangga*, are excluded because of the difficulties of interpretation associated with them. This is a bold, but absolutely right decision, and it could have been argued that the first ten

poems which are presented, nine from the twelfth to fourteenth centuries and *Yongbi Öch'ön Ka* (twelve stanzas of this), are equally material for specialist study only. Works of 1945 and later are also excluded deliberately, and one sympathizes with a Korean author who is forced to take this decision. The bulk of the contents consists of long quotations from seven traditional-style prose works and twenty-one modern novels and short stories, nine long and more than one hundred short poems from the late fifteenth to the nineteenth century, and nearly one hundred poems, rather longer than the average, one would have thought, from the twentieth century.

The quotation from *Yongbi Öch'ön Ka* is virtually as in the fifteenth century original, the nine other early poems are as in the fifteenth and sixteenth century anthologies in which they first appeared, and the seventy-five poems in the section entitled "Sijo" are as in the eighteenth century anthologies which are the prime source for such material. Of the prose works, the shortened version of *Ch'unhyang chön* is reprinted from the Chönju block print of about 1900, and the passages from *Hong Kiltong chön* are taken from the Seoul block print of some twenty years earlier. All the other texts have been modernised. The texts, divided first into prose and poetry, with a separate section under poetry for *sijo*, are presented in order of the dates of their original composition, except that the seven traditional-style prose works are presented without regard to the dates which were first given to them, but which have now been questioned or virtually disproved. This presentation might confuse students as to the history of the language and literature, but the wily teacher could select texts for reading in an order which would make this clear. It is a pity that not a single text is presented in the genuine language of the early twentieth century, which is needed more than the earlier language by students of such subjects as political and social history, but this is probably the only serious failing in the selection and presentation of the texts. Since this book contains at least three times as much material as is likely to be used in any courses up to M.A. level, it should be possible to select from it enough to satisfy otherwise not only the needs of any student but also the whims of any teacher.

Explanatory notes in English on the texts are also given, but rather sparingly. In no case is any piece annotated anywhere nearly as heavily as it is in editions of the same pieces produced for the use of Korean college students, nor are the notes which are given very full. If we may illustrate this by taking the first page of text, the opening of *Kuun mong*, we find there notes on twenty-five words, nearly twice as many as on the average page of the quotations from that work. Notes 1 to 8 give the locations in China of six mountains, one lake and one river; notes 9 to 13 identify what are described in the texts as "peaks" as "Names of Peaks"; note 14 identifies 大禹 as "King Wu"; notes 15 and 16 are on words which appear in one of the smallest Korean-English dictionaries; note 17 identifies 魏夫人 as "Lady Wei"; note 18 is on 天竺國: "India"; note 19 explains the rare word 景概: "scenery"; note 20 translates 金剛經: "The Diamond Sutra"; note 21 explains 堂號 (*tangho*) as "Name of a Buddhist monk as a monk", which is correct, but is not in itself clear enough and is further confused by notes 22 and 23, which explain the two *tangho* used by the monk in the story as "A Buddhist priest" and "Honorific title for a Buddhist monk"; note 24 is on another word which is in the same small Korean-English dictionary; and note 25 states that 性眞 is "the name of the hero of this story". The present reviewer, who has read *Kuun mong* before, as well as a number of other stories in the same style, found nine other words on this page which he could not have explained to students with confidence, admittedly found one of these in his Korean-English dictionary, but failed to find three of them anywhere and in addition would prefer to give his student at least some minimum comment on the allusions to Chinese literature in the Chinese proper names which are so barely identified in the notes in this reader. Since experience has indicated that most teachers of Korean in the west are satisfied with little less than a complete glossary by way of annotation to literary texts, it seems unlikely that these notes will be a great deal of help to anyone. If this is shown to be the case by prolonged use of the reader in teaching, it will have to be used by students under close supervision by a teacher who can use a variety of reference works competently. This condition upon the use of the reader is not at all a bad thing in itself, but those who cannot avail themselves of the benefits of Dr.

Suh's teaching at Seattle will surely regret that he did not put more of what he can teach into this book.

There are two indices to the reader, "Titles and Persons" and "The First Line of Poem", twelve pages in all, which are as full and accurate as anyone who has ever made his own index will demand, and there are also three appendices of English translations on pages 107 to 115: "Declaration of Independence by Korean Students in Tokyo (February 1919)", "Official Declaration of Independence (March 1919)", and "Prosecutor's Indictment against the Korean Language Society", the last reading remarkably like something that the Korean Language Society might have written of itself in South Korea after 1945. Otherwise, most of this book apart from the texts is Dr. Suh's own "Short History of Korean Literature", 106 pages.

This "short history" is designed to enable the selected passages of text to be seen against the whole background of the history of Korean literature, and it is presented in three chapters, entitled, as the three sections of text, "Stories", "Poetry" and "Drama". There is no denying that the English of this could have been improved. Even if one did not wish to replace the author's general quaintness of English with the impersonality that can mark a non-native speaker's corrected English, there are minor mistakes which could have been corrected at any stage up to the final proof – the conduct of a war which one wins, for instance, cannot be "fatal" (page 21), but it may be "vital", and the punctuation, or rather the lack of it, leaves one breathless if one reads very much out loud. Still, there is no passage which cannot be understood by a sympathetic reader, or at least one who has some acquaintance with the subject matter, that is to say by a willing student, with perhaps occasional help from his teacher. Otherwise, this short history has at least two general merits: first that it is modestly presented and does not make any claims for Korean literature which cannot be substantiated, and secondly that it often expresses the author's mature personal judgment, based on a wide reading of Korean literature. Dr. Suh himself describes his short history as "sketchy". His self-depreciation is disarming, but in this case, whether by accident or design, he has found what this reviewer feels to be just the right adjective to describe his own major contribution to the reader. Each passage in the history, taken by itself, gives an adequate, though necessarily brief account of the work or works, author or authors, period, or phenomenon which it describes. Of course, at every point on which one has any detailed knowledge oneself, one would wish to qualify or amplify, if not flatly disagree with, certain statements made in the course of these brief but wide-ranging sketches, but by and large this short history of Korean literature is non-controversial in both content and tone, exactly as it should be to achieve its purposes. Furthermore, Dr. Suh belongs to the small group which pioneered such general studies of Korean literature in the 1930's. The conclusions of those pioneers have been constantly repeated since by others, and in the wrong mouths they can sound like meaningless platitudes, but when one of those who was present at their first coining uses them again they still have a remarkable freshness and a ring of truth.

The whole reader, the introductory essays together with the texts, is to be recommended for use in courses on Korean literature. If such courses do develop significantly in the future, Koreanists will owe a great debt to Dr. Suh.

W. E. SKILLEND

R. E. Emmerick, *Tibetan Texts concerning Khotan*. (London Oriental Series, Vol. 19.) Oxford University Press, 1967, 160 pp. £4 4s.

This slim volume contains the Tibetan text and translation of the "Prophecy of the Li Country" (*Li yul lung-bstan-pa*) and the Tibetan text only of the "Religious Annals of the Li Country" (*Li yul chos-kyi lo-rgyus*). Annotated translations of these two works, but without the Tibetan texts, were published by F. W. Thomas in his *Tibetan Texts and Documents concerning Chinese Turkestan*, part I, in 1935. Quite apart from the progress made in Tibetan studies over the last thirty-two years, the retranslation of this work together with a very carefully edited Tibetan text, for the preparation of which

Mr. Emmerick has drawn upon four editions of the Tibetan canon, is well justified by the importance of Khotan to the Tibetans up to about A.D. 1000. It is therefore good to have available in convenient form these texts which were written by Tibetans about the history and legends of a land whence they drew so much inspiration in the great task of transforming Tibet into a Buddhist country. One of the great interests is the large number of personal names and place-names, and simply by looking through Mr. Emmerick's detailed index of proper names, one appreciates the enormous advance which he has been able to make in this sphere. F. W. Thomas was not a Khotanese scholar, as is happily his successor.

In the work of translation, these two have adopted, presumably in accordance with their different scholarly propensities, remarkably different methods. The text itself is often obscure; this is caused by a certain clumsiness of style and occasionally even by probable errors, which are, however, justified textually by the agreement of the various canonical editions of the work. Faced with such problems, F. W. Thomas in cases of obscurity translates in accordance with his own intuition guided by the context. Mr. Emmerick, on the other hand, prefers to rely upon a literal verbal translation even when this does violence to the context. A few examples will clarify the relative merits of these two methods.

On p. 11 Mr. Emmerick deliberately introduces a future tense amidst a whole series of past tenses. "There arose in the water 363 lotuses. On the several lotuses there appeared several lamps. Then those rays . . . will sink into the midst of the water. Then the Lord ordered *Ārya Śāriputra*, etc., etc." Instead of "will sink", F. W. Thomas translates unhesitatingly as "sank" (p. 95). He is fully justified, for the whole process is repeated in the form of a question just below, and both contexts and in the latter case the verbal form *nub* require a perfect tense. Several simple questions arise. Is the form *nub-par hgyur-ro* really a future? Is it an early scribal error for *nub-par gyur-to*? Is a translator justified in retaining so literal a translation when it so obviously violates the context? I have chosen here the simplest example, where the meaning will not be in doubt to an intelligent reader. Usually the context is far more obscure.

On the same page (Emmerick, p. 11) we may choose between: "They (the Buddhas from the ten directions) assembled on the crown of the head of the Buddha *Śākyamuni*, and when they had taken control, there arose a great cry of 'Bravo!'" and (Thomas, p. 95): "(they) assembled at one time on the crest of the Buddha *Śākyamuni*, and when the blessing had been made, raised a great cry of 'Righteous.'" However literal it may be, the translation of "taking control", in Emmerick's grammatical context, seemingly of 'the Buddha's pate' (not the reviewer's expression) is misleading. The Tibetan term *byin-gyis brlabs-pa* and its various forms occur frequently throughout these texts, regularly translated by Emmerick as "control" (and its various verbal forms) and by Thomas as "bless". Exceptionally on p. 39 Emmerick translates it as "made into", *viz.* "the small wood . . . was made into a place of meditation". It seems certain to the reviewer that the best way to translate this term (corresponding to Sanskrit *adhishthāna*) is "sanctify". This is justified by later Buddhist usage (see my *Hevajra-Tantra*, Vol. I, p. 133) and fits perfectly all contexts in the present work. Other examples may be sought on pp. 13, 15, 37 and *passim*.

However, returning to p. 11, one still remains in doubt, even with this emendation. Can the Tibetan phrase: *sangs-rgyas śākya thub-pa'i spyi-gtsug-tu 'dus-par byin-gyis brlabs-nas* be translated as two acts following one another in time, *viz.* first assembling on the head of the Buddha and then sanctifying (or taking control)? The terminative *-r* of *'dus-par* would seem to preclude this. The context makes clear that these Buddhas are coming to sanctify (control) the land of Khotan by means of a magic syllable. Could the correct translation perhaps be: "They sanctified it (*viz.* Khotan) as united to the crown of the Buddha *Śākyamuni*'s head"? I remain doubtful, but would prefer this to the other translations offered.

As an example of an excessively literal translation we read: "Coming to the place of arrival at the end of *karma* and *klesa*, the grove of *Tsu-le* in the country of *Tsar-ma*, they acted as pious friends etc." (Emmerick, p. 25). Here F. W. Thomas is much nearer the mark with his "Having come to a place of termination of action and suffer-

ing, the grove *Tsu-le* etc." The expression *mthar-phyin-pa* "come to an end", *viz.* "perfected" does not appear in Emmerick's exhaustive Word Index, but this is seemingly the meaning required here.

Much more difficult is a passage on the same page (Emmerick, p. 25): "The king thought: 'If I do not allow the building of the *vihāras*, it will be a sin on my part. If so many have been built and afterwards they fall into ruin, I will be dejected about not having erected them.'" One is suspicious of this translation not only because the thought-process is not quite logical, but also because the phrase "I will be dejected" translates Tibetan *glo-chung-nas*, which is translated as though it ended the thought clause despite its perfect participial ending. Here F. W. Thomas, who has not worked it out grammatically, has reached by intuition the correct translation, which, however, he hesitatingly has committed to a footnote. I would translate thus:

"The king thought, that if he did not allow the building of the temples, it would be a sin on his part, but he was anxious not to have them erected if so many having been built, they should afterwards fall into ruin, and so he asked his friend in religion, the noble *Vairocana* etc."

glo-chung (as noted by Emmerick) equals *blo-chung*. Both here and on p. 32, it is best translated as "hesitant, afraid, anxious" rather than "dejected". It is the opposite of *blo-chen-po* "brave".

I end these few examples chosen at random by one which seems to show F. W. Thomas' intuition taking him too far. A magic juniper, or rather the divinity which resides in it, corrects a monk when he reads incorrectly. Here Thomas translates *mnyan-nas* as "he being offended (from that time forward the religion-expounding voice came not forth)". This suits the context admirably, but we have no right to go beyond Emmerick's "since this was heard".

These small points are raised not in order to detract from the good work of the two translators, but in order to emphasize the doubts and difficulties that still exist in translating texts such as these. Nor would it be fair to suggest that Mr. Emmerick's work now displaces altogether that of his predecessor. Whoever works through these Tibetan texts needs both translations and his wits fully active. As a work of scholarship the credit goes undoubtedly to Mr. Emmerick. Since he has provided so detailed a Word Index, he makes it possible for us to check his translation with the greatest ease, and I have little doubt that he would prefer to regard the translation he has given as a kind of word for word guide to the reader's own interpretation of the work. It is only fair to note, however, that his translation could be sometimes misleading to those who cannot check the Tibetan. As a text-book for students of Tibetan he has produced a most useful work, all the more valuable as it relates to the early history of Buddhist Khotan during the period of the Tibetan conversion to the faith.

DAVID L. SNELGROVE

Walter Fuchs, *Chinesische und mandjurische Handschriften und seltene Drucke, nebst einer Standortliste der sonstigen Manjurica*. (Verzeichnis der orientalischen Handschriften in Deutschland, Band XII, 1.) Franz Steiner Verlag, Wiesbaden, 1966.

In the last 50 years a great change has taken place in Chinese bibliography. Chinese books, never popular with collectors unless illustrated, are now rarities, and in a way museum pieces which record the history of a culture as well as the cultural contacts that makes their survival in German libraries possible. Thus the distinction between manuscript and rare print ceases to be important, and the inclusion of 243 titles selected from the holdings of 13 libraries in Germany, with very full descriptions, and references to the scholarly literature, represents a stage in German scholarship rather like a stocktaking. It will be of immense value to teachers and students. The Manchu section gives a working list of 130 Manchu printed books, with ample references to earlier catalogues. About 57 of these titles are known to be in London, so that Professor Fuchs's work will be useful to scholars in other European countries. Comparisons of the Chinese titles with other lists of older books in European libraries reveal

a high point in the Chia-ch'ing reign period. The Verzeichnis series will no doubt be a basic work in the history of cultural relations, and perhaps China's relations with Europe are symbolized in this volume.

E. D. GRINSTEAD

Essays in Idleness. *The Tsurezuregusa of Kenkō*. Translated by Donald Keene. New York, Columbia University Press, 1967. 8vo, 213 pp., 58s.

This fourteenth-century collection of short essays and jottings is in many ways the epitome of Japanese taste and correct behaviour, and also a model of classical language. There have been various translations in the past, but one can only welcome this new one, combining as it does the fruits of Professor Keene's study of modern Japanese commentaries on the work, and his ability to write lucid English. It is preceded by a concise introduction, and the text is accompanied by short notes giving essential complementary information but which do not obscure with a cloud of academic irrelevance. Students and scholars alike will benefit from reading this book, and it is also highly recommended to those not involved in Japanese studies, for the urbanity of the author and his translator, and for the insight it gives into traditional Japanese values.

C. J. DUNN

Die Masken der Gigaku, der ältesten Theaterform Japans. By Peter Kleinschmidt. Wiesbaden, Otto Harrassowitz, 1966. Roy. 8vo. 458 pp., DM.52.

Not a great deal is known about *gigaku*. It seems to have been a semi-religious, semi-dramatic performance, which flourished in eighth-century Japan and later, chiefly in Nara. The most tangible relics are the masks which were worn in these performances, of which at least 238 are extant in Japan, and nine overseas, not counting some fragments. In this work all these are listed, classified, cross-indexed, in a patient study of meticulous scholarship. The body of the work is a catalogue of all the known masks, with photographs and sometimes line-drawings, and information under many headings, including the material (wood, with the sort if known, or dry lacquer), coloration, maker date, present position and so on - in other words a complete documentation.

Like many other artefacts and entertainments of the period, these masks show what is apparently a strong influence from central Asia, and the sight of photograph after photograph of long-nosed visages is very evocative of those days when Buddhism was still relatively new in the land and when the foreign cultural elements it had brought in were still incompletely assimilated.

C. J. DUNN

A Genealogy of the Kings of Derge. *Sde-dge'i rgyal-rabs*, by Josef Kolmaš. 181 pp. Academia, Prague, 1968. (Dissertationes Orientales, Vol. 12.)

This is a welcome addition to a slowly growing body of Tibetan historical texts in a readily accessible form. Dr. Kolmaš lists most of these in a note at pp. 57-9 but does not remark on the different methods of presentation, which include translation without giving the Tibetan text, Tibetan texts without translation or critical apparatus, and Tibetan texts (reproduced photographically or in transliteration) with notes, comment, analysis, indices etc. No one seems as yet to have combined all the ingredients.

This edition of the *Sde-dge'i rgyal-rabs* by Dr. Kolmaš consists of a transliteration of the text prefaced by a Bibliographical Note and a Short Historical Survey which includes genealogical and chronological tables and notes. His text is based on comparison of several prints from the same wood-blocks, in which he had the help of the

Tibetan scholar Mr Samten Karmay. The transliteration is easy enough to follow but has a few idiosyncrasies of which the least attractive is the use of *dsa* for what is often rendered as *dza*. It would be a great benefit if scholars could agree on a single system. That used by Dr. D. L. Snellgrove in *Buddhist Himalaya* (Oxford, 1959), which avoids diacritical signs, has much to commend it.

Although the text has clearly been carefully edited, without access to the original Tibetan one has to guess whether readings about which there may be doubt are due to slips in proof-reading or are contained in the original xylograph. For example *dur smrig* for *ngur smrig* in the very first folio (p. 79) and again in 7 b. (p. 89), and *sbyim* for *sbyin* in 51 b. (p. 156) have presumably escaped the proof-reader's eye; and in 3 a. (p. 61) *gyi*, where *gyis* might be expected, is probably in the original; but what about *deng song* in 36 a. (p. 132)? Such points are few and it would, perhaps, have been too costly, or too difficult, to reproduce the text photographically as has been done in Professor Ruegg's edition of the *rNam-thar* of Bu-ston Rin-po-che (Serie Orientale Roma, Vol. XXXIV, 1966).

The first part of the historical introduction borrows rather casually, including a misleading statement about the Manchu "conquest" of Tibet, from an article by Oliver Coales in the *Geographical Journal* for 1919, but the précis of the text, which follows, gives a good indication of its content, making it possible to pick out sections one may want to read more closely. The notes are helpful; but the value of the work would have been increased very greatly by an index, and a sketch map would also have been useful.

The select bibliography mentions a recent work in Tibetan by the sDe-gzhung Sprul-sku, who is at present attached to the University of Washington, Seattle, which summarizes and extends the *rgyal-rabs*. As it is so short and apparently, unpublished, it might usefully have been included.

Derge (sDe-dge) was one of the greatest states of the borderland between Tibet and China and maintained virtual independence by a prudent show of homage to the temporal power of China while doing spiritual obeisance to the great religious leaders of Tibet. Its own particular link was with the Sa-skyapa sect, especially the Ngor-pa offshoot at E-wam monastery, but there was ready intercourse with neighbouring lamas of other pre-dGe-lugs-pa (Yellow Hat) sects such as the rNying-ma-pa of rDzog-chen and Ka-thog, and the Karma-pa Si-tu Rin-po-che of dPal-spungs. Although Derge owed much of its prosperity to Gusri Khan and although one of its kings established a close connexion with the ruling Yellow Hat church through marriage with a sister of the VIIth Dalai Lama, dGe-lugs-pa teachings did not find their way into Derge itself and the authority of Lhasa was kept at bay until 1865 – after the period covered by the *rgyal-rabs*.

Compared with the short genealogies of leading Tibetan families in the Chronicle of the Vth Dalai Lama and with that of the kings of gTsang recorded by Professor Tucci in *Tibetan Painted Scrolls*, the Derge *rgyal-rabs*, composed in 1828, is a late work; but it refers to earlier documents and oral traditions. Predictably, it traces the origin of the family back to some great figure of the time of the early Tibetan kings – and so to Heaven. In the present instance the legendary ancestor is found in the mGar ('Gar) clan. Although one branch, as Dr. Kolmaš says, "had its seat in Central Tibet" which it dominated from c.630 until its fall and disappearance from the scene in A.D. 698, Tibetan noble families liked to trace their origin to eastern Tibet, and it is interesting that the *rgyal-rabs* ascribes to the progenitor a descent from heaven on a mountain near Tachienlu comparable to that of the ancestor of the Tibetan kings in rKong-po – and later in Yar-lung. Incidentally, the form of the name in early documents is always mGar. Later writers who change it to 'Gar may be avoiding a connexion with the despised mgar-ba, blacksmiths; and yet, it is for its excellent metalwork – and for the famous eighteenth-century edition of the Tibetan canon – that Derge is best known outside its own borders.

The valid history of the Derge family probably begins with their service of the Mongol Yuan dynasty under the viceroyalty of the Sa-skyapa lama 'Phags-pa (thirteenth century). Their rise to greater power came with the large estates they acquired

in the seventeenth century through the patronage of Gusri Khan and which they preserved by becoming vassals of the Manchu Ch'ing dynasty. A first, rapid, reading suggests that there is nothing of striking historical importance in the *rgyal-rabs* but the account of one of the greatest families of Eastern Tibet is clearly a valuable document. Professor R. A. Stein has drawn on it in "Les Tribus Anciennes des Marches Sino-Tibétaines (Paris, 1959) for illustration of the atavistic legends of the Tibetan homeland, and for other material in his *magnum opus* "Recherches sur l'Épopée et le Barde au Tibet" (Paris, 1959). The prolix, pedestrian, verse-form is allusive rather than explicit, though the notes in prose where they occur are more businesslike, but there is much detail, mainly of religious importance, that needs to be related to other Tibetan historical works. Dr. Kolmaš deserves warm thanks for this able and convenient presentation of the text, which has the additional and unusual virtue of being inexpensive, and it is to be hoped that some student of Tibetan will undertake a translation and full examination of it.

H. E. RICHARDSON

F. D. Lessing and Alex Wayman, mKhas-grub-rje's *Fundamentals of the Buddhist Tantras*, 382 pp. (Mouton, The Hague – Paris), 1968.

This book is to be welcomed unhesitatingly as a valuable addition to the very scarce material concerning the Buddhist *tantras* at present available to those who do not read Sanskrit or Tibetan. Even the quantity of edited material in these languages without a European translation is very slight. In the meantime the only Buddhist Tantra to have been edited complete (in its Sanskrit and Tibetan versions) with translation and commentary, remains the *Hevajra-Tantra*, an early work of my own (Oxford University Press, 1959), and attention should be drawn to the very critical review by Professor Alex Wayman in *Journal of the American Oriental Society* LXXX, No. 2 (1960), p. 160. Before more of the basic texts have been studied in detail, works which attempt to make generalizing statements are likely to be misleading. The only scholar to have written competently so far on Buddhist tantric material by drawing upon the Sanskrit sources available to him, a difficult task so long as it remains in the form of unedited manuscripts, is S. B. Gupta, whose book, *An Introduction to Tantric Buddhism* (Calcutta, 1950) remains still the best work on the subject. Thus the editor's blurb concerning the book under review may be misleading, when he writes: "So far Western books on the Buddhist tantras have been at best by scholars concerned with limited aspects of tantric practice and theory or with highly specialized texts; and at worst by charlatans completely misrepresenting the Buddhist Tantra practice. [This book] is the first work by a Tibetan proficient in the Tantras, surveying the whole field of Buddhist Tantra – both in bibliography and basic ideas – to be translated into a European language." The reader needs to be advised at once that a Tibetan exegetical work on the tantras is itself a highly specialized work, often polemic in character and dealing with partisan arguments, which do not assist a non-Tibetan reader to learn what the tantras are really about. As an example one may turn to the discussion of the three kinds (male, female and neuter) of tantras of the *amutara-yoga* class (p. 251) with its suggestion (firmly rejected by mKhas-grub-rje) that one can identify its type from the opening phrase, or the discussion concerning the interpretation of a statement from the *Tattvasamgraha-tantra*: "for entry into this great *vajradhātu-maṇḍala*, one need not investigate whether somebody is a worthy or an unworthy receptacle". Like others before him, mKhas-grub-rje found this an unsatisfactory statement and is at pains to explain it away. But one wonders if this is so easy, when one continues with the quotation from the *Tattvasamgraha-tantra*. The text continues (folio 252a of the Narthang Kanjur, *rgyud* 7, folio 252a): "and should you ask why, it is because beings, even though they have committed great evil, if they but enter into this great *vajra-dhātu-maṇḍala* and see it, they will be freed from all types of wretched rebirth. Even those beings who cling to wealth and food and drink and desirable things, who take no pleasure in the vow and are not proficient in the preliminaries and so on, even they, by

acting in accordance with their understanding and entering the *maṇḍala*, will bring to perfection what they have in mind." Clearly the *maṇḍala* was believed to have a sanctifying and magical power in its own right. *mKhas-grub-rje* in his exegesis concludes (p. 146): "In short whoever is unable to keep the ordinary and the special vows, is allowed to just enter the *maṇḍala*, but not to receive consecration." This is my translation and here as elsewhere I find the translator's English a little clumsy and sometimes obscure. One may note also on p. 155: "When one obtains the complete characteristics of the Hierophant's initiation and below of the Yoga and Anuttara (Tantras), he possesses the three vows etc." Without referring to the Tibetan text it is difficult to know what "and below of" actually signifies here. Such small warnings to a would-be reader who does not understand Tibetan should, however, detract in no way from the great importance of this work in the cause of Tibetan and Buddhist studies. It is a considerable feat to translate intelligibly a work such as this, and allowing for such occasional mistakes and imperfections to which as mere humans we are all liable one may fairly acclaim this work as representing a very high standard of translation indeed, and the present reviewer unhesitatingly agrees with Alex Wayman when he writes in his Introduction: "the late Dr. Lessing and I believe that our way of translating is faithful to the original Tibetan".

One observes from the footnotes the great lack of edited tantric texts to which easy reference may be made. Most of the quotations remain therefore unidentified with regard to their context, and it would certainly have been a vast task to search them all out. Thus this work, important as it is, simply makes one more small clearing in the great tantric jungle, where unidentified paths lead off in various directions. As a Tibetan text-book, illustrating Tibetan tantric exegetical literature, *mKhas-grub-rje's* treatise may be accepted as one of the foremost, and one cannot but be delighted to have it now so easily available thanks to the devoted labour of the two collaborating translators. The book is produced in accordance with Mouton's usual very high standards. There is also a very useful index which greatly increases the value of the work.

DAVID L. SNELGROVE

P. G. O'Neill, *A Programmed Introduction to Literary-Style Japanese*. xiv+249 pp. London, School of Oriental and African Studies, 1968, 35s.

It is not so long since the study of literary-style Japanese texts was regarded as an exercise in solving philological puzzles. Given this approach, there was nothing inappropriate or incongruous in presenting a beginning student of Japanese with a classical text and expecting him to puzzle it out with the aid of the teacher and various reference works. This was the way the student acquired the techniques of decipherment that he would probably require for the rest of his academic career. By the same token, text-books on the literary language almost universally took the form of reference grammars, dictionaries of grammatical forms and the like. Now that every serious student of the language is expected to have a competent knowledge of modern Japanese the situation has changed.

Professor O'Neill's book is intended for students who have a thorough knowledge of the modern language and there are two very persuasive reasons for postponing the study of the literary-style to that stage. Firstly, while all students now need a thorough knowledge of the modern language, wherever their ultimate interests may lie, only a small proportion, whether we like it or not, are going to undertake further studies involving pre-modern written styles. Secondly, the more thorough the student's knowledge of the modern language the fewer literary-style forms will be completely unfamiliar to him and the more he will benefit from a contrastive presentation of literary and colloquial forms.

Professor O'Neill's book takes these factors into account and makes good use of them to produce the most effective pedagogical presentation of the literary style that has yet appeared. The programmed presentation follows the style of his earlier *Respect Language in Modern Japanese*, but with certain refinements. The language is presented

as a system capable of being mastered without disproportionate effort and without excessive concentration on the traditional formalities of morphology. On the whole the presentation concentrates on being helpful rather than on linguistic rigour, but the gratitude of the students for whom it is designed should outweigh the occasional irritation of the professional linguist. The assertion that the verb *U* has no root (p. 30n.) is certainly a surprising one, but is justifiable because of the simplifications that this assumption makes possible. It is very rarely indeed that it is both inaccurate and unhelpful. The distinction between *dani-* = "minimum representation" and *dani* = "narrow limitation" (p. 76), may be one of them, since it seems to me to be based on an irrelevant contrast with English usage of the sort to which Japanese grammarians are so inexplicably attracted. Considering the typographical problems of a book of this kind, misprints are commendably few.

Any student with a thorough knowledge of the modern language who conscientiously completes this course should be able to read the better-annotated editions of Japanese literary classics with no more difficulty than the average well-educated Japanese. This does not make him a scholar, but it should certainly put scholarship within his reach.

E. S. CRAWCOUR

J. Prip-Møller, *Chinese Buddhist Monasteries: Their plan and its function as a setting for monastic life*. 396 pp. + 365 photographs and drawings in text + 4 folded sheets of plans and elevations. Hong Kong University Press. £18 15s.

This regal tome, first published in 1937 in Copenhagen, is a monument to a peculiar and valuable devotion. The sub-title is a just description: neither here nor apparently in his other works does the author betray a passion for Chinese architecture as such. The motivation of this work, hovering somewhere between the religious and the anthropological, is more civilized than scholastic. Prip-Møller practised architecture for some years in Mukden, for Chinese patrons. From 1929 to 1933, with Danish subvention, he travelled widely to measure, sketch and photograph his subject, and formed a high idea of the kindly humanity of the monks. The abundant plan drawings reproduced in the book are admirably clear, and the large photographs have the intense realism produced by the old long-exposing camera. This book complements rather than competes with a survey such as Tokiwa and Sekino's.¹ Despite his title, Prip-Møller covers little besides the buildings and life of the Hui Chū Sū (慧居寺) on Pao Hua Shan (寶華山) in Kiangsu, a monastery hardly worthy of the name before the opening of the seventeenth century. Excepting two important stone buildings, it has no claim to architectural distinction and it houses no notable works of art.

In monastery plans the author records a southern tradition, but not one differing significantly from the north; and in the south he finds no great difference between the practice of the Ch'an and Lü. Having amalgamated their building traditions these sects dominated no less in architecture than in doctrine. In the course of time and increasingly from north to south there has been a tendency to withdraw within the perimeter features which lay outside in the primitive scheme: thus the bell tower (the drum tower being often omitted in the south), the Lohan hall and the ordination platform. The contribution which this study makes to iconography is connected with the layout. The author does not go far in probing the doctrinal side (for example, he writes of the history of the Lohan cult apparently in ignorance of Chavannes' treatise, though Chavannes is cited on other matters), but his observations on practice are very valuable. When he tells the story of the manifestation of the stupa and does not mention Prabhūtarṇa, and when a Vairocana image is denoted a Buddha flanked by disciples, the fault no doubt reflects the ignorance or insouciance of his informants. For their import elsewhere, including Japan, the most interesting of his remarks on images concern the guardians "Heng-ha" and the Four Kings, the Lohan, Wei t'o and Maitreya,

¹ Tokiwa Daijō, and Sekino Tei: *Shina Bukkyō Shiseki*. Tokyo, 1926.

in each case the location of the image throwing light on the role attributed to the entity it represents.

The building history of the Hui Chū Ssū leads to an excursus on the life and works of the remarkable Miao Fēng (妙峯), a monk ordained at Fen Chou (汾州) in Shanxi at the age of 27, who became a famous ecclesiastic architect. He executed a bronze pavilion on the "golden summit" of O Mei Shan, and another, by imperial commission, for a Kuan Yin image at Peking. His ability to cast the images themselves was no less. The bronze pagodas which were Miao Fēng's speciality were generally accompanied by "beamless" stone buildings (無梁殿), of which two survive as the most interesting architectural feature of the Hui Chū Ssū. After selecting this site deliberately as the scene of his next enterprise, Miao Fēng successfully petitioned the emperor's mother for funds and achieved in addition the gift of a copy of the new edition of the Tripitaka and a Buddha image and banner. The stone buildings, Wen Shu Tien and P'u Hsien Tien, are on the hillside, level with the second floor of the buildings of the main alignment, and stand either side of an open-air stone platform. Each is two-storeyed, with bracketing and ornament beautifully carved beneath the double eaves in imitation of wood. The round-topped doors have surrounds in deep relief composed of cloud scrolls, flowers and figures of aparasas and guardians. There is an individuality in applying sculpture to architecture perhaps characteristic of the work that made Miao Fēng famous. In this section the author excels himself in his drawings.

In the later chapters there is an hour-by-hour account of ordination, photographs of temple personnel, instances of self-mutilation etc. The Hong Kong University Press (an eastern avatar of O.U.P.) does well to re-issue this book, and so superbly in materials and imprint. We shall not again see this kind of leisurely study of the reality of Chinese Buddhism. The comparable Japanese literature is unattractive to the translator and none of it appears to be so well illustrated. A book such as that by Ono and Hibino on Wu T'ai Shan is more discursive but there is no systematic architecture or good photography, and the Tokiwa and Sekino catalogue of monuments lacks the intimacy of Prip-Møller's writing.

WILLIAM WATSON

A. Róna-Tas, *Tibeto-Mongolica, The Tibetan Loanwords of Monguor and the Development of the Archaic Tibetan Dialects*, 232 pages in 8°, London, The Hague, Paris (Mouton and Co.), 1966. 28 Dutch Guilders.

Loan words in Mongolian have been studied little. There is an article by Vladimirtsov on Sogdian, Tokharian, and other old Indo-European borrowings in Mongolian,¹ another article of his on the Arabic words in Mongolian,² and an article by the author of these lines on the Turkic loan words in Middle Mongolian,³ and this is all. These articles represent lists of Mongolian words identified with their etymon words in the respective source languages, but lack discussion of the phonological and grammatical aspects of the words concerned. The book under review is quite different from the works mentioned and represents a fine linguistic analysis of a number of Tibetan words in Monguor, a Mongolian language spoken in Western Kansu and Ch'inghai.

Loan words are studied for two main reasons. Their investigation is carried out either in order to establish data useful for the history of the receiving language, or with the purpose of obtaining data important for the history of the lending language. Thus,

¹ B. Ja. Vladimircov, "Mongolica I, Ob otnošenii mongol'skogo jazyka k indo-evropejskim jazykam Srednej Azii", *Zapiski Kollegii Vostokovedov*, t. I (1925), pp. 305-41.

² B. Ja. Vladimircov, "Arabskie slova v mongol'skom jazyke", *ibid.*, t. V (1930), pp. 73-82.

³ N. Poppe, "The Turkic Loan Words in Middle Mongolian", *CAJ* I (1955), pp. 36-42.

study of Ancient Chinese loan words in Korean has provided important material for the history of the Chinese language. On the other hand, the Old Scandinavian loan words in Russian represent material valuable for the historical phonology of Russian.

Monguor has preserved some archaic features such as the primary long vowels (e.g., *t'awgn* < **tābun* "five") and the reflexes of the Ancient Mongolian **p*- (e.g., *fulan* < **puḷagān* "red"). Otherwise, Monguor displays numerous new developments characteristic of no other Mongolian language, which are of little value for the reconstruction of the older stages of the Mongolian language. For reasons explained on p. 16, the Tibetan loan words in Monguor have been utilized only as material for the Tibetan language history.

The book is divided into several chapters. A brief introduction (pp. 13-17) is followed by a chapter in which the sources are discussed. It is very useful because it contains an enormous bibliographical material. The next chapter represents an alphabetical list of 790 Monguor words borrowed from Tibetan which are identified with their respective etymon words both in Written Tibetan and in the dialects (pp. 38-105). The remaining portions of the book contain a comparative phonology (pp. 106-68), a discussion of some morphological aspects of the loan words, an interesting chapter on the development of the Tibetan dialects (pp. 176-97) and on the historical and social background (pp. 198-216), conclusions, a bibliography, and an index.

On the basis of his detailed investigation of the Monguor and Tibetan correspondences, Róna-Tas has proved that most of the loan words were taken from one of the archaic dialects of the Amdo branch at some time later than the sixteenth century (p. 217).

Many Tibetan loan words in Monguor occur also in other Mongolian languages, e.g., in Ordos, Khalkha, Buriat, Kalmuck, etc. These languages obtained their Tibetan vocabulary from the local lamas who speak Tibetan with a peculiar pronunciation rather different from the Lhasa pronunciation for which reason that kind of Tibetan is sometimes called "Lama Tibetan". In fact, it is also based on the Amdo dialects because most of the Mongolian, Buriat, and Kalmuck lamas used to study in monasteries in the Amdo region and brought the Amdo dialect, certainly phonetically distorted or somewhat modified, to their respective homelands. Thus, Tibetan *rgyal-mchan* "a kind of decoration of cloth erected upon a flagstaff" is Khalkha *DŽal't'svŋ*; Tib. *spyān-ras-gziḡs* Avalokiteśvara is Kh. *DŽaḡrāēfik*; Tib. *dge-slon* "a monastic degree, monk" is Kh. *Gellŋ*; Tib. *bye-ba* "ten million" is Kh. *DŽāwā*; Tib. *dun-phyur* "one hundred million" is Kh. *Dunšūr*; Tib. *bde-ba-can* "Sukhāvati, paradise of Buddha Amitābha" is Kh. *DēwāDŽiŋ*; Tib. *rta-mgrin* Hayagrīva is Kh. *DamDŋ*, etc. The fact that Khalkha and Buriat pronunciation of Tibetan words is based on the lama speech and ultimately on various Amdo dialects might explain why many Tibetan words in Monguor are phonetically almost identical with their equivalents in Khalkha or Buriat, e.g., Kh. *DonDoḡ* and Bur. *dondoḡ* a personal name = Monguor *DonDoḡ* "affair, cause, feast, birthday" < Tib. *don-dag*; Kh. *t'sa't'sv* "little clay figures offered to spirits" and Bur. *sasa* or *burxaŋ sasa* = Mgr. *sasa* < Tib. *cha-cha*; Kh. *DŽaDD*; "nutmeg" = Mgr. *DŽati* < Tib. *ja-ti*; Kh. *DŽamv* and Bur. *sama* "cook" = Mgr. *DŽiāma* < Tib. *ja-ma*, etc. In other cases, however, the same Tibetan words are rather different in Monguor and in other Mongolian languages, e.g., *sDamBv* "doctrine, teaching" < Tib. *bstan-pa* = Khalkha *Dambo*, Bur. *damba* as a proper name; *sDormā* "pyramid-shaped cakes offered to spirits" < Tib. *gtor-ma* (p. 83) = Kh. *Dormv*, etc. In these two instances Monguor has a consonant cluster at the onset, whereas Khalkha and Buriat have a single consonant. Khalkha, Buriat, and most of the other Mongolian languages do not tolerate clusters in initial position but Monguor does have them. We shall return to them *infra*.

Chapter II gives a large number of etymologies established by Róna-Tas. De Smedt and Mostaert do not always indicate, in their dictionary, that the word concerned is of Tibetan origin, although in many cases they do indicate but give only the literary Tibetan form of the respective etymon word. Most etymologies established by Róna-Tas are irreproachable and only few of them raise doubts or require additional explanation and corroboration. Thus, it is probable that Mgr. *arāŋ* "vain,

without motivation" is to be identified with Tib. *rañ* "self, barely" (p. 39), an etymology actually established by De Smedt and Mostaert (*vide* p. 11 of the *Dictionnaire*), but, on the other hand, it should be mentioned that Buriat has also *arañ* in *arañ geže* "hardly, scarcely", Khalkha *ar^ož* "barely, hardly" which already occurs in the *Secret History*, cf. Haenisch's *Wörterbuch*, p. 8. These Mongolian forms are, however, original Mongolian words but not loan words: Consequently, one cannot be quite sure that Mngr. *arāñ* is of Tibetan origin. Another doubtful etymology is Mngr. *ḌZiaGla-* "to spread, to grow" and Tib. *jag-* "to establish, to fix, to settle" (p. 47) which needs at least an explanation of the peculiar change of meaning. As for the suff. *-la-* it is Mongolian. In Mngr. many Tibetan verbs receive this ending, e.g., *DZeBla-* "to make, to perform" < Tib. *'grub-* "to be made". It is interesting to note that Russian verbs, when borrowed by Buriats, also get the suffix *-la-*, e.g., Bur. *tancevalxa* "to dance" < Russ. *tancevat'* (*vide Grammatika burjatskogo jazyka, Fonetika i morfologija*, Moskva, 1962, p. 169).

Most interesting is Chapter III ("Comparative phonology") in which a detailed analysis of the sound correspondences between the Monguor and Tibetan words compared is given. Here a few points are open to criticism. When discussing different developments of a given sound, the author does not always say whether this or that development has occurred in a Tibetan dialect or in Monguor. Thus, when discussing the different developments of the vowel **a*, Róna-Tas remarks that "only the nasalization before *ŋ* is not denoted in the Tibetan dialects" (p. 159), instead of saying more categorically that *ā* is a development characteristic of Monguor, e.g., Mngr. *āñ* "the width of a cloth", *χāñsā* "pipe", etc. Likewise, it remains unclear whether the development of the cluster *gt* to *sD* in Monguor has occurred in Tibetan dialects or in Monguor, although the author says that Monguor *s* and *ʃ* might "reflect another Tibetan phoneme" (p. 137). Speaking of words of the type Tib. *gtor-ma* "offering" > Mngr. *sDormā* (p. 135), one might point out that *sD* and *ʃD* occur in initial position in many Monguor words of Mongolian origin, e.g., *sDā-* "to light, to set on fire" = Mo. (Written Mongolian) *sitaya-*, *sDa-* "to be able" = Mo. *čida-*, *sDāDZe* "artery" = Mo. *sudasun*, *sDāDZe* "thread, string" = Middle Mongolian *hutasun*, *sDarČa* "purse, pouch" = Mo. *qabtarya*, *sBuDZe* "tendon" = Mo. *siḥiisin*, etc. From these examples it follows that Mngr. *sD* has developed from *st*, *sā*, *čd*, *ht*, *qt*, and *ʃD* has developed from *sr̥b*. As for the clusters, they are the result of the disappearance of vowels. Consequently *sD* in *sDormā* may have originated from *χt* (like in *sDarČa* < **χtarČa* < **χabtarga* < **qabtarga* "purse") or from *ht* (like in *sDāDZe* < **htasun* < **hutasun* "thread"). If Róna-Tas had corroborated his statements on pp. 135-7 with these facts there would have been no vagueness with regard to his words concerning Mngr. *sD*. But he seems to be right in assuming that *sD* goes back to *χt* (cf. p. 137). In some other cases rare developments have not been discussed at all. Thus, the Mngr. word *BaGĀBa* "name given to Tibetans" is compared with Tib. *'phags-pa* "excellent" on p. 40, but no explanation of the development *'ph* > Mngr. *B* is found in the section dealing with *p'* (p. 111) or *p'* (p. 143). By analogy to Mngr. *mp'urła-* "to push" < Tib. *'phul-* (p. 143) or to Mngr. *p'anin* < OT *pha-myin* "family of the wife" (p. 111), one would have expected Tib. *'phags-pa* to have yielded either Mngr. *mp'aGĀBa* or *p'aGĀBa* but not *BaGĀBa*. Consequently, this unusual correspondence will have to be worked out.

Not dwelling on further details, let it be said that the conclusions drawn by Róna-Tas are of the greatest importance for the history of the Tibetan dialects. It will not be an exaggeration to say that the book under review is the foundation for further research regarding many problems of Tibetan historical linguistics. His book is also of great value for Mongolian historical linguistics. As an example may serve Mngr. *fūla-* or *jūla-* "to offer" < Tib. *'phul-* "to give" (p. 49) which proves that Monguor *f* has not developed from **χ* before a rounded vowel but goes back to **f* < **p*. Cf. also *far* "worms which develop in meat" < Tib. *'phar* (p. 49). On the other hand, cf. Mngr. *χomBu* "tamarisk" < Tib. *'om-bu* in which initial *χ* is followed by a rounded vowel and yet has not become *f*.

NICHOLAS POPPE
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The Vinland Map and the Tartar Relation. R. A. Skelton, Thomas E. Marston and George D. Painter, with a foreword by Alexander O. Vietor. New Haven and London, Yale Univ. Press, 1965. 291 pp., facsimiles. 105s.

The "Tartar Relation" is a unique version of the historical and ethnological section of the account of the Carpini mission to Central Asia, 1245-7, which with the Vinland Map was acquired some years ago by Yale University Library. The MS. of 16 parchment and paper leaves, is paleographically concordant with books XX-XXIII of Vincent of Beauvais' *Speculum historiale*, with which it was at one time bound, and which was acquired by the Library at the same time. The author of the Relation is named in the text as C. de Bridia, an otherwise unknown Franciscan, who states that he compiled it from what he heard from members of the Mission as they were passing through Poland on their return in 1247. This handsome publication provides a facsimile of the MS., a transcript of the Latin text and a fully annotated translation by George D. Painter. The MS. on parchment and paper leaves can be assigned to circa 1440, the script being "Oberrheinische Bastarda". The Relation deals mainly with the "Chingis romance" and with the deeds of the Tartars. Rather less than half is material not contained in the corresponding Carpini text. Painter shows that much of it is based on Mongol and Polish or Russian sources; notable passages are the accounts of the doings of Chingis Khan's son, Jochi, in southern Russia in 1222, and of the Tartar inroad into eastern Europe culminating in the defeat of Duke Henry of Silesia at Liegnitz, and especially the important list of the peoples conquered by the Mongols. This differs considerably from the corresponding Carpini list; in Painter's words, "The reconstruction of the original document or documents, and the explanation of the divergence of the Carpini-T(artar) R(ela)tion lists therefrom and from one another, constitutes one of the most important and fascinating problems in Carpini-TR, and calls for further investigation." The Tartar Relation is certainly a valuable addition to the documentation of Central Asian history. On two of the parchment leaves of the Relation is an elliptical world map either based on, or having a common source with, the circular world map of Andrea Bianco, 1436. In the north-west sector two large islands are depicted, *Gronelāda* and *Vinlanda Insula*, with legends relating to their discovery by the Norse voyagers. The editors argue that the Map, which bears no date, is coeval with the Tartar Relation and is therefore the earliest cartographic representation of any part of the North American continent, pre-dating the discoveries of Cabot and Columbus. This claim rests upon their conviction that the script of the Map is the same as that of the Relation. This identity has not been accepted by all paleographers who have examined it, and further tests are being conducted. A difficulty in accepting this conclusion is the accuracy of the outline of Greenland, which is not known to have been circumnavigated until the late nineteenth century. R. A. Skelton, in his detailed examination of the Map and his comprehensive survey of the early cartography of the North Atlantic lands, seeks to show that the outline is a graphical interpretation of a tradition handed down from early Norse times, and that in the milder climatic conditions then prevailing a circumnavigation could have been possible, a line of reasoning not accepted by all climatologists.

There is no reference to the Map in the Relation, and it does not appear to have been drawn specifically to illustrate the text, though Painter points out some resemblances in the map legends. One cartographic feature is curious; in the extreme east is a great "Magnum mare Tartarorum" which is not found on any other extant early map. Skelton suggests that it represents a reflection of the belief of the mission that when they were travelling south of Lake Baikal they had reached the shores of the eastern Ocean, or at least the shores of the Caspian Sea considered by classical geographers to be a gulf of the Ocean. Painter does not, however, accept this hypothesis. This great sea of the Tartars appears to have been evolved by cutting short the eastern extremity of Asia, as shown on the Bianco world map, and placing several islands offshore.

The character of the Vinland Map remains an intriguing problem. Whatever the solution may prove to be, the reader has here a mass of material meticulously set out

and documented, from which at least he can comprehend the nature of the problem and possible direction of research which might lead to a final solution.

G. R. CRONE

Manfred Taube, *Tibetische Handschriften und Blockdrucke*. (Verzeichnis der Orientalischen Handschriften in Deutschland, Band XI, 1-4. [of 7].) Mit 8 Tafeln. Wiesbaden, Franz Steiner Verlag, 1966.

Tibetan bibliography owes much to the Japanese, and in former times to the Hungarians and Germans. The first four volumes of the Tibetan Union Catalogue for Germany describe 3,000 items from the libraries of the DDR, excluding Leipzig. A very large part is composed of Peking blockprints, and 12 series of collected works (gSuñ-'bum), account for many entries. The arrangement is interesting, esoteric Buddhism having about 25 sections labelled with appropriate Tibetan technical terms. Some elementary exposition of these terms would be of assistance to beginners, (perhaps in Vols. 5-7?). That seven volumes should be allocated to Tibetan is due partly to the huge number of separate works in the non-canonical literature, and partly to the fullness of the entry, with transcriptions of title, beginning, and colophon. The indexes cannot be faulted for completeness. The illustrations are especially welcome. This catalogue is surely an event in Tibetan studies.

E. D. GRINSTEAD

Walter Taulli, *Structural Tendencies in Uralic Languages*. (Indiana University Publications, Uralic and Altaic Series, Vol. 17.) Mouton, The Hague, 1966. 308 pp. Dutch Guilders 48.

The references in the footnotes to this work provide an extensive bibliography of morphological studies in the field of Finno-Ugrian. The text itself is little more than a running commentary on contributions to the subject, mainly in Finnish and Hungarian journals. But it should be useful to those who (like the present reviewer) are not fluent readers of both these languages.

But the title is too pretentious. The learning of the author is not in doubt, but it does not extend to structural linguistics. What is one to make for instance of the statement (p. 285) that "in the beginning languages became more complex"? Or to take a more explicit statement (p. 234):

"In Finnish SL [=standard colloquial language] two morphemes occur in the part. sg. as well as pl.: -a -ä and -ta -tä, but a tendency towards morpheme generalization may be stated." Examples follow, but no real generalization. Actually the form of the partitive in Finnish is in general predictable from the basic form of the noun. The few exceptions, surprisingly enough, concern not the presence or absence of -t- but rather of vowel-harmony. The partitives *merta verta* are in this respect quite anomalous; could the stem-vowel -e- have been retracted in the environment of preceding labial and following -r- plus consonant. Other dialects show the expected *mertä*.

Mr. Taulli does not even mention this problem and raises no problems of his own, though he refers to differences between other scholars, such as that between Farkas and Somogyi on the dual (p. 151). Briefly then, this is a work of reference.

C. E. BAZELL

Günther Wenck, *The Phonemics of Japanese: Questions and Attempts*. Wiesbaden, 1966. Otto Harrassowitz. 98 pp.

This book documented with Wenck's characteristic thoroughness (44 pages of text and 54 pages of notes) is based on his experience in teaching a course in Japanese phonetics and phonemics at the University of Michigan in 1964.

Here is an example of his style: "the sound, the elementary unit of phonetics, got a functional halfbrother, the 'phoneme', and owing to the loving attention of linguists all over the world the sibling has since grown to a sturdy man in the prime of his life" (p. 2). The metaphor is used on purpose, according to Wenck, in order to focus disagreements on the more substantial points. In this reviewer's opinion, he is successful in achieving his stated objective, and the resulting prose is readable and lucid.

He defines the problem of phonemics, the area covered in the book, as "the working of the minimal functional elements in a given language" (p. 4). As in the two quotes above, the word "function" is the key to his analysis.

After noting the untenability of the bi-uniqueness condition (p. 3), Wenck proceeds to comment on the "post-Bloomfieldian" linguist, who "especially in the United States but by no means only there - aspires at a general theory of language to be exact, and who, in so attempting, excluded many important aspects of language such as esthetics (e.g., style), psychology (e.g., association between words, wordplay), history (i.e., linguistic change), and meaning." The philologist is also interested in language and naturally "the problem of phonemics, i.e. the working of the minimal functional elements in a given language", (p. 4) belongs to his field. Wenck observes that a philologist can neither dissociate himself from this problem nor borrow out of hand the results produced by the theoretical linguist for fear of being cut to pieces.

The author points out that the assumption of a single system is injudicious, as evidenced in some phonemic analyses which show minimal contrasting of utterances irrespective of distinctions between careless and careful pronunciation, between indigenous and foreign words, between items of different emotional quality (e.g., plain, emphatic, impressionistic, sentimental). He states that items in a language do not necessarily form a club. The tendency towards systematization, though constantly at work, reaches its goal rarely or never, because it is always confronted with an opposite tendency towards renovation. This renovation would include such factors as that old members of the club die, new neighbours move into the region (productive aspect of language), some members may succeed in rejuvenating themselves by joining the younger people of a different club (elasticity and movability in language), and the very existence of club regulations will provoke attempts to violate them. Accordingly, Wenck questions the assumption that there must be a phonemic system valid for the whole of a given language. Thus he proposes (1) to analyse separately Pure Japanese, Sino-Japanese, and Western borrowings; (2) to distinguish systems in careless and careful speaking; and (3) to consider N after a pause and Q after N as extra-systematic.

In seeking phonemic solutions, Wenck warns us that we should not forget that we are looking for something simpler and more constant than the phonetic elements. Then he states, "constancy can be observed only historically" (p. 9). In a rare instance of unsupported speculation, he continues "whereas with a mentalistic notion of the phoneme abrupt change would be acceptable, a more 'objective' concept seems to suggest a somewhat gradual way of change; but how this should and could be conceived remains open" (p. 9). A statement such as "Japanese verbs ending /-jiru/ arouse a kind of 'dirty feeling'" (p. 14) may have to be modified. *Ojiru* "fear", *nejiru* "twist", *tojiru* "close" and *yojiru* "climb" would seem at least to cast doubt upon it.

In contrast with many traditional Japanese scholars who stressed the importance of morae, Wenck astutely recognizes the relevance of syllables, which obviously are systematic units, for example, in determination of pitch contours.

The list of consonant phonemes for Pure and Sino-Japanese is virtually the same as what Hattori gives in his *Sekai Gengo Gaisetsu* article, a reduced version compared to Bloch's list. Wenck adds comments such as a phonetic correlate of /ʃ/ is smooth on-glide and "although there is no difference in the phonetic qualities between /ʃ/ and the subsequent vowel, the syllabic mould into which the homogeneous phonetic material is filled marks two phonemic elements" (p. 15). Further, Wenck notes that "the phoneme /ʃ/ must be considered as a very weak phoneme, ready to give in and disappear under any pressure" (note 77). As regards /p/, Wenck states that in Sino-Japanese /p/ appears as a morphophonemic alternant of /h/ after /N/ or /Q/. The reference to /N/ should be modified to account for the alternation of *h* and *p* as in *mannenhitsu* and *akaempitsu*.

Some reference to depth of phrase structure would clarify the alternation. The points in which Wenck differs from Hattori are (1) rejection of /ŋ/ and /c/, and (2) postulation of both /j/, a palatalizing element in *yōon*, and /y/, the initial consonant in *ya*-column syllables.

In the area of vowels, Wenck rejects the solution that includes vocalid clusters or a separate phoneme of length.

In the area of accent, he rejects the idea of treating Japanese pitch as succession of tones, and proposes to treat it as a contour or a pattern. This approach is by no means new. While some *akusento* dictionaries by NHK, Terakawa, and others make mora-by-mora indication of tones, others, for example middle-sized dictionaries edited by Kindaichi Kyōsuke (usually with considerable uncredited work by Kindaichi Haruhiko) have the simple and functional notation of *heiban* and *kifuku* (with all the distinctions of *atamadaka*, *odaka*, *nakadaka 1*, *nakadaka 2*, etc.). Also it is to be noted that when Hattori counts the possibilities of pitch realizations of n-number of morae (we will set aside for the moment the ill-advised framework exclusively of morae in this case) in the Tokyo dialect as (n+1), he is not counting the possibilities of succession of individual tones but the possibilities of contours or patterns. Wenck departs from those in the Japanese tradition in that he suggests that there is little functional opposition among the various *nakadaka* types, and considers all of them as of one type. Thus he proposes three features to distinguish four types of contours: evenness (5.33A), initial lowness (5.33B), and falling (5.33C). Wenck justifies the redundant system because it may be usefully applied to more complex Kinki systems.

Typographical errors are few, /' should read /' (p. 17), and *is* should read *in* (p. 37).

All in all the present volume is the fruit of great erudition and valuable insight. The author raises many relevant *questions* in regard to post-Bloomfieldian phonemics, and makes *attempts* to present a functional view of Japanese phonology, but largely within the general framework of post-Bloomfieldian phonemics. It is understandable that the book makes a greater contribution in the question section than in the attempt section. It is a book that closes an era rather than opens one, nevertheless it gives us many insightful observations. It is an important contribution in the history of Japanese linguistics.

HARUO AOKI

Takizawa Bakin, by Leon M. Zolbrod. New York, Twayne Publishers, 1967. 8vo. 162 pp.

This volume is one of the publishers' "World Author Series", and as such has one of its objects to "include biographical and historical material . . . necessary for understanding, appreciation and critical appraisal of the writer". The work is in fact a biography of the Japanese novelist Bakin (1767-1858), and is based on Bakin's own works, on parts of his diaries that have appeared in print, and on unpublished materials that exist in Japan. Professor Zolbrod has chosen his subject well, in that Bakin's life is well documented, and he has produced a valuable book, which furnishes the most complete description of the life of a premodern Japanese author that has yet appeared in a Western language. In fact, there is no reason to doubt the claim on the dust cover that this is "the first integrated study in any language of this outstanding Japanese author". This is a book which must be read by all students of Japanese literature of the Edo period, and of the life of the times.

C. J. DUNN