Schuyler Jones: *Tibetan Nomads: Environment, Pastoral Economy and Material Culture*. The Carlsberg Foundation's Nomad Research Project. Thames and Hudson, Copenhagen 1996. Dkr 300,–

The present volume constitutes the eighth volume in the prestigious The Carlsberg Foundation's *Nomad Research Project*, a research undertaking which has been well under way for over a decade now and which initially was intended to pay tribute to an area within Danish anthropological research which has long stirred the curiosity and interest of researchers. The study of nomadism and pastoralism has been an almost century-old focal point in Denmark. Although financially burdensome the ambitious research programme was handsomely covered by the affluent Carlsberg Foundation, Denmark's largest non-governmental research-fund, without whose existence much of Danish research in the humanistics and related topics would come to nought.

During numerous field trips in a number of selected areas of the world with living nomadic and pastoral societies, foremostly in Central Asia, South West Asia and North Africa, Danish explorers were able to amass and eventually bring back a staggering amount of objects and artefacts of material culture. It is a rich collection by any standard, and in the case of the Central Asian Collection, gathered during a number of Danish Central Asian Expeditions, it must be considered unique and priceless. For many years innumerable objects—etnographica—thus piled up in Danish museums and collections, being mainly stored away, sharing space only with bundles of unpublished field notes, photographs (some unique pieces can partly be seen in the book) as well as film- and music recordings, all craving research and attention.

The huge project, now completed, and the outcome of which has been the handsomely made and richly illustrated volumes of which the one under review is Number 8, was launched in order to redress the most obvious imbalances in this respect: in other words to bring out the bulk of unpublished materials kept in the museums.

Limiting ourselves to the part of Central Asia comprising Mongolia and Tibet, the key figures behind this collector's quest were Henning Haslund-Christensen (1896–1948) and HH Prince Peter of Greece and Denmark (1908–80). Haslund-Christensen was a self-made explorer and ethnographer,

who with astonishing energy and gusto, and tireless curiosity, in the 1920's and 1930's lived and worked among the peasants and tent-nomads of Mongolia. From his pen we have a number of highly readable, internationally acclaimed books about his adventures in Mongolia. Prince Peter was a noted anthropologist, specializing in polyandry and the Tibetan nobility, and he was a true afficionado and able connoisseur of the Central Asian peoples, spending several years during the fifties, as he did, in the Himalayas.

Today, Denmark can pride itself (and be the object of envy from other museums) of an astounding Tibetan but mainly Mongolian collection of artefacts, costums (see Henny Harald Hansen's *Mongol Costumes*, reprinted in the same series), jewellery (see Martha Boyer's *Mongol Jewelry*, in the same series), and utensils, all kept in the National Museum of Denmark. Equally important, a fine collection of scripts and texts, witness of the rich lamaist and autochothonous literature in Tibetan and Mongolian language, are kept in the Royal Library of Copenhagen. The *tibetica* and *mongolica* must be considered among the richest in Europe.

The aim of the present volume, as announced in the foreword, is to provide a brief account of the pastoral nomadic life in Tibet, but mainly to make available to the reader an illustrated record of the riches of the collection in the National Museum. The title (and subtitle) of the book is therefore quite misleading. As it were, the reviewer recalls, it was stipulated from the very outset in the mid-eighties that the fine collection of Prince Peter especially, i.e. textiles and costumes, should be the object of a detailed and scholarly satisfactory description. This is also evident for several reasons: Prince Peter's collection of artefacts and textiles, quite unique, was mainly purchased through his broad connections and rapport with the leading figures of old Lhasa nobility. He had access to persons and objects no one else had. Small wonder that the specimens are unique, and today the National Museum in Denmark is the only place where such an array of fine dresses and textiles stemming from an old, now defunct culture has survived.

On both counts, i.e. a description of the rare objects, the main scope of the publication, and the account of nomadic life in Tibet, the book fails miserably. The description is more than meagre, and what is worse, the real *trouvailles* in the collection, the costumes and textiles, are unsatisfactorily described, barely moving beyond a simple and general descriptive analysis. The objects are rarely brought into a larger context, nor is an attempt undertaken to compare the items with other similar specimens or identify its Tibetan proveniance and terminology. Apparently only sporadically used by the author are the results of the extremely important project which has been running in Bonn over many years now. Within the last fifteen years a number of German scholars, headed by our colleagues Hans Roth and Veronika Ronge, have aimed to set up a complete inventory of all the cultural objects (Sachkultur) kept in all the collections and museums in Europe. Registration in Bonn (Central Asian Seminar) is almost complete and its photographic documentation and

scholarly assessment of each item is excellent. It is more than a pity that the author has failed to exploit extensively this opportunity of acquiring proper scholarly help and guidance.

One cannot avoid, moreover, nourishes the suspicion that the nomadic theme in this context was taken up, in a rather popular and unscholarly fashion as it appears, in order to secure its inclusion in the overall project. What the reader is offered is a very general description of Tibet, the Tibetans and their everyday life, garnished with some beautiful pictures taken during the author's travels in Tibet. These shots do not, however, differ substantially from the kind of picture taken by the average tourist now flooding Tibet. What is more, we can find similar ones, more balanced, in any traveller's magazine. In the section dedicated to a description of the nomadic life, Jones' presentation is a rechaufee of Goldstein and Beall's study on the nomads of Western Tibet. The study does not represent any field work on the side of the author, but evidently only reflects the fruits of his intense reading of that of others.

The author's knowledge of Tibetan societies and cultures is meagre and obsolete to say the least, even to the point of embarrassment. For instance his authority on lamaism is Waddell's work from 1895 and Bell's books from the 1920's! In the section where the technical terms for the objects and specimens are given in Tibetan, barely any term is rendered correctly. Hence misspellings of Tibetan terms abound. It appears that the author (or the committee) has abstained from consulting Tibetological expertise, of which there should be plenty around, even in Denmark. Not surprisingly, the author, whose scholarly credentials, according to the backflap, centers around the *National Geographical Magazine*, is wholly unknown in Tibetological circles. The members of the committee, it appears, have either been ill-advised or have proved themselves incompetent.

Let me finish on a positive note, the book is beautifully printed, easy to read, fairly inexpensive, and most of the pictures of high quality.

Per K. Sørensen
Universität Leipzig

[Ngag-dbang skal-ldan rgya-mtsho:] *Shel dkar chos 'byung*. *History of the* "*White Crystal*". Religion and Politics of Southern La-stod. Translated by Pasang Wangdu and Hildegard Diemberger. Österreichische Akademie der Wissenschaften. Veröffentlichungen zur Sozialanthropologie Band 1. [Verlag der Österreichischen Akademie der Wissenschaf- ten.] Wien 1996. DM 59.60

A veritable feast of publications for Tibetologists has appeared in Vienna this year, all academic works published by the Osterreische Akademie der

Wissenschaft and supported financially by the Austrian Fonds zur Förderung der wissenschaftlichen Forschung. As always, we must undoubtedly see the enterprising hands of Prof. Ernst Steinkellner behind these rich publishing efforts. We should express our gratitude to this eminent scholar and his flourishing institute.

In 1993 during a research trip through Western Tibet jointly organized by the Tibetan Academy of Social Sciences (TASS; Xizang Shehui Kexueyuan, Bod-ljongs spyi-tshogs tshan-rig-khang) in Lhasa and a group of young Austrian scholars (Universität Wien), a unique manuscript fell into their hands, a rare windfall and a real trouvaille as it should turn out: the *Shel dkar chos 'byung* or the History of the Shel-dkar Monastery (est. AD 1385), a religious establishment early associated with the Bo-dong tradition, situated in the Western part of the gTsang Province, and one of the key political and cultural strongholds dotting the rugged westernmost Tibetan landscape. Indeed, the textproved to be an informative and rare local source that throws extensive light not only on the history of the once beautiful, now partly ruined Shel-dkar monastery (under rebuilding since the eighties, after falling victim to Chinese cultural revolutionary excesses), but the text also proffers details as to the genealogical and political history of the area of southern La-stod (*la stod lho*) and the important ruling house of the lHo bdag lords up to AD 1731, a principality only fragmentarily mentioned in other contemporary sources. The work was completed by the author Ngag-dbang skal-ldan rgya-mtsho in the following year, after he had made extensive use of a number of texts, many currently non-extant or lost, such as the historical tract on ethnogenesis called *lHo pa'i rus yig* and the mythographical and orally-based *Legs mdzad bcu gsum*.

The key translators of the beautiful manuscript, the discovery and occurrence of which in academic circles led to a rare incident of wrangling among Tibetological colleagues during the last (1995) LA.TS conference in Graz (Austria), are Hildegard Diemberger and Pa-sangs dBang-'dus of TASS. Although admitting that their immediate aim with this book was a preliminary one, it is to be regretted that the translatiors decided to render this unique text into English only partially by way of paraphrases or summarizations. The amount of research carried out on the text by the translators in this first publication on *Shel dkar chos 'byung* is apparently somewhat limited. For this they should not be blamed. Still it is a pity that the opportunity was not used to offer a complete translation. Fortunately, to the great relief of colleagues and researchers, they have included, in facsimile, the complete manuscript of 118 folios, handsomely written and easy to read (the current richly decorated manuscript is an apograph dating from AD 1929). They have also made an index which lists all the personal names, the geographical locations and the titles which occurr in the book. The quality of the book is finally enhanced by the inclusion of some very beautiful and telling photographs taken during the research trip.

The text itself carries all the marks of the traditional *chos 'byung* genre, assuming even the character of a cento, in other words, a heterogeneous patchwork or compilation of lengthy quotations from his sources mixed with the author's own paraphrases and literary *réchauffee*. The author made extensive use of the sources available to him and he has attempted to redraw a richly faceted local history. The chronicle is divided into three sections as mentioned by the translators. After a brief, but important introduction outlining the genealogy of the ancient clans and ethnogenesis of the southern La-stod rulers and their political acendency during the Sa-skya-Yuan period, the second part is dedicated to a lengthy description of the so-called Thirteen Propitious or rather Successful Feats (*legs mdzad bcu gsum*) of Si-tu Chos kyi rin-chen, the founder of Shel-dkar rdzong and dgon pa, this part displaying some ahistorical or mythological overtones. Finally, the work consists of a very long section which tells the detailed story of the monastery (especially after it was turned into a dGe-lugs-pa stronghold during the paramount reign of the Vth Dalai Lama in the XVIIth century), its traditions and its abbatial succession, showing here clear reminiscenses *of* the *rnam thar* and *gdan rabs* type, on which the retelling is based.

All the sections nevertheless offer us fascinating, occasionally even unique reading. As said, the text reads easily and hence does not pose any major problem. The sections translated, accordingly, display only minor flaws, although the translation, in its contracted form, is not always quite faithful to the original. A very few, petty points could be brought to the reader[7] attention: for instance the term *sa dpyad* (pp. 48ff.) refers to the geomantic, divinatory and topographical investigation or probe prior to the erection of a Buddhist sanctuary. On p. 56 read *lung* and *rigs pa*, i.e. *āgama* and *yukti*, i.e. scripture and logic. On p. 91 announcing the *lugs gnyis* rulership of the Vth Dalai Lama, by way of the celebrated dictum: its civil law resembles a golden yoke and its religious law a silken knot etc., where we, in lieu of *sgram*, should amend to *sgrim* [*po*], "tight" or "squeezing[ly] firm".

Of particular interest is an essay by Guntram Hazod offered as an Appendix to this beautiful book, in which he provides us with an excellent analysis of some of the central themes in the text as well as addressing some of the compositional, cosmographical and mythological implications to be wrung from the text.

Per K. Sørensen
Universität Leipzig

Blondeau, Anne-Marie and Steinkellner, Ernst (eds.): *Reflections of the Mountains*. Essays on the History and Social Meaning of the Cult in Tibet and the Himalayas. Österreichische Akademie der Wissenschaften. Veröffentlichungen zur Sozialanthropologie Band 2. Wien 1996. DM 62,–

Studies on sacred mountains, the mountain deities and the cults associated with them, as well as the study of pilgrimage and on the many 'hidden lands' (*sbas yul*) formerly or currently located throughout (mainly along the border area of) Tibet have gained momentum in recent years. Increasing accessibility to areas previously closed to (Western) scholarship, alongside the discovery of new sites and information on their cults, and the burgeoning availability of field data, have virtually paved the way for a flurry of scholarly papers and fieldwork.

Already during the last IATS conference (1995) in Graz an entire panel session was dedicated to the mountain cult issue. Prior to that a round table meeting was convened in 1994 in Paris at Institute d'Extrême-Orient du Collège du France, thus heralding, it appears, collaboration between Austrian and French anthropologists and tibetologists. The proceedings in the present book present the first outcome of this new collaboration and its promising research.

It is naturally still premature to attempt a systematic survey or to plot out the landscape registering the numerous mountain and telluric deities in Tibet. They are far too many, yet they often remain little known or are moribund. In addition, the problems (requiring both textual experts and anthropological inquiries) involved in this sort of research and the far from uncomplicated question as to their often intricate and recondite practices as well as the interpretation of numinosity add to the fascination and intricacy of these traditions. Since these are still vivid, written expositions and sources must be combined with oral testimonies, often embedded in popular narratives and songs. Being kept mainly alive outside monastic institutions and being closely associated with popular creeds and notions and carrying no insignificant social implications, it is evident how important such beliefs and practices have been playing both in classical and contemporary times, traditions that in a Tibetan context may stretch back into pre-history and Tibetan religious ancestry (i.e. reaching back into pre-Buddhist times). Numerous local and national chronicles dating from the beginning of the current millennium and beyond, that bear witness to the paramount role played by the mountain gods (*yul lha*, *gzhi bdag* etc.) in mainstream Tibetan religious life, both locally and nationally. A salient and immediate example could be the document *Shel dkar chos 'byung*, reviewed above, where the pre-eminently religious, numinous, mythological, social and even political import of the local deities such as Pho-lha lha-btsan sgang-dmar and bKra-shis 'od-'bar and their cults are delineated. These traditions thus can boast of a considerable age and

continuity.

The book's importance for Tibetan studies cannot be stressed enough. It deals with some of the core beliefs in Tibetan societies. It raises a host of questions pertinent to a broader understanding of these religious and social phenomena. We are offered some uniformly good and readable essays, which attempt to address both theoretical and practical aspects of the cults involved as well as set out to highlight a number of representative samples of regional, terrestial and guardian deities. One of the co-editors Prof. A-M. Blondeau in a brief, but reflective foreword, skilfully recaps the numerous theoretical difficulties that bar a proper understanding of the popular ideologies behind these traditions. She rightly points out that a major obstracle lies within the demesne of language, terminology and classification. Dr. A. Gingrich, from another angle, has attempted in an essay to synthesize and add perspective to its theoretical foundation from the viewpoint of comparative anthropological analysis and in the light of the essays offered. It makes no sense to select and debate minor points here. The quality of the contributions is generally high.

In sum, it is a valuable supplement to the pioneering studies on Tibetan demonology, divination, ancestor and terrestrial cults and on popular belief and worship inaugurated by G. Tucci, R. de Nebesky-Wojkowitz, R. Stein, A. Macdonald (Spain) and, of late, continued by scholars such as S. Karmay and a host of younger colleagues.

Per K. Sarensen,
Universität Leipzig

Wisdom of Buddha: The Saṃdhinirmocana Mahāyāna Sūtra (Essential Questions and Direct Answers for Realizing Enlightenment). Transl. by John Powers. Berkeley: Dharma Publishing, 1995. 400 pages.

At long last we now have an English translation of one of the most seminal and important *sūtras* of the *vijñānavada* tradition. Previously we only had access to Étienne Lamotte's old French translation from the 1930s, which despite its great merits, is somewhat out-moded, in addition to having been out of print for half a century.

Most importantly, the translation by Powers is smooth and readable, which makes the fairly complicated message of the *sūtra* appear less abstruse. The usefulness of this publication is further enhanced by its bi-lingual structure, in which the Tibetan block-print has been placed opposite the English translation on alternating pages.

That we are dealing with much more than a pious translation meant for the mass-consumption of Western Buddhists is borne out by the fact that the translator has provided fairly comprehensive annotation, and extensive bibliography, including both original and secondary works in several languages, as well as a glossary and an index. This makes for a highly useful

and practical translation, hence the present work will be of great use to both laymen and specialists alike. This is also the reason why the book is as voluminous as it is.

There is very little to criticize in *Wisdom of Buddha: The Saṁdhinirmocana Mahāyāna Sūtra*, but if I were to point out one weakness, I would have prefered a comparative table in which the Sanskrit, Tibetan and Chinese versions of the text were compared (or at least included). This would have added to the value of the book, and made it useful for a wider range of scholars as well. In addition I would personally have preferred a slightly more scholarly introduction to the translation, however that is a minor issue.

As is usual for the publications of Dharma Publishing the volume is rather too colourful, which makes it look cheap. I find that the publishers ought to have published the book as a hardback edition, since a paperback of this kind is easily soiled and worn. Otherwise Powers' translation is a wellcome contribution to the field of Buddhist studies, and it is highly recommended.

Henrik H. Sørensen

Japanese Popular Deities in Prints and Paintings: A Catalogue of the Exhibition. Kyoto: Italian School of East Asian Studies and Ecole Franqaise d'Extrême-Orient, 1994.

The study of Japanese popular religion, and in particular that associated with material culture, including images, shrines, paintings, ritual paraphenelia, etc., is a field that is still in its infancy. The present catalogue was made in connection with an exhibition devoted to popular religious paintings and prints held in Kyoto in November of 1994. Publications of this kind are both rare and highly welcome, since they throw light on an area of Japanese religious life that does normally not capture the interest of Western scholarship, and for this reason the present catalogue is a unique contribution, and a valuable guide to the iconography of popular religion in Japan. Although it is not apparent from the catalogue who wrote the text accompanying the plates, I suspect that Robert Duquenne of the École Française d'Extrême-Orient had a strong hand in it. In any case they all belong to his personal collection.

The catalogue contains some thirty-one plates of which three are in full colour. They represent a motley mixture of Shinto, Shinto-Buddhist and Daoist deities, and more orthodox Buddhist images, all with accompanying descriptive text. The historical range of the exhibits extends from the late Edo to the early Showa era. There are several highly interesting plates included here, of which mention should be made of no. 23, a print with *goō-hōin* 牛王寶印 ['precious seals of the king of bulls'],which unfortunately remains unexplained, and no. 27, showing a large Daoist talismanic print featuring Zhenwu 真武, the god of the North. Otherwise the selection is valuable for

covering a wide range of more standard iconographical types known to collectors of these prints and paintings. Since it is customary to burn such prints at the beginning of Spring each year, very few have in fact survived, and hence Duquenne's efforts in preserving them for posterity should be commended.

Personally I miss a general introduction to popular Japanese religion, and its iconography in particular. It need not have been very long, but it would have been proper if the organizers had thought more about the spiritual context in which these prints and paintings were produced. There are simply too many self-evident items in the descriptive texts that will elude the average reader. I would like to know more about the function of the talismans that occur among; the exhibits. When taking the quality of many of the plates into account, it is surprising that the editors of the catalogue did not do a better job of it. Many of the plates are poorly reproduced and often fuzzy, which causes them to lose much of their intrinsic value. It is normally not such a good idea to produce photographic plates from uncoloured block prints, and it would have been better if the reproductions had been done as graphics in black and white. This would also bring many of the images closer to the way they were meant to be.

Despite these minor misgivings the catalogue is highly useful for anyone working with the iconography of popular religion in Japan, and it is my hope that it will serve to promote the charm and "magic" of these popular divinities and stimulate the long overdue research into their iconography and cults.

Henrik H. Sørensen

Stephen F. Teiser, *The Scripture on the Ten Kings and the Making of Purgatory in Medieval Chinese Buddhism*. Studies in East Asian Buddhism 9. Honolulu: University of Hawaii Press, 1994. 340 pages.

The present study is Stephen Teiser's second book, which continues along the lines laid down in his first opus, *The Ghost Festival in Medieval China*. In that work the author dealt with the Ullambana ritual and the story of Maud- galyayana rescuing his mother from the torments of the hells, and in his new study he sets out to explore the development that resulted in the creation of a netherworld presided over by ten infernal kings, each of whom occupied a seprate office for the punishment of sinners.

The Scripture on the Ten Kings on which this study focuses is known in Chinese as the *Foshuo Yanle wang shouji jing* 佛說閻羅王授記經 and it belongs to the category of apocryphal Buddhist scriptures, i.e. pious works that were produced in China from the perspective of popular religious practice

and belief.[1] In his study Teiser bases himself on a substantial number of manuscripts of the scripture from the Maogao Caves in Dunhuang. The existence of this pseudo-*sūtra*, and its related versions, has been known by concerned scholars for many years, however, it is only now—through the present study—that its contents and importance has become the subject of a thorough research, and thereby made available to a wider audience.

The book is divided into three parts, as follows:

Introduction: Here the author discusses the ideas behind purgatory, related practices, and the history of purgatory. This is all seen in the context of Chinese medieval religious practice.

Part One: Traces of the Ten Kings: "Memoria" rites. This opening section discusses the holding of memorial rituals by the relatives of a deceased person from the point of view of the Chinese cultural sphere but with special reference to medieval Chinese Buddhist beliefs. Much attention is given to the holding of the so-called "seven-seven ritual" (*qiqi hui* 七七會),and in this context Teiser also treats the issue of "transferring merit" (*huixiang* 迴向), although not in as direct a manner as one could have hoped.

"Artistic Representations' Here the author discusses the various painted representations that exist on the *The Scripture on the Ten Kings* with special emphasis on the illustrated manuscripts found at Dunhuang, and the few illustrated fragments recovered from the ruined cities and cave sanctuaries of Turfan. In passing Teiser mentions that "illustrations" in the form of sculptures of the Ten Kings also exist, but unfortunately he refrains from going into further discussion of this important point. Otherwise great attention is given to the connection between the artistic representations and various legends and anecdotes.

"Other Manifestations". In this section Teiser discusses the appearance of the Ten Kings in Buddhist essays, encyclopedias, sermons, and rituals, as well as in Daoist liturgy. One significant source refers to the existence of the group as early as the middle of the seventh century. A lengthy part of the section is devoted to the importance of the monthly fast-days in popular Chinese Buddhism, in part of which King Yama and the bureaucrats of netherworld also figure. Teiser also investigates the role of the Ten Kings in the Uighur and Japanese scriptures of the nine to tenth centuries. Again the author's penchant for literary connections comes to the fore.

"Origin Legends". This section deals with the making of the Ten Kings, and here the author traces the development of *The Scripture on the Ten Kings*, and produces conclusive evidence that it first arose during the second half of the Tang dynasty, or more precisely around the middle of the eigth century, however he also provides evidence that as early as the middle of the seventh

[1] Previously this text has been known under the title, *Foshuo Yexiu Shiwang shengqi jing* 佛説預修十王生七經. Cf. Zokuzōkyō (new edition) 1.21, pp. 408a–10b.

century, the Ten Kings existed as a group (cf. pp. 48f).

Part Two: Production of the Scripture. The first two parts dealing with the making of scrolls and booklets, provide detailed information. However, there is nothing that has not been said before by scholars such as Fujieda Akira, Jean-Pierre Drège *el. al*. Following this somewhat superfluos opening the book becomes extremely interesting. In six separate cases he presents the cultural and religious context in which the lore of *The Scripture on the Ten Kings* was practised. Teiser eloquently works his way through a number of primary sources from Dunhuang to paint a vivid and highly detailed picture of popular religion in Shazhou during the tenth century. Although his accounts evolve around *The Scripture on the Ten Kings*, he succeeds in providing what amounts to a general holistic image of popular religious belief in late medieval China. Clearly this part of the book is the most engaging and enlightening.

Part Three: Text. In this rather brief chapter, Teiser discusses the language and genre of the scripture, as well as the general image of the infernal bureaucracy it paints. This is followed by a pictorial section in which reproduces one of the illustrated manuscripts, and a heavily annotated translation.

Finally the book is concluded by several appendixes including,

1. The Ten Kings of Purgatory;
2. Invitations to Memorial Rites and Related Memoranda;
3. Taoist Memorial Rites;
4. Illustrations to *The Scripture on the Ten Kings*;
5. Paintings of Ti-tsang and the Ten Kings;
6. Taoist Lay Feasts;
7. Buddhist Lay Feasts;
8. Uighur Fragments of *The Scripture on the Ten Kings*;
9. The Thirteen Buddhas;
10. Manuscript Copies of *The Scripture on the Ten Kings*;
11. A Chronology of the Life of Chai Feng-ta;
12. Texts Copied by a Man in His Eighties;
13. Texts and Inscriptions Mentioning Tao-chen;
14. The Bodhisattvas in *The Scripture on the Ten Kings*.

The Scripture on the Ten Kings and the Making of Purgatory in Medieval Chinese Buddhism is a veritable *tour de force* in the field of Chinese religion, and it succeeds in placing the cult of the Ten Kings of purgatory centrally within this tradition. Teiser is a serious scholar who goes to great lengths to provide solid textual evidence for his ideas and findings, and is moreover able to render this in an engaging and interesting manner.

One of the great merits about the present book is that its author admirably succeeds in bridging the gap between philology and the sociology of religious practice in an intelligent and engaging fashion. In a way it can be said that he makes the period under discussion and its people come back to life. Especially

the sections on the Buddhist practitioners in Dunhuang and their relationship with *The Scripture on the Ten Kings* are illuminating and interesting for their minute details and abundant information. The success of these sections hinges partly on Teiser's ground-breaking study of what amounts to a massive number of Dunhuang manuscripts, for which he should rightly be admired. The extent of his efforts can be readily gauged by looking at the contents of the extensive and comprehensive appendixes.

Teiser should also be lauded for trying to address such important issues as iconography and religious art, and in the process showing that there was in fact an organic connection between belief, practice and material culture in the form of painted and sculpted images and illuminated manuscripts in medieval Chinese religion. In this manner he succeeds in "painting" a more holistic picture of the time and space he treats.

In the beginning of the study the author makes a very useful argument for the use of religious art in furthering one's understanding of various aspects of Buddhist practice (p. 20). For too long the field of religious studies—at least as far as Chinese Buddhism is concerned—has ignored the importance of the study of material culture when dealing with such phenomena as practice and belief. Hence Teiseir's observation in this regard is highly wellcome. However, I would be cautious in using the term "art" when dealing with cult objects such as votive paintings and illustrated manuscripts (p. 42).

Having said this, I also feel to that it is necessary to deal with the mistakes and weaknesses of Teiser's work. First of all I would like to point out what I see as a basic problem of method within the present study. When dealing with such an extensive and important theme as purgatory and the netherworld in the context of medieval Chinese society, it is problematic to divorce and isolate one's arguments from the historical development of the netherworld as a whole in the manner Teiser has done. Here I refer to the fact that he has ignored or treated superficially much of the relevant primary literature, including several canonical *sūtras*, and chosen to focus on a limited aspect ie. one apocryphal scripture, *The Scripture on the Ten Kings*. In the light of the sheer mass of sources I understand very well the insurmountable task of addressing the entire corpus of the relevant literature on purgatory in China in a concise and meaningful manner, as even that relating to Buddhism is by itself enormous. However, by deliberately organizing one's discourse on the basis of what amounts to a single scripture, and thereby ignoring the vast related material available, is not appropriate (pp. 11–15). As it were, the making of purgotary in medieval Chinese Buddhism began much earlier than the period Teiser treats, in fact by several hundred years (as I am quite sure he acknowledges), and his study would have been much more useful had he dealt with the earlier phase of the development as well. It also seems self-evident that *The Scripture on the Ten Kings* developed from a variety of sources, and it would have been useful if the author had been more interested in tracing this development that he has done. This might also have helped him

overcome some of the iconographical problems he runs into in the course of the book. In essence the same criticism can also be applied on his first book, *The Ghost Festival in Medieval China*, in which he based his arguments on a limited number of primary sources, and to a considerable extent ignored the larger picture (I am here mainly referring to his rather "light" discussion of the tradition on the feeding of the hungry ghosts, i.e. the *pretas*, including the extensive material relating to the *shuilu* 水陸 ritual, which he virtually ignores).

Somehow, the bodhisattva Kṣitigarbha has faded from the context of the Ten Kings as treated by Teiser, although he does appear from time to time. While this is partly the result of focusing on the *The Scripture on the Ten Kings*, I am not sure that this reflects the actual cult of the Ten Kings, in which Kṣitigarbha plays a most prominent role. When looking at the extant sculptural groups depicting the scenario of the netherworld with the Ten Kings, Kṣitigarbha is always included (just as he is in the relevant banner-paintings from Dunhuang).

Although the author does deal with the concept of the relatives of the deceased making offerings on their behalf so as to improve their karma, he does not deal with this important issue in a methodical manner. The practice of transferrence of merit (*huixiang* 迴向) is central to most Buddhist funeral rites in medieval and pre-modern China, and I for one would have liked to see it dealt with more specifically in the context of the ten kings.

Among the leading primary sources on the cult of purgatory I miss the important apocryphal scripture, the *Da fanguang huayan shie pin jing* 大方廣華嚴十惡品經 (Chapter on the Ten Evils Section of the Avataṃsaka Sūtra).[2] It is not known when this apocryphal scripture was written, but as it is first mentioned in the *Lidai sanbao ji* 歷代三寶記 (Record of the History of the Three Jewels) from AD 597, it is likely to date at least as far back as from the second half of the sixth century if not earlier. Among the Southern Song sculptures at Mt. Baoding in Dazu we find a tableaux with the Ten Kings flanking Kṣitigarbha above an extensive senario of purgatory, and with the accompanying text of the *Da fanguang huayan shie pin jing* being inscribed on stone tablets placed in the cliff.[3] This indicates that at a certain time the cult of the Ten Kings and this apocryphal scripture were merged. I believe that Teiser ought to have looked into this connection, since it might have some consequence on his late Tang dating for the making of purgatory in connection with the Ten Kings.

It is also surprising not to find Michihata Yoshihide's important article,

[2] Cf. *T*. 2875.85.

[3] The correct identification of this scripture and the sculptural group no. 20 at Dafowan was made by Hu Wenhe in his, "Sichuan moyai caoxiang zhong de *Da fangguang huayan shie pin jing biart* [The Avataṁsaka Ten Evils Section Sūtra-tableaux in the Cliff-carvings of Sichuan]", *Dunhuang Yanjiu* 2 (1990), pp. 16–25.

"Tonkō bunkan ni mieru shigō no sekai [The Dunhuang Litterature and Its Vision of the World of the After-life]", in Teiser's bibliography, especially since much of the information he presents can also be found there.[4] Likewise I miss the important works of Luo Huaqing 羅華慶 and Hu Wenhe, both of whom provide important new information on the representations of the Ten Kings and the netherworld.[5] Although these omissions are relatively minor problems, I believe that if Teiser had consulted these sources, he could have improved on some of the weaknesses of his study. The fact that Teiser has chosen not to deal with the sculptural representations of the Ten Kings weakens his presentation, and that is a shame. Had he chosen to deal with the sculptural aspects of the Ten Kings, it would have substantiated his arguments considerably, and moreover have provided a better understanding of the ritual aspects relating to their worship.[6]

In addition to these points, the book does contain a godly number of minor mistakes. On page 23 Teiser wonders who took care of the rites dedicated to the ten kings on behalf of monks, and insists that this is not known due to a lack of sources. It may be that direct sources on worship of the ten kings in relation to funerary practices for deceased monks cannot be found, but it is well documented that the *saṅgha* held the rites—both primary and secondary memorial services—for it own members.

In footnote 19 on page 27, and later on pp. 43–8, the author argues that the important scripture on Kṣitigarbha, the *Dizang pusa betiyuan jing* 地藏菩薩本願經 (T. 412.13) was written as late as c. AD 936–43. This seems overly illogical to me, since one should then expect the ten kings to appear therein, which they do not do. It is true, as Taiser writes, that there is no trace of the scripture in the Tang catalogues, however, that in itself is not sufficient proof that it was not available at that time. In addition, the various internal pieces of evidence provided are not really convincing. Unless sound evidence is produced to support the Five Dynasties date, I should like to keep the early Tang dating.

On page 13 the author (an oversight I presume) places Mt. Jiuhua, the holy mountain-abode of Kṣitigarbha, in Sichuan province. It should of course be located in Anhui unless some miracle has occurred.

[4] Cf. *Tonkō to Chūgoku bukkyō* [Dunhuang and Chinese Buddhism], ed. Maklta Tairyō and Fukui Fumimasa, *Kōza Tonkō* 7, Tokyo, 1984, pp. 501–36.

[5] Cf. Luo Huaqing, "Dunhuang Dizang tuxiang he 'Dizang Shiwang Ting' yanjiu (A Study of Kṣitigarbha Pictures and 'Kṣitigarbha and the Court of the Ten Kings')", *Dunhuang Yanjiu* 2 (1993), pp. 5–14; and the previously mentioned article by Hu Wenhe.

[6] For an interesting pair of Five Dynasties image-steles from the caves at Mt. Dali 大力山, see *Shifo xuancui* [Eng. subtitle: Essence of Buddhistic Statues), ed. Li Qingjie, Beijing: Zhongguo shijie yu chuban she, 1995, pi. 54. See also the wall-painting in cave no. 390 in Dunhuang, which dates from the Five Dynasties period. Cf. *Zhongguo bihua quanji*. Dunhuang Vol. 9: *Wudai-Song* [The Five Dynasties and Song], ed. Zhongguo bihua quanji bianji weiyuanhui. Shenyang: Liaoning meishu chubanshe, 1990, pl 107.

On pages 43–4 the author refers to the existence of "Ti-tsang *maṇḍalas*" and "*maṇḍala*-like pictures", when he is in fact referring to the votive paintings from Dunhuang. The same confusion results when he insists that, "Such representations used the principle of hierarchy and other rules of artistic grammar common to Chinese Buddhist *maṇḍalas*" (p. 77). There is not a single *maṇḍala* among these banner-paintings depicting Kṣitigarbha and the ten kings (unless some new material I do not know has been found). It is a wide-spread mistake to refer to Buddhist paintings with many figures as "*maṇḍalas*". *Maṇḍalas* can normally only be found within the context of esoteric Buddhism (or Hindu tantrism), where they form part of a highly elaborate ritual type of practice. With the exception of Japanese Shingon Buddhism, there are no extant *maṇḍalas* from China featuring Kṣitigarbha as their main deity, and certainly none that also the ten kings. Since the Kṣitigarbha cult in medieval China was not an esoteric tradition as such, the use of the term "*maṇḍala*" in reference to votive paintings depicting Kṣitigarbha and the ten kings is incorrect.

On page 54 Teiser insists that the ten lay feasts have their beginnings in the tenth century, but this is much too late. There is evidence that show that they were already practised during the late Nanbeizhao, and that they were closely related to the Four Heavenly Kings.[7]

On page 5 those who attain rebirth in the heavens are described as "fortunate". This is of course nonsense, since everything in Buddhism is determined according to causation, or at least within the framework of *karma*.

On page 12 Teiser refers to the demon holding the Wheel of Rebirth according to the Tibetan tradition as "Māra". I do not know from which source this identification comes, but it is in any case wrong. The demon in question is the personification of impermanence, which indicates that everything within the wheel is subject to birth and death.

On page 31 the author, in reference to surviving banner-paintings depicting Kṣitigarbha and the ten kings, find that although undated "their execution can reasonably be assigned to the tenth century"'. I have to admit that I am quite unable to follow the reasoning behind this argument. In order for this view to be consistent, Teiser should produce solid stylistic, iconographical sand historical evidence. Why is it that some of these paintings could not have been made during the ninth century? Could it be that the author considers the painter Zhang Tu (fl. 907–22) one of the first actually to paint this motif (p. 37)? Teiser is basing himself on surviving paintings found in Dunhuang, however, despite the fact that the findings from this area are extremely precious, there is also a great chance of over-estimating the information they provide precisely

[7] Cf. Henrik H. Sørensen, "Divine Scrutiny of Human Morals in an Early Chinese Buddhist Sūtra: A Study of the *Si tiamvang jing* (T. 590)", *Studies in Central and East Asian Religions* 8 (1995), pp. 44–83.

because it is all we have. Shazhou (Dunhuang) was located at the remote western end of the Chinese empire in those days, and was essentially in a border-area far from the central provinces. This means that traditions that flourished there only partially reflect those that existed closer to the center. Here I should also add that there exist two tableaux in stone among the carvings at the sculptural site of Yuanjuedong 圓覺洞 in Anyue 安岳, Sichuan province, dating from the Five Dynasties period. It is just not likely that a monument in stone was made so soon after the actual creation of the icono- graphical theme was first introduced.

Although I pointed to a number of issues in the foregoing with which I am dissatisfied, it is certainly not meant to indicate that Teiser's study is not a serious one. As I have already said, *The Scripture on the Ten Kings* is a well written and solid scholarly contribution, and the points of criticism I have raised, should mainly be seen as additional perspectives that he could have addressed within the context of his discussion. As such his study has opened up yet another important aspect of Chinese religious life for us. It rightly deserves a wide readership, and I do not doubt that it is destined to become a classic in the field (although it may be a bit too specialized for coursework). All in all it can be warmly recommended.

Henrik H. Sørensen

Charles Holcombe, *In the Shadow of the Han: Literati Thought and Society at the Beginning of the Southern Dynasties*. Honolulu: University of Hawaii Press, 1994. 239 pages.

When compared to nearly all the other periods in Chinese history the study of the Nanbeizhao, or the Southern and Northern Dynasties, is still relatively underdeveloped. There are many reasons for that, but perhaps a major cause is the recent trend to focus on pre-modern and modern issues within the field. With this new book, *In the Shadow of the Han: Literati Thought and Society at the Beginning of the Southern Dynasties*, Charles Holcombe sets out to remedy this situation. Since the Nanbeizhao period is one of the most crucial and interesting periods in the history of China, where many of the central aspects of early medieval Chinese society were formulated, or re-formulated, and institutionalized, it is always good news when a new study devoted to this period appears. In addition to the usual bibliography and indexes, the book consists of the following chapters:

1. *Introduction: Reimagining China*. This introductory chapter is mainly devoted to the major issues on method in regard to the study of the period in question, including an attempt at accounting for the state of the art of research in the field. Here the author also takes previous approaches to the study of society in the Nanbeizhao to task, including the simplistic reductionism epoused by Chinese Marxists, and a critique of the Japanese "local community" discourse.

2. *Refugee State: A Brief Chronicle of the Eastern Chin*. In this brief chapter Holcombe explores the historical dimensions of the Eastern Jin empire.

3. *The Socioeconomic Order*. This chapter deals with the way the society of Eastern Jin was organized with special emphasis on the literati. Holcombe also shows that a salient feature of the literati class was their relative independence from imperial authority, indeed an important point when seeking to understand its role in society.

4. *The Institutional Machinery of Literati Ascendance*. In this short chapter the author discusses the structures of government and the rise of the literati in this hierachy.

5. *Literati Culture*. This chapter is divided into two parts, one dealing with the *xuanxue* (玄學),or "abstruse learning" movement (here mainly treated as a materialist and rational philosophy!), and one part which discusses Buddho-Daoism on the basis of the thought of Zhidun (314–66), a leading Buddhist literate and hermit.

6. "*True Man*"*: The Power of A Cultural Ideal*. Here Holcombe devotes himself to a lengthy discussion of the 'hermit' ideal and how it became an accepted mode of behaviour for the educated elite.

7. *Epilogue: Imperial Restoration*. This final chapter discusses the developments that took place within the literati class in the period following the collapse of Eastern Jin. Here the author is primarily concerned with showing that many of the privileges and traditions that were developed by the literati continued to a considerable degree in defining the cultural and social parameters governing the behaviour and influence of the educated elite in Chinese society.

Holcombe's book is a well written and serious study of a period and area in Chinese history that still needs much more attention from the scholarly community. He shows a masterly grasp of both the primary and secondary sources, including much of the recent Japanese scholarship in the field. In particularly the first four chapters read very well and the reader is provided a pristine insight into the workings of Eastern Jin society, although I must admit that I was becoming impatient waiting for the actual discussion of literati thought, which really only appears in the final two chapters of the book. Nevertheless, the book succeeds well in describing the role of the literati in Eastern Jin society, and in accounting for the special situation that governed the lives of the educated class. In the same vein the author's solid grasp of the history of the Three Kingdoms and the early Nanbeizhao makes his discussion of the post-Han developments especially worth reading.

On the negative side I feel that the title of the book promises much more than it actually holds (publicer's policy?). First of all Holcombe does not devote much space to his discussion of "literati thought" as such, although the reader is led to believe so. In fact the main chapter of the book, "Literati Culture", is much too skimpy and sketchy to do the subject much justice. The treatment of *xuanxue*, probably one of the most important intellectual features

of Eastern Jin culture, is mainly dealt with as a philosophical issue, and the phenomena refered to as "Neo-Taoism"(basically a misnomer, since in my opinion it had very little to do with real Daoism), is considered a paradox. I am also unable to follow Holcombe when he insists that "*Hsüan-hsüeh* philosophy took a more materialist, skeptical, path …" (p. 104), or when he says that the later "Neo-Taoists" have a "rational, materialistic outlook" (p. 88). Probably my failure to come to terms with Holcombe's views is that he tends to reduce the *xuanxue* movement to a question of materialist and rational philosophy, and ignores that it was primarily a spiritual development in which the Lao-Zhuang philosophy was blended with Han Confucian meta-physics and a considerable input of early Chinese Mahāyāna Buddhist belief. To see it as rationalistic and materialistic is really to stress the information provided by the primary evidence beyond the point of acceptance. Somehow the author seems aware of this himself, since he elsewhere mentions that "*hsüan-hsüeh* denies the efficacy of logic anyway" (p. 123). I also find it problematic to include Ge Hong (283–343), the author of the celebrated *Baobu zi*, in the context of *xuanxue* without accounting for his central position in main-stream Daoism of that period. Ge Hong was essentially a Daoist practitioner in the religious sense, not just a thinker or philosopher. Hence to quote him as part of a *xuanxue* argument, or on *a par* with a thinker such as Wang Bi (226–49) is really to confuse the issue. Ge Hong was in an entirely different league altogether. This of course leads directly to the problem of accounting for whether the intellectual movement referred to as "Neo-Taoism" really has anything to do with Daoism or not, and if so, in what way?

The section on Buddhism in the same chapter suffers from some of the same problems as that on *xuanxue*. I also find that to insist that the Eastern Jin Buddhists considered *śūnyatā* to be "real" (whatever that means) as opposed to the unreal phenomenal world, is not only caused by a failure to understand the basic tenets of the *prajñāpāramitā*, but also by failing to understand how its teachings were understood by the Chinese Buddhists of the fourth century (p. 110). Perhaps one can not blame Holcombe for this lapse since it is quite a task to master the finer aspects of Buddhist thought from the period under discussion, but one could at least expect him to have consulted Tsukamoto's monunental study, *A History of Early Chinese Buddhism* (as translated by Leon Hurvitz in 1985 for Kodansha, 2 vols.), which discusses the connection between *xuanxue* and *prajñāpāramitā* exhaustingly. Lastly I should mention that it is problematic to let Zhidun and his writings stand as the sole representative of Buddhism (or Buddho-Daoism) in Eastern Jin.

Personally I think that Holcombe ought to have devoted more space and attention to the *xuanxue* movement and its interface with Buddhism, and reduced his stress on institutional and political issues. This would have made his study more balanced, and more interesting from the point of view of intellectual history. Nevertheless, *In the Shadow of the Han* is a serious and highly useful study that bespeaks the great potential of its author. For students

of the Nanbeizhao period it should not be missed, and it rightly deserves a large readership.

Henrik H. Sørensen

Beata Grant, *Mount Lu Revisited: Buddhism in the Life and Writings of* Su Shih. Honolulu: University of Hawaii Press, 1994. 249 pages.

Interest in Song Buddhism is gradually beginning to make an inroad into academic circles working on Chinese Buddhism, a process which is now slowly changing the previous focus that Tang Buddhism has enjoyed for so long. The study of Buddhism under the Song offers a virtual feast of untouched primary material on the integration of Buddhist beliefs and practices with Chinese society during a period that has been characterized by many as the peak of Chinese culture. There have been numerous studies on Su Shi (1037–1101) or Su Dongpo, but despite their various qualities, few of them have noted the impact of Buddhist thinking on his literary output, and those that have done so, have barely devoted more than a line or two to the subject. As a long over-due study of an important aspect of Su Songpo's writing, the present book is a most welcome insight into the Buddhist sentiments of this celebrated poet of the Northern Song.

Beata Grant's study consists of the following chapters:

1. "Prologue". Here the author introduces the subject of her study and discusses the sources she uses.

2. "Buddhism in Eleventh-Century China". This chapter consists of a description of Buddhism under the Northern Song. This is not done as an analysis of it role within Song culture, but mainly by listing the various schools and sects that flourished during Su Shi's life, and with whose followers he had occasional dealings.

3. "Of Arhats and Altruistic Monks". Here the author discusses Su Dong- po's childhood and early political career, as well as his meeting with and attitude to Buddhism as a young man.

4. "In Buddha Country". Here Su Shi's stay in Hangzhou, one of the great Buddhist centres south of the Yangzi, is dealt with. The author argues that it was at his official post in Hangzhou that a more serious interest in Buddhism developed. His knowledge of local Buddhist stories and localities is discussed at great length, as well as his acquaintances with monks belonging to the Chan and Tiantai schools.

5. In a Wilderness of Mulberry and Hemp". Beginning with Su Shi's reassignment to a post in Shandong in AD 1074, this chapter treats the poet's more involved study of the Buddhist scriptures, an interest which reflects heavily on his writings from this period. Many of the poems discussed here abound with references and allusions to the Buddhist canonical writings. The

Chinese apocryphal scripture, the so-called *Śūraṃgama sūtra* is referred to numerous times.

6. "An Ant on a Millstone". This chapter begins with Su Shi's exile in Huangzhou around AD 1080. During this exile Su Shi experienced a personal crisis, which is felt in his poems and letters. Again we find many allusions as well as direct and indirect references to the Buddhist scriptures including the important *Avataṃsaka sūtra*.

7. "A Thousand Kalpas in the Palm of His Hand". In this chapter the mature Su Shi and his Buddhist poetry are discussed. Here we also see a substantial influence of themes and concepts from his growing pre-occupation with the Daoist cult of immortality.

8. "Like a Withered Tree". This chapter deals with the last years of the poet's life, including his banishment to Hainan, but otherwise contains a handful of his best 'Buddhist' poems.

"Epilogue". Here the author makes a summary of the previous chapters. This is followed by the usual bibliography, glossary, and index.

It is obvious that it is classical Chinese literature and poetry in particular that interests the author, and it is also the chapters that are devoted to literary discussions and analysis that are the most captivating. The book offers interesting reading and is moreover well structured. I find particularly refreshing and useful the way the author mixes her discourse and historical progression of Shu Shi's life with samples of his poetry. This provides for engaged and enlightening reading.

Grant shows a good grasp of the Buddhist allusions and referrences which occur in Su's poetry, and her comments are generally lucid and to the point. I am not always sure that I agree with the way she interprets some of these, but that is not important for the over-all understanding of Sh Shi's Buddhist heart. I must admit that I think she credits the apocryphal *Śūraṃgama sūtra* with too much importance, and I wonder how much its message actually affected his thinking (esp. pp. 87–91).

The author has a good eye for references to objects of art that occur in Su Shi's writings, i.e. mainly Buddhist paintings, and she has many useful observations on individual paintings, iconography and artists (artisans). This amounts to a significant contribution to our understanding of the widespread practice involving Buddhist paintings in the period under discussion.

Another good point is the general poetic ambience of the study, which refreshingly succeeds in capturing the "spirit" of Su Dongpo. The author should also be commended for not having overlooked the *Dongpo Chanxi ji* [Collection of Dongpo's Joy in Chan], an important Ming compilation by Xu Changru from AD 1590.

On the negative side I feel that the book to some extent suffers from the usual shortcomings that afflict studies on Buddhism written by someone outside the field. This is especially apparent in the introductory parts and

passages, where I sense a general lack of overview of the period in question including its society and general culture. Because of its unnecessary focus on sectarian issues, Grants survey of Buddhism under the Northern Song ends up being rather superficial. Especially since Su Dongpo was not really involved in or otherwise commited to sectarianism. This means that there is a general lack of insight into the more general and overall features that characterized Chinese Buddhism at that time (pp. 12–37). While reading through this section one gains the impression that the author is groping for relevant source material on which to base her claims. If this is the case it is absurd, since extant, primary material on Buddhism written during the Song is probably more abundant than that of any other period in Chinese history. This also includes the enormous out-put by other members of the Song literati class, who either flirted with Buddhism or who considered themselves to be devotees of that religion. In my view Grant's study—because it has many qualities—deserves an introductory chapter dealing exclusively with the literati-Buddhist issue during the Song from both a literary and a historical perspective. This would have placed her treatment of Su Dongpo within a much more accessible and logical context. Instead she provides a (very) general sectarian survey of Chinese Buddhism during the time under discussion, and "grafts"—so to speak—the character of Su Dongpo onto that to produce a strangely lop-sided construction. Here, the author's habit of quoting from or referring to secondary Western sources, is in my view overdone, and one cannot help gaining the impression that she is somewhat uncertain of her own understanding. It is of course a good thing to acknowledge from whom one gains one's ideas, but one should not rely indiscriminately on the opinions of others, as Grant sometimes does in her study.

What I also miss is a proper discussion of the influence of Chan Buddhist doctrine on the thought and writing on Su Shi. Although the author does refer to such an influence this is done mainly in passing (pp. 40–3, etc.), and in the light of the sources I should tend to think that this amounts to a serious oversight. This is a shame since she mentions and elaborates on the poet's historical affiliation with Chan on a number of occasions. Why not discuss in greater detail how Chan Buddhism affected his writing and thought?

Su Dongpo also wrote a number of memorial inscriptions for monks, some of which reveal interesting sides of his Buddhist involvement. Why have they not been dealt with here? Despite my reservations and occasiconal misgivings, *Mount Lu Revisited* is a useful study of an important aspect of Su Dongpo's literary and philosophical sides with special reference to Buddhism. As such it deserves our attention and should not be missed by those interested in Song dynasty culture including literature and religion. However, I do wish that the author had devoted more attention to placing Su Shi more fully within the integrated literati-Buddhist context in which he lived and worked.

Henrik H. Sørensen