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## BUCHBESPRECHUNGEN/COMPTES RENDUS

Gilles BÉGUIN, *Les Peintures du Bouddhisme Tibétain*. Paris, Réunion des Musées Nationaux 1995, 522 pages, 520 FF.

Gilles Béguin, for more than 20 years chief curator of the Tibetan and Nepalese section at The Musée National des Arts Asiatiques – Guimet, has produced a comprehensive catalogue of all the Guimet's paintings related to Tibetan Buddhism. More than 400 paintings and illuminated manuscripts from Tibet, Nepal and China are individually documented for regional and historic provenance, analyzed for iconography and style, and illustrated, in some cases with photographs of detail as well as the entire painted surface.

Prior to the descriptions of the paintings, Béguin traces the history of the donors to the Guimet collection. A brief technical essay discusses preparation of canvas and painting techniques, past and present. This concludes by a fascinating discussion of conservation methods such as the chemical analysis of composition of pigments according to studies by the Laboratoire de recherche des musées de France during recent restoration of nine paintings in the Guimet collection. The use of infrared photography allows examination of the painters' preparatory drawings underneath the successive coats of paint; another photographic technique shows the crystals of the minerals which compose the pigments in order to understand the geological and chromatic differentiation of several tones of green and blue. Such information can be most helpful in determining provenance as different schools of painting appear to have favored certain pigment compositions. Béguin earlier pioneered in publication of such technical information as part of his art historical analysis. It is fitting homage to his years as curator that this catalogue presents innovative and sophisticated research. A history of the styles and schools of Tibetan painting concludes the introduction. Each catalogue entry has at least one black and white photograph. While some may object that this compromises to a certain extent the reader's appreciation of the Tibetan esthetic and sensitivity to color, as well as the religious requirements of color for symbolic purposes and deliberate juxtapositions of color fields to enhance meditative qualities of a painting, it must be said that the quality of the black and white photographs is excellent. Enlarged details demonstrate the importance of outline as well as color in Tibetan compositions. There are many splendid

color plates as well. Béguin's iconographic and stylistic analyses are complemented by substantial bibliography which concludes the catalogue. An appendix with transcription of at least some of the historically significant Tibetan inscriptions on the paintings would have been ideal, alas it is lacking.

These three volumes, so very different in their philosophy, *raison d'être* and subject, all represent considerable advances in the field of Tibetan art history.

Amy Heller

Kathryn R. BLACKSTONE, *Women in the Footsteps of the Buddha: Struggle for Liberation in the Therīgāthā*. Richmond, Surrey: Curzon, 1998. xiii + 185pp. £40.-. ISBN 0-7007-0962-2.

Kathryn R. Blackstone has written a quite outstanding, highly perceptive book. She calls the *Therīgāthā* "an exciting and provocative text, because, it is the only canonical text in the world's religions that focuses exclusively on women's experiences," (p. 1) and further, that it and the *Theragāthā* "are unique in the Pali Canon as descriptions of the quest for liberation of the Buddha's followers." (p. 6) She describes them as "liberation manuals, ... models of the successful quest for liberation that anyone can follow." These are important observations.

The *Introduction* describes the historical setting of *Therīgāthā* and *Theragāthā* and the methodology of the study which is "to uncover the attitudes and assumptions that underly the *Therīgāthā*'s characteristic use of terms, images, events, and situations," and to discern "the specifically feminine perspective the text claims to reflect." (p. 7) *Therīgāthā* and *Theragāthā* are to be systematically compared both qualitatively and quantitatively to achieve this goal.

The first chapter, *The Language of Liberation*, concerns how the texts use technical terminology to define *nibbāna*. Blackstone compares the liberation refrains and comes up with many fascinating observations. She finds that while 76.7% of the *Therīgāthā* refer to the author, only 36.7% of the *Theragāthā* do so. The *therīs* are more likely to talk about their own experiences, while the *theras* are more likely to speak in the abstract. (p. 24) The *therīs* emphasise the conquest aspect of liberation, while the

*theras* emphasise the attainment aspect. The texts are also different “in their characteristic attitudes towards the religious capabilities of others.” The *theras* are more likely to talk in an abstract way about “fools” in poems that generally compare them with the enlightened, while the *therīs* use of this term is more concrete: in conversation or confrontation they use this term to explain that it is foolish not to follow the *dhamma*. *Theras* use this term more frequently. Rather than convert fools, the *theras* condemn them. (p. 33)

Chapter II, *Looking Backward: Attitudes Towards Renunciation* compares the different meaning of renunciation for women and for men: because of women’s social situation they had to cope with conflict when they wished to go forth. They also had to cope with being discriminated against once in the *sangha*. In their poems, the *therīs* are more likely to report personal details regarding their previous lifestyle. They provide details of complex social interactions and compassionate relationships with family members. The *theras* are abstract and their accounts are “practically devoid of emotion.” (p.42) *Therīs* report a greater proportion of conversions as part of social interactions, *theras* through being in the Buddha’s presence. The *therīs* have a close network of friendship; the *theras* speak in “abstract axioms of how *bhikkhus* should associate with ‘good companions’ and avoid bad.” (p. 56) For the *theras* renunciation is a break with the past, for the *therīs* it is a transformation. (p. 51)

The *theras* often accuse women of being temptresses, but there is only one case in their verses. As Blackstone points out, “the temptation is found only in the *theras*’ minds,” (p. 53) while there are many more cases of the *therīs* being confronted by men attempting to seduce them.

Chapter III, *Looking Inwards: Attitudes Towards the Body*, shows how in the meditations on the disgusting nature of the body, the *theras* objectify images of the body and project them onto others, namely women. “All of the disgusting bodies contemplated by the *theras* are female” (p. 68) - they are externalised and “other”- while the *therīs* internalise this meditation, and contemplate their own bodies. Men’s bodies are never referred to as an attractive snare. *Theras* report the achievement of enlightenment through contemplating a female body, dead, ill and alive; “none of the *therīs* report their attainments as the result of seeing a man, alive or dead.” (p. 78)

Chapter IV, *Looking Outward: Attitudes Towards the Physical Environment*, discusses the environment both as a setting and as a symbol, here comparing whether images are used positively, negatively or neutrally.



Blackstone shows a different use of such symbols as the forest that reflect different opportunities: the forest was naturally a more dangerous place for *therīs* to meditate in because as well as the other dangers and difficulties also encountered there by the *theras*, the women might be threatened by lecherous men.

Finally, in Chapter V, *Struggle for Liberation in the Therīgāthā*, Blackstone draws together the information she has so richly compared and contrasted into three categories, “the authors’ attitudes towards relationships; the degree of personalization or abstraction they display; and their experiences of, and responses to, conflict.” (p. 108) She takes up the point whether the authorship of the *Therīgāthā* is genuinely feminine, and comes to a positive conclusion. Finally she explains that the theme of struggle is more present in the *Therīgāthā* because the decision to be celibate inverted the gender-stereotype. “Instead of being content with the life of a married woman, brightened by the births of sons and overshadowed by the possibility of childless widowhood, these women chose to follow the path of religious renunciation. Instead of centering their lives on the needs of others, they concentrated on their own self-fulfillment.” (p. 117)

This book is well served with many tables which make its quantitative aspect easy to assimilate. The table in appendix B, pp. 133-140 is wrongly headed *Therīgāthā* and refers instead to the *Theragāthā*.

In her introduction, Blackstone says, “My central focus ... is literally ‘liberation’: in the Buddhist sense of the term as *nibbāna*, liberation from the cycle of *samsāra* and the suffering concomitant with it; and, in the feminist sense, as women’s liberation from gender constraints and the oppression they bring.” (p. 11) She has admirably fulfilled her goal, and because the tone of the book is always so gentle and modest, the women’s appalling additional suffering simply because of their gender comes across with great effect. This is an excellent contribution both to Buddhist studies and to women’s studies.

Joy Manné

Lars Martin FOSSE: *The Crux of Chronology in Sanskrit Literature. Statistics and Indology. A Study of Method*. Oslo: Scandinavian University Press, 1997. 413 S. (Acta Humaniora ; 21).

Mit Lars Marin Fosses Dissertation wird eine Arbeit dem breiteren indologischen Publikum zugänglich gemacht, die sich im Rückblick wohl als ein Meilenstein in der Indologie erweisen wird. Fosse geht von einem uralten Problem der Indologie aus, nämlich der Frage nach der relativen und absoluten Datierung der Texte der indischen Literatur. Er versucht, aufgrund des Stils der einzelnen Texte diese chronologisch zueinander in Beziehung zu setzen. Stil definiert Fosse als typische Kombination einer grossen Anzahl grammatikalischer Erscheinungen, deren Häufigkeit gemessen und mit den Methoden der Statistik bearbeitet wird.

Diese Fragestellung nutzt Fosse nun aber nicht, um vorzugeben, das Problem der Datierung ein für allemal gelöst zu haben, sondern er benutzt sie als Vehikel, um den Leser sorgfältig in die Möglichkeiten und Grenzen der statistischen Methoden im Bereich der Indologie einzuführen.

Gerade in diesem Gebiet steckt die Indologie noch in den Kinderschuhen, wie Fosse im ersten Teil seiner Arbeit vorführt: In diesem Teil geht er auf seine Vorgänger auf dem Gebiet der indologischen Statistik ein. Das Vorgehen von Arnold, Wüst, Morton Smith, Trautmann, Yardi und Pandit (um nur die Wichtigsten zu nennen) wird detailliert geschildert und die Stärken und Schwächen ihrer Arbeiten aufgezeigt.

Im zweiten Teil entwickelt Fosse seine Konzepte von Stil, Sprachentwicklung und Textüberlieferung. Überzeugend stellt er dar, wie sich im Stil eines Textes verschiedene Einflüsse überlagern können: Sprachgeschichte, Textgenre, Kompilation von Texten verschiedenen Stils und Veränderung des Stils durch die Abschreiber machen es schwer, einen Text aufgrund stilistischer Kriterien genau zu datieren. Fosse geht darum zum Vornherein davon aus, dass sich seine Texte nicht präzise datieren lassen. Er spricht von einem age slot (Zeitraum), in dem der Text entstanden ist und der durch zwei Daten, dem frühest und dem spätest möglichen, festgelegt ist.

Mit dieser theoretischen Vorgabe wendet sich Fosse im dritten Teil der eigentlichen Statistik zu. Fosse hat für seine Arbeit 66 verschiedene Beispiele (sog. Samples) aus 23 verschiedenen Werken zusammengestellt. Alle diese Samples sind genau 1000 Wörter lang (auch wenn sie damit mitten im Satz beginnen oder enden). Dialogpassagen, Stotras und Zitate

aus anderen Texten wurden entfernt. Längere Wiederholungen wurden nur einmal wiedergegeben.

Diese Samples setzt Fosse mittels verschiedener statistischer Methoden zueinander in Beziehung. Der Kürze halber seien die Methoden hier nicht zitiert. Dem Laien sagen die Namen nichts und der Experte kann sie leicht in Fosses Arbeit wiederfinden.

Schon ein erster Test, der zeigen soll, ob die verschiedenen Samples homogen (d.h. ähnlich im Stil) sind oder nicht, fördert einige interessante Ergebnisse zutage: So erweisen sich z.B. die Samples aus Aśvaghoṣas Werken *Buddhacarita* und *Saundarānanda* nicht als alle untereinander homogen. Im *Rāmāyaṇa* kann Fosse Brockingtons Entwicklungstheorie statistisch nicht nachweisen. Der späte Text *Kathāsaritsāgara* erweist sich als homogen mit epischen Texten, lehnt sich also offenbar an deren Stil an. Fosse nimmt alle diese Ergebnisse, auch die verblüffendsten, als gegeben hin und versucht, sie literaturgeschichtlich zu interpretieren. In keinem Fall versucht er, die Samples anzupassen, damit sie irgendwelchen Erwartungen entsprechen.

Die Arbeit gipfelt im Versuch, die Texte in eine absolute Chronologie einzuordnen. Fosse geht von Texten aus, deren Datierung feststeht (z.B. dem *Kathāsaritsāgara*). Auf dieser Basis ordnet er aufgrund seiner statistischen Ergebnisse jedem Text einen Zeitraum zu, der einige hundert Jahre betragen kann. Zugleich betont er, dass sich die Datierungen nur auf die getesteten Samples beziehen, nicht aber auf den ganzen Text. Dennoch bleibt diese Umsetzung von Statistik in absolute Zahlen (die oftmals nicht mehr als grobe Schätzungen sind) das Gewagteste an seiner sonst gut abgesicherten Arbeit.

Dem Text angehängt sind neun Appendizes, die die Herstellung der Samples und die damit verbundenen computertechnischen Details ausführlich beschreiben und die genauen Zahlen zu den gefundenen grammatikalischen Erscheinungen geben. Sehr zur Lektüre empfohlen sei Appendix IV, der eine kurze Einführung in die verwendeten statistischen Methoden gibt. Bibliographie und Index runden das Werk ab.

Der einzige Vorwurf, den man Fosse machen kann, ist, dass er die Ergebnisse seiner statistischen Berechnungen (Tabellen und Diagramme) so wiedergibt, wie sie sein Computer ausgegeben hat, ohne sie für den Laien lesbarer zu machen. Dies ist darum zu bedauern, weil das Werk eine umfassende und sorgfältige Untersuchung der Anwendbarkeit von Statistik in Rahmen der Indologie bietet, die eigentlich dazu angetan sein könnte,

weitere Indologen anzuregen, dieses noch weitgehend unbeackerte Feld urbar zu machen. "But statistics is a demanding subject that shows no mercy to the novice", schreibt Fosse selbst (S. 3). Aber nicht nur die Statistik, sondern auch er selbst zeigt mit dem Laien wenig Erbarmen. Das mag viele traditionelle Indologen abschrecken. Dennoch ist zu hoffen, dass dieses Buch sein Publikum findet, denn es ist zweifellos das vielversprechendste Werk, das bisher auf diesem Gebiet geschrieben wurde.

Andreas Bigger

Roger GOEPPER, author, and Jaroslav PONCAR, photographer: *Alchi Ladakh's Hidden Buddhist Sanctuary The Sumtsek*. London: Serindia Publications 1996; pages 286; . 300 color plates, CHF 220.

Alchi documents the architecture, mural paintings and free standing sculptures of an ancient Tibetan Buddhist temple using 21st century photographic technology. The sumptuous volume is the result of long years of close collaboration between Roger Goepper, director emeritus of the Museum for East Asian art, Köln, Jaroslav Poncar, professor at the Department of Imaging Science, Fachhochschule, Köln, and Anthony Aris of Serindia publications, renowned for specialized books on Tibetan civilization, who nurtured this project since its inception more than a decade ago. Their finely honed esthetic and scholarly qualifications gave rise to premonitions of greatness which have been amply fulfilled by this volume. In addition to Goepper's descriptive analysis of the art, a valuable complement is the essay by Robert Linrothe devoted to the Buddhist conceptual and iconographic context of the entire Sumstek temple. As a further complement to the main focus of the volume, Karl Dasser, head of conservation and restoration at the Köln Fachhochschule has provided a fascinating essay on composition of pigments and painting techniques in the context of the preservation and conservation measures applied during the last decade. Indeed, today much of the Alchi monastery is closed for restoration and one can only be more grateful for this unique way to visit.

Visually, Alchi is stupendous. As if by magic, Poncar has resolved all the difficulties inherent to viewing the temple – dim lighting conditions, beams, awkward perspective, soot of incense and butter lamps, over-zealous guardians. The reader may examine the myriad detail and also the

macrocosm of the complete mandala for almost the entire series of mandala which adorn the three floors of the Sumtsek temple. As Goepper has studied the textiles and fabric patterns in previous essays (Roger Goepper, "Early Kashmiri Textiles? Painted Ceilings in Alchi." *Transactions of the Oriental Ceramic Society* 56, 1991-1992, pp. 47-74; reprinted as "Dressing the Temple. Textile Representations in the Frescoes at Alchi." in Jill Tilden (hrsg.) *Asian Art. The Second Hali Annual*, London, Hali Publications 1995, pp. 100-117), he presents a particularly comprehensive view of the Kashmiri costumes worn by the gods, and the adaptation of pearl roundel textile patterns to architectural decoration when used on beams and ceilings. The patterns are astounding in their diversity, whether geometric, animal or vegetal motifs. The work of the artists is prodigious and Goepper expertly provides the keys to understanding it. His background in Japanese Buddhist history and esthetics prepared him well to explain the complexities of Tibetan Buddhist art as seen in the Sumtsek. While to a certain extent there is much esthetic and iconographic similarity between Alchi's Sumstek and Dukhang temples, a precise chronology for all the different sanctuaries within the Alchi monastic complex has yet to be determined. In a recent article, Goepper has summarized the chronology in several phases, between "the late eleventh or early twelfth century for the Dukhang, the late twelfth or early thirteenth century for the Sumtsek and the Great Stupa, and later in the thirteenth century for the Lhaxhang Soma". (Roger Goepper, "Early Buddhist Architecture in Alchi" in Pratapaditya Pal (hrsg.) *On the Path to the Void Buddhist Art of the Tibetan Realm*, Mumbai, Marg Publications 1996, pp. 84-97, chronology on page 84.) Rather than address these issues in depth here, Goepper refers the reader to his previous studies of some of Alchi's inscriptions (Roger Goepper, "Clues for a Dating of the Three-Storeyed Temple (Sumtsek) in Alchi, Ladakh" in *Asiatische Studien* 1990 XLIV/2: 159-169; Roger Goepper, "The Great Stupa at Alchi" in *Artibus Asiae* 53, 1/2: 111-143) where he has determined a date of ca. 1200-1220 for the construction of the Sumstek temple – a chronology which stimulated a strong degree of controversy as other authors had proposed several phases of construction during the second half of the eleventh century for both Sumtsek and Dukhang temples. (See Pratapaditya Pal and Lionel Fournier, *A Buddhist Paradise: the Murals of Alchi*, Hongkong, Visual Dharma Publications 1982; David Snellgrove and Tadeuz Skorupski, *A Cultural History of Ladakh*, vol. 2, (inscriptions read by Philip Denwood), Warminster, Aris and Philips Ltd. 1980.) Certainly,



much of Goepper's argumentation is convincing, but in Alchi, the chronology is presented as virtually definitive, without evoking the controversy or any questions remaining about the historic implications of the inscriptions. To this reader, this still seems premature. Several studies are now in progress in view of the recent re-discovery of the "nearby" royal sanctuaries at Dunkar, Phyang – perhaps contemporary with some of the Alchi temples, and a major study of Tabo is imminent. (See Thomas J. Pritzker, "A Preliminary Report on Early Cave Paintings of Western Tibet" in *Orientalia* 1996 vol. 27/6: 26-27; Deborah E. Klimburg-Salter, *Tabo A Lamp for the Kingdom*, Milano, Skira 1997.) The highly significant study recently published by Vitali provides much new data for the history of western Tibet. (Roberto Vitali, *The Kingdoms of Gu.ge Pu.hrang*, Dharamsala, 1996.)

To this reader, it is essential to examine both the esthetics and the history of the entire Alchi monastery – as well as considering the individual temples of Alchi – in the broader context of the medieval history of western Tibet before reaching a clear chronological framework. Rather than history, Goepper has emphasized the explanation of the iconography as he masterfully guides the reader through the temple. It is indubitable that the wealth of Buddhist and Hindu iconographic and esthetic material studied here and the historic value of the photography of this sanctuary in peril make this volume indispensable for all art historical library collections and for all admirers of Tibet, for Alchi provides a magnificent testimony to the achievements of Tibetan civilization.

Amy Heller

David JACKSON, *A History of Tibetan Painting*. Wien, Verlag der Österreichischen Akademie der Wissenschaften 1996, 456 pp, CHF 120.

David Jackson has written a history of Tibetan painting of the 15th to 20th century which is a milestone in Tibetan art history. This is the first study to combine analysis of portable Tibetan paintings with the writings of Tibetan historians' to assess their own artistic and iconometric treatises. Jackson's knowledge of Tibetan language and his virtuoso command of the disciplines of Tibetan history, religious and esthetic philosophy make his study fascinating from several viewpoints. There is substantial weight of



sheer historic information provided by the biographies of the artists in the political context of patronage as well as aspects of regional histories relevant throughout the sphere of influence of Tibetan Buddhism. Particularly for those interested in the history of eastern Tibet, Jackson has culled a tremendous amount of new information on political and religious history from the biographies of the artists and Buddhist masters.

Indeed, this is an art history book where the text is more dominant than the illustrations. Although visible care has been taken for accuracy of attributions in captions, for the numerous line drawings to illustrate iconometry as well as black and white illustrations of xylograph drawings from Tibetan books, the quality of the color plates is sometimes less than desirable. This is regrettable because Jackson presents many paintings, hitherto un-published, from private collections to demonstrate the works attributed to individual painters and the stylistic schools of paintings whose history is studied in the text. Perhaps the only weak point of this book is the map, which has a very complicated key rendering it difficult to use. If there is a second edition of Jackson's book, which does seem destined to become a classic volume for the study of Tibetan history and art history, it would be worthwhile to revamp the map entirely, or at least to include an index by number as well as by name of all locations.

For those who want to study purely the form and color of Tibetan paintings, this book is not ideal. For any serious interest in both the visual and intellectual aspects of Tibetan art and civilization, this is a major contribution which must be read and re-read.

Amy Heller

Sayed Askar MOUSAVI: *The Hazaras of Afghanistan: An Historical, Cultural, Economic and Political Study*. Richmond: Curzon, 1998. 265 p., photos, bibliography, glossary, appendixes, index. £ 40.00

Chiites et persanophones dans leur majorité, les Hazaras constituent un des groupes ethniques d'Afghanistan dont on a souvent – raison d'Etat oblige – sous-estimé l'importance numérique. Même si la majorité d'entre eux habitent le Hazarajat, région occupant le centre montagneux du pays, on trouve également des minorités hazaras dans le reste du pays, en particulier

dans les villes de Kaboul et de Mazar-i Sharif, ainsi qu'à Quetta (Pakistan), en Iran et en Asie centrale.

S.A. Mousavi, chiite lui-même, anthropologue, enseignant à Oxford, propose dans sa thèse de doctorat, dont il donne ici une version remaniée et abrégée, une nouvelle approche de l'histoire de ses compatriotes. Selon lui, leur origine peut se définir comme suit:

- a) les Hazaras sont parmi les plus anciens habitants de la région;
- b) ils sont issus d'un mélange de «races» et de groupes ethniques, parmi lesquels les soldats mongols de Genghis Khan et de Tamerlan n'auraient fourni qu'un apport relativement récent;
- c) la structure tribale et linguistique hazara a été profondément influencée par ces différents peuples, auxquels il faut ajouter l'influence des Arabes (religion) et celle du persan (langue).

Mousavi fait ainsi remonter l'origine des Hazaras aux Turcs d'Asie centrale et orientale, qui sont venus par le sud, porteurs du bouddhisme, et par le nord de l'Hindou Kouch lors de leur percée vers l'Inde, il y a plus de 2300 ans. L'actuel Hazarajat fut appelé d'abord Barbaristan, puis Gharjistan.

L'auteur analyse ensuite les structures culturelles et sociales des Hazaras au cours de ces derniers siècles. Depuis la constitution de l'Afghanistan en tant qu'Etat en 1747 et jusqu'en 1890, les Hazaras ont été tenus à l'écart; ils étaient, politiquement, économiquement et socialement le groupe le plus sous-développé du pays. Conquis brutalement par Abdur Rahman en 1890, ils furent dès lors soumis directement au gouvernement de Kaboul, sans pour autant en tirer le moindre avantage. Mousavi décrit la situation faite aux minorités ethniques par les différents gouvernements afghans et pachtouns, caractérisée par l'afghanisation et la pachtounisation, comme étant une situation de discrimination ethnique, religieuse et linguistique, où les Hazaras occupaient l'étage le plus bas.

Pour Mousavi, une des principales causes du sous-développement, non seulement des Hazaras mais aussi de l'Afghanistan tout entier, est due au nationalisme pachtoun, qui n'a pas su voir dans la diversité des groupes ethniques une source de richesse.

Les vingt dernières années revêtent une signification exceptionnelle pour l'histoire hazara. A l'occasion du soulèvement populaire suivant le coup d'Etat de 1978, la société afghane a pu donner la mesure de ses capacités. Le gouvernement issu du Parti Démocratique Populaire d'Afghanistan (communiste) reconnut les Hazaras comme citoyens à part entière; des Hazaras y occupèrent des postes importants (dont celui de

Premier Ministre). Les Hazaras jouèrent également un rôle de premier plan dans la résistance; les différents partis hazaras se sont unifiés en 1990 sous le Wahdat (unité), parti qui occupe aujourd'hui une place prépondérante dans la coalition anti-talibans.

Pour S.A. Mousavi, seul l'abandon des inégalités sociales et ethniques peut amener l'Afghanistan à la stabilité politique, à la croissance économique et à l'évolution culturelle; c'est seulement ainsi que l'Afghanistan pourra devenir une nation, au sein d'une société démocratique et pacifique. Les Hazaras pourront alors eux aussi donner la mesure de leur talent, de leur énergie et de leurs ressources humaines.

Micheline Centlivres-Demont

Klaus-Werner MÜLLER: *Das brahmanische Totenritual nach der Antyeṣṭipaddhati des Nārāyaṇabhaṭṭa*. Stuttgart: Franz Steiner Verlag, 1992. (Beiträge zur Südasienforschung, Südasieninstitut, Universität Heidelberg, Band 151). xiii, 238 S.

Ausgehend von der Arbeit am konkreten Text erarbeitet Müller in den ersten drei Kapiteln eine Interpretation, die man mit der Darstellung der Syntax innerhalb einer "Grammatik" des brahmanischen Rituals vergleichen könnte, welche die Bestandteile und Prozesse des Totenrituals im Rahmen der brahmanischen Ritualwelt verständlich macht. Diese Textgrundlage wird gebildet von der Übersetzung der Antyeṣṭipaddhati in Kap. 4, S. 107-210, welche also etwa die Hälfte des Textteils des Buches ausmacht. Von diesem Ansatz her empfiehlt es sich vielleicht, mit der Lektüre von Kap. 4 zu beginnen, um am konkreten Material die Berechtigung der Verallgemeinerungen und Regeln in den ersten Kapiteln zu bestätigen und nachzuvollziehen. Dargestellt wird in der Antyeṣṭipaddhati, in Form eines Manuals für den Priester, der "Normalfall" des Rituals, das vom Sohn für den Vater ausgeführt wird. Müller übersetzt bewusst indikativisch, auch wenn der Originaltext Optativ als Ausdruck der Vorschrift für etwas, das getan werden soll, verwendet. Dadurch wird zwar die Diskrepanz zwischen Vorschrift und Ausführung abgeschwächt, sie wird jedoch auf S. 5 und in Abschnitt 1.4 thematisiert.

Der Leser wird den umgekehrten Weg (also von der 'Grammatik' zum konkreten Material) geführt, indem zuerst (Kap. 2) die Bestandteile

(jeglichen) Ritus dargestellt werden. Der “rituelle Prozess des brahmanischen Totenrituals” (Kap. 3) erscheint als Adaptation und Vernetzung von nicht für diesen Ritus spezifischen Elementen. Offensichtlich geht Müller davon aus, dass mit den so gewonnenen interpretatorischen Informationen der Text verständlich ist, denn die Übersetzung folgt praktisch kommentarlos. Querverweise vom übersetzten Text (Kap. 4) auf die ersten Kapitel oder aus der verallgemeinernden Darstellung von Bestandteilen und Ablauf des Rituals auf die konkreten Anweisungen als Beispiele fehlen fast ganz. (Die zweite Ziffer in der Dezimalklassifikation von Kap. 4 entspricht der Kapitelnummer des Originaltexts; man vergleiche die “Konstruktion eines konkreten Ritus” in Abschnitt 2.3.) Ein Vergleich der Angaben des Textes mit der tatsächlichen rituellen Praxis wird in diesem Buch nicht angegangen; und es wäre dies natürlich eine andere Arbeit, für welche die Analyse des Textes allemal eine notwendige Voraussetzung ist; Müller hat sie mit seiner Dissertation dankenswerterweise zuverlässig erfüllt.

Das Werk schliesst mit Literaturverzeichnis und einem englischen Summary sowie mit einigen Indizes, die leider zu wünschen übrig lassen. Es werden (5.3 und 5.4) die namentlich erwähnten (oder zitierten) Autoren und Werke aufgelistet; eine Verifikation der Zitate und ein Nachweis über genaue Fundstellen im Quellentext wurden nicht unternommen. Aufschlussreich wäre vielleicht auch ein Index der im Text der AP angeführten vedischen Mantras gewesen. Der Namen- und Sachindex (5.1) ist unbefriedigend knapp und lückenhaft; zu viele Details des Rituals, denen ein Benutzer des Buches vielleicht nachgehen möchte, sind überhaupt nicht erfasst (keine Farben; keine Zahlen; ein Stichwort wie “Erde” fehlt ganz); Götternamen tauchen nur scheinbar zufällig auf (die auf S. 115 erwähnten Agni, Vāyu, Sūrya, Prajāpati fehlen ganz); die Auswahl der angegebenen Seitenzahlen ist nicht nachvollziehbar (das Stichwort “Gabe” verweist zwar auf viele Seiten, aber S. 116, wo die “zehn Gaben” aufgezählt sind, fehlt; “Silbergabe” verweist auf S. 158, wo das Wort in einer Zwischenüberschrift vorkommt, aber nicht auf die “beiläufige” Erwähnung S. 115). Vielleicht ist der ausführlichere “Index der Sanskritwörter” (5.2, S. 215-222) als Ersatz gemeint; dort scheint rein mechanisch jedes im Buch kursiv gedruckte Wort aufgenommen worden zu sein, aber vieles, wonach man vielleicht suchen will, steht nicht kursiv (*pr̥thivī* ist nicht dabei). Nun, diese handwerklichen Mängel schränken vielleicht die Benutzung des Buches als Referenzwerk ein, sie motivieren den Leser aber möglicherweise

zu umso gründlicherer Durchdringung des Materials, mit dessen Darstellung und Analyse Müller einen wichtigen Beitrag zum Verständnis des rituellen Aspekts des Hinduismus geleistet hat.

Peter Schreiner

*The Rāmāyaṇa of Vālmīki, an epic of ancient India. Vol. IV: Kiṣkindhākāṇḍa:* Introduction, translation, and annotation by Rosalind Lefebber. Edited by Robert P. Goldman. Princeton: Princeton University Press, c 1994. xvi, 397p.

*The Rāmāyaṇa of Vālmīki, an epic of ancient India. Vol. V: Sundarakāṇḍa:* Introduction, translation, and annotation by Robert P. Goldman and Sally J. Sutherland Goldman. Princeton: Princeton University Press, c 1996. xviii, 583 p.

The scope and ambition, no less than the high standards of execution of the Rāmāyaṇa (Rm) translation project need hardly any further or renewed confirmation. The general outline and layout of volume IV-V are the same as in the previous volumes. The publication history of these volumes remains somewhat of an enigma; in spite of the fact that different translators are responsible for the different kāṇḍas of the Rm, years pass between the publication of each volume, as if the members of the project had started their work one after the other. Thirteen years have passed since the publication of volume I, more than two between volumes IV and V (the date of copyright and the date of release are not identical).

The fourth volume no less than the other volumes is much more than just a translation of the text as constituted by the Critical Edition, for the translation (pp.55-194, i.e. 139 pages) occupies less space than the introduction (pp.2-52), annotation (pp. 197-365, i.e. 165 pages), glossary, bibliography, and index (pp. 367-397) parts which document the effort and care with which Rosalind Lefebber handled her contribution to the project. The academic standards of the undertaking are indicated by the fact that this volume has its roots in a dissertation (University of Toronto).

The division into parts is the same in volume V: introduction (pp. 1-98), translation (pp.99-297), notes (pp.299-544), and glossary, index of flora and fauna (the corrections noted by J. L. Brockington in OLZ 90



(1995) 3, col. 324 in his review of vol. IV have been added in the index of vol. V), bibliography and general index (p. 565-583).

Of the three parts in each volume it is probably the introduction which reflects most clearly individual priorities and judgement; the translations are supposedly more strictly edited and thus standardized; the notes objectify the idiosyncrasies of the other two parts by presenting the reasons for the translators' choices and material from the commentarial tradition. It is, thus, heartening to note the degree to which different translators manage to bring across their specific perspective of looking at the text, of interpretation or details of translation (cf. IV:51; or V:62 where the Goldmans seem to explain the literary function of the monkeys in the Rm differently from R. Lefebvre to whose introduction they refer; or IV:41, footnote 140, where Lefebvre voices her disagreement with Sheldon I. Pollock, the translator of volumes II and III). Seen in connection with the extensive bibliographies in each volume the introductions together may serve as a survey of the state of the art in Rm research.

Compared to vol. V the introduction to vol. IV is relatively brief. After a "prologue" (section 1) Lefebvre offers a synopsis of the *Kiṣkindhākāṇḍa* (section 2) and then discusses (and questions) the editorial principles of the Critical Edition. The information about the commentaries (section 4) is more extensive than that in the previous volumes; Lefebvre characterizes the (typological) peculiarities of each commentator and sketches how each one deals with the received text.

The next sections discuss three examples where it is difficult to reconcile textual criticism, narrative logic and the actual content of the text. Thus, with regard to the four chapters which contain the description of the four directions, she examines whether these chapters are part of the critically constituted text; however, the indications of changes and additions to the text are so undeniable that almost every detail can be questioned. Indication of knowledge about the location of *Laṅkā* or about Hanumān's finding *Sītā* (only Hanumān receives a token of identification) make it seem "not logical" that search parties were sent in all four directions. Further, the narrator seems to be positioned in the Ganges valley which does not fit the location of events along Rāma's way. Lefebvre does not force the evidence but concludes that "support by currently available manuscripts obliges us to accept the *digvarṇana* as part of the *Rāmāyaṇa*, even if it does not wholly conform to logic or fact" (p. 35).



The second problem is that of the identity of Rāma's allies ("monkeys" and "bears" which are at the same time also "monkeys"). The proposed answer points in the direction of the epic's "system of value". "All individuals are shown behaving in keeping with, or in violation of, a moral code, and it is this that gives weight to the entire story, regardless of how fanciful some of the details may be." (p. 44)

With regard to the third problem discussed, the death of Vālin, the "most reasonable hypothesis" to explain the treatment of Rāma's ambiguous conduct appears to Lefebvre to be to understand it (with the Rāmāyaṇa tradition) as "a true account of what had actually happened or at the very least, a faithful repetition of the traditional tale." (p. 49) The question remains to be asked and to be answered, why the transmitters of the text were more faithful to tradition in this context than in many other cases.

That Robert Goldman who is general editor of the whole series and translator of vol. I should reserve for himself the section (*kāṇḍa*) of the Rm which he considers the centre and heart of the whole epic is understandable. Other than in vol. I the co-authorship of Sally J. Sutherland Goldman is not restricted to a specific part of the book. The introduction to vol. V begins with a section devoted to the "position of the Sundarakāṇḍa", a position which is characterized as "at the very heart" of the Rm, as midpoint, as narrative center, turning point and emotional center. There follows the synopsis of the content and an analysis of "structure and content": the function as center is seen reflected in literary techniques like repetition and "prognostication" (p. 19), as well as mirroring and bracketing of events. Yet, the translators emphasize the integrity and unity of the text. The refutation of (partly even polemic against) H. Jacobi may be seen and accepted in the context of a plea for greater respect for the cultural and literary background of the Rm as *Indian* literature and for "intercultural aesthetic criticism" (p. 33). Other models and arguments for an analysis of the Rm as a text which grew in "stages" (Brockington's term) are implicitly denied by the conviction that it is Rāma as *avatāra* of Viṣṇu around which the epic developed (cf. p. 30). It is indeed striking that the central position is taken by a *kāṇḍa* the content of which is characterized by the absence of Rāma. His divinity is seen as reflected in the focus on devotion for which Hanumān and Sītā are presented as ideals. According to such an integrative perspective, to speak of the "development" of the Rm loses its historical and diachronic perspective and turns into a metaphor for literary creativity when the narrative structure of the Rm (and its unity and coherence) is

defended by the help of the rasa-theory for which Ānandavardhana, 12. cent. A. D., is quoted as authority (p. 35).

Section 4 of the introduction is devoted to “The characters of the Sundarakāṇḍa”: Hanumān (pp. 39-57), Sītā (pp. 57-62), the monkeys (pp. 62-64), the Rākṣasas (pp. 65-68) and Rāvaṇa in particular (pp. 68-70). Another structural element of the content of the whole epic is highlighted by looking at the Rm as a “tale of three cities: Ayodhyā, Kiṣkindhā, and Laṅkā”; each is capital of a kingdom whose kings are fated by their self-indulgent sexual passion to which the “integrity, decency, and restraint” (p. 74) of Rāma pose the counterweight.

The sixth section reflects about the name of the Sundarakāṇḍa which is deemed impossible to explain incontestably, but which is indicative “of an important element in the receptive history of the text” (p. 78). This accentuates once more where the translators’ perspective and methodology are anchored. We are meant to look at the Rm not as it may have developed, but at the Rm as it has been received by an Indian audience. To a reviewer who finds the diachronic approach perhaps more rewarding than the Goldmans it is comforting that the Critical Edition which is here translated and annotated is part of this Indian reception history and it enforces the impression that an analytical, critical approach and an integrative literary appreciation may not be so irreconcilable, after all.

Section 7 on the destiny of the Sundarakāṇḍa points out how this part of the Rm is used in religious practice and searches for the reason for the special popularity of this kāṇḍa on the psychological level (Hanumān as “normative ego-ideal for South Asian society” p. 86). – Section 8 (on text, translation, and commentaries) is (like the synopsis) a section contained in each volume.

One (partial) clue to a notable difference in style and methodology in the introductions of vol. IV and V is perhaps provided by the acknowledgements: the translators of vol. V are indebted to a sizeable number of Indian scholars and worked in India on several occasions, while Lefeber’s work is situated exclusively in a western academic context. Thus, the Goldmans are more strongly influenced by the Indian scholarship to which they were exposed and from which they derive inspiration and information; the Indian academia is on the other hand absent from Lefeber’s acknowledgements.

The annotation to vol. V is characterized as “particularly dense” (p. 93), but this is no less true of volume IV. Following the established

convention of the series, the existence of notes is not marked in the translation. In both volumes, the notes document philological problems of translation and interpretation, they add literal translations and the Sanskrit phrases where the English rendering is deemed free; they identify phrases or words supplied in English (mostly “for clarity”) and comment on the elliptical expressions in the Sanskrit of the text; they identify which commentary the translation follows and they may list variant interpretations of other translators and the explanations (differing not only as a matter of interpretation but also due to differences in the versions) of the commentaries; they give background information concerning realia and mythology; they comment on the editorial principles of the Critical Edition; and they add a reference to the “star passages”, i.e. those passages which were eliminated by the Critical Edition. The discussion of readings chosen by the editor of the Critical Edition, of variants (sometimes preferable to those in the constituted text), of syntactic and semantic difficulties created (or at least not solved) by the constituted text shows clearly that the translators had to plunge deeper into the text than the editors; this endorses the methodological postulate that editors should actually defend and justify the constituted text by a translation. This is not the place to discuss the many details raised in the notes, except for expressing the wish that this wealth of meticulous scholarship will not go unheeded and for regretting that this information is not adequately made accessible through the indexes. Vols. II and III at least contained a list of “emendations and corrections of the Critical Edition”; vol. IV contains one reference to an emendation in the index (the introduction on p. 52 leads one to expect “very few”); vol. V does not even have the index entry “emendation(s)”.

Indeed, the index (vol. IV: pp. 381-397; vol. V: pp. 565-583) is the only real disappointment. It does not refer to the plentiful and detailed treasure of explanations concerning the language, style, interpretation of Sanskrit words or phrases contained in the notes; and the system of cross references within the index is not comprehensive. My examples are drawn from vol. V: under “women” there is no reference to “nudity, of women” and no entry which would guide the reader to p. 380 or to “abduction of women”, which is a subentry to “rākṣasas”, with two page numbers of which one is repeated under “abduction, style of marriage of rākṣasas”, identical with one of two page numbers under “marriage” (an entry without subentries or cross references). The “glossary of important Sanskrit words,

proper nouns, and epithets” is specific to each volume and the explanations to entries common in both volumes are not always verbatim identical; not all the entries by a long way in the glossary have been found worthy of inclusion in the index (in either volume).

Leaving aside the technicalities of index making and the intricacies of indological scholarship, the translation itself justly forms the core of these volumes. As a non-native reader I dare not comment on the many choices of style and diction that are necessary when the translation of a literary work wants to preserve and convey as much as possible of the literary qualities of the original. It is a pleasure to read the Rm and that this pleasure is transmitted by reading these translations is certainly not the least of achievements of which the authors may be proud.

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