

REVIEWS

On Turkic Lexical Stock

In the last few years there is a constant flow of publications concerning Turkic lexical stock. There is a most precious endeavour in Turkey in connection with the edition of old material hidden in archives. Let me introduce some of them.

TOPARLI, R. (ed.): *İrşâdü'l-Mülûk ve's-Selâtîn* (Türk Dil Kurumu Yayınları 555), Ankara, 1992.

Mamelukes who were earlier Kipchak slaves who had migrated to Egypt during the reign of the Mamelukes made it clear that their mother tongue was of great importance to them in that part of the Arab-speaking world. Therefore they started to teach their language also by writing grammar books, literature and translating religious and other books into Turkic.

Among these books the place of *İrşâdü'l-Mülûk ve's-Selâtîn* is special, as it contains more Kipchak than Oghuz elements if compared to the rest of the works. *İrşâdü'l-Mülûk ve's-Selâtîn* was translated from its original written in Arabic on Muslim canonical jurisprudence. Neither the Arabic name of its author nor that of its translator is known. A certain Berke Fakih brought the copy known to us over to Iskenderiye in 1387 and it was put into the Ayasofya

division of Süleymaniye Library in Istanbul under No. 1016.

The present study consists of three parts, the first of which is an introduction.

We get information of the Kipchaks and Mameluke Turkic language as well as of their other written sources. The second part explains the writing method of the text both from the point of view of phonetics and morphology. The third part is a short description of the language.

Half of the book (some three hundred pages) contains the transcription of the text itself. It is completed by a vocabulary.

This book is an important contribution to the research of Middle Turkic language history.

TOPARLI, R.–ÇÖGENLİ, M. S.–YANIK, N. H. (eds): *El-Kavânînü'l-Külliye Li-Zabtu'l-Lûgati't-Türkiyye* (Türk Dil Kurumu Yayınları 728) (Türkiye Türkçesi ve Tarihi Devirler Yazı Dilleri Gramerleri Projesi 3), Ankara, 1999.

Written by an unknown author, this work aims at offering a Turkic dictionary for Arabs wanting to acquire the knowledge of that language. Due to its length, the detailed grammar it offers and also the great variety of words it contains (approx. 900 different entries), it is of quite a considerable importance. The only thing we can know for sure is that the manuscript this

book is based on, was written in Kairo in the beginning of the 15th century. Invoking Allah, the forgiver and omnipotent God of all Muslims, starts and ends each of the original parts of the book.

The manuscript of *El-Kavânînü'l...* is to be found in the Şehit Ali Paşa division of the Süleymaniye Library in Istanbul as No. 2659. The text had been already published by K. Rifat Bilge with a foreword by F. Köprülü without adding further explanation to it. Telegdi made remarks concerning its grammar and published "... einer kleinen Wörterliste (ca. 500 Stichwörter)" – as Pritsak (1959, p. 76) puts it in his article on 'Mamluk Kiptschakisch' in *Fundamenta* (Eine türkische Grammatik in arabischer Sprache aus dem XV Jhd. KCSA 1935–1939. pp. 282–326). Caferoğlu expressed his supposition that the author most probably had seen other Kipchak grammars and must have utilised them (*Türk Dili Tarihi* II. p. 190).

In the first part the author of *El-Kavânînü'l...*, explains that verbs are of three kinds: past tense, aorist (is used both for present and future tenses but preferably for the latter) and imperative (serves as the stem to which the endings of time and all the personal suffixes should be fitted). Later the author warns the reader of the usage of the despised Türkmen language saying it is obscene, therefore those using it are loathsome.

The book in hand consists of the following parts:

Köprülüzade's foreword

1. Verbs
2. Nouns (and whatever there is in connection with them)
3. Letters (suffixes)
4. Dictionary
5. List of grammatical expressions according to their Arabic original
6. Facsimile of the original text

As compared to the Oghuz vocabulary there are words typical to the Kipchak vocabulary like: *kensi*, *kinsi* 'oneself, self, own', *oğuntaka*¹

¹ In his etymological dictionary Clauson (1972, p. 92) considered it to be erroneous for

'backbone, spine', *özden* 'the better part of everything', *terek* 'tree', *yaman* 'bad', *yaşın-* 'to hide'.

Among other words we can find Middle Mongolian loans like *kaburğa* 'rib' (p. 76) and *bedene* 'quail' (p. 78), *mağlay* 'forehead, brow' (pp. 75, 118), *sokur* 'blind' (pp. 75, 123), and Persian loans like *keşür* 'carrot' (p. 114), *yâdigâr* 'the Pleiades' (p. 128) etc. – though no mention is made of the words' origin.

There are a lot of words with certain phonetical or morphological divergencies as compared to the Oghuz forms.

This dictionary contains a considerable Kipchak material that is different from the Oghuz in phonetics, morphology and meaning. The editors call the readers' attention to misread or erroneous forms in footnotes.

There is a lot to discover yet in the aforementioned dictionary.

TURAN, F.: *Eski Oğuzca Sözlük. Bahşayış Lüğati. Dilbilim incelemesi, metin, sözlük, tıpkıbasım*. Bay, İstanbul, 2001.

Old Oghuz used to be a hidden field until very recently.²

The book under review is an Arabic–Persian thematic dictionary with interlinear Old Oghuz translation. As mentioned in the foreword, the original work was compiled in 920 and though it does not necessarily follow that the Turkish part is of the same age, it offers resemblances to the forms seen in Kaşgari's *Divanü Lügati't Türk*. It is not only for the vo-

oğurğa 'backbone' (Clauson, G.: *An etymological dictionary of pre-thirteenth century Turkish*. Oxford, 1972).

² One can find a classical introduction to the language history of Old Oghuz by Hazai, Gy.: *Anadolu Türkçesinin ilk yüzyıllarına ait kimi sorunlar*. In: *Hasan Eren armağanı* (Türk Dil Kurumu Yayınları 773), Ankara, 2000, pp. 204–210. An earlier work on the same topic is Mansuroğlu's article: *Anadolu türkçesi* (XIII yüzyıl). *Türk Dili* III (1946): 8–9, pp. 16–29.

cabulary it contains, but also for the grammar that we can justly take it for one of the eldest records of Old Oghuz language.

The manuscript this book is based on is to be found in Fatih, İstanbul in the Süleymaniye Library as No 5178. We do not know when it was copied, but due to several observations the editor suggests that this copy was completed in the 14th century. The way of its writing is typical of the Seljuk era. Even though we trust the writer saying that the dictionary was translated around the 14th century there is not much direct evidence to prove it.

Fikret Turan divided his book into three main parts, the first of which contains general knowledge in connection with the dictionary such as the parts of the dictionary, information about the writer and translator, phonetical and morphological characteristics of the words included etc. The second part consists of the text transcribed into the Latin alphabet with all the necessary notes.

The third part is a dictionary compiled by the editor.

The second part of the book that contains the original dictionary, is made up of the following twelve parts divided according to meaning:

the creation of man, parts of the human body, names of relatives, characters;
 professions, social layers, religion;
 sickness, remedies, medicines and healing techniques;
 food, drinks, ways of preparing dishes;
 names of things, kinds of textiles and arms, tools of making arms and fibres;
 clothes, furniture, carpets;
 fauna of the world;
 sky and planets;
 surface of the world, conformation of the ground, soil;
 flora of the world, fruits, cereals, crop;
 human habitation, names of settlements, names of villages and towns;
 the rest of nouns, words belonging to the terminology of Islam.

It is unusual that the translator gives the form of a word in two or three different ways,

e.g. *dörd* ~ *dört* ~ *döret*, *süd* ~ *süt*, *ip* ~ *iplik*, *igne* ~ *inge*, *ısıtma* ~ *sıtma*, *gömidürük* ~ *gö-mildürük*, *yılan* ~ *ılan*, *iyez* ~ *ivez*, *kelebek* ~ *kebelek* etc. There are words written with inconsistency, e.g. *qılawuz* and *qılağuz* in the same line with the same hand (see footnote 271).

There are rare words in the dictionary that are not very often seen in other Turkic dictionaries of the same era. I would like to mention some of them: *abdest sı-* 'to ease oneself', *ağaç özdegi* 'trunk of a tree', *asrağı* 'the preceding, former', *aştın* 'lower part', *aşu* 'red soil', *balçak* 'handle of a sword', *biti* 'letter, book or written text; document', *bukağı* 'fetter', *çeri sı-* 'to be victorious', *çoğaç* 'sunlight', *göçen* 'little hare under the age of one year',³ *göğercin* 'pigeon', *ırla-* 'to sing a song', *igen* 'many, very, rather, more'.

It is of great interest, that the dictionary contains details of folkloric value, of which let me mention a few bunches.

In connection with *öl-* 'to die' we find the following words and expressions: *öli* 'dead, deceased', *öli qonuqlığı* 'food offered to those visiting the house of the deceased', *öli yuyıcı* 'the one who washes the deceased', *ölüm vaqtı*⁴ 'the moment of death', *ölüye qoqudacaq* 'scent

³ We are accustomed to the forms present in Altaic and Arabic languages concerning the age group (and gender) of animals, e.g. Middle-Mongolian *ğunajin* 'three-year-old cow, three year old (of female animal)' (Lessing 1960, p. 368) that was borrowed also by several Kipchak languages in the form of *qunadžin* 'üç yaşında henüz doğurmamış at, inek' (Karachay), Middle Turkic *qunaçin* (m) 'üç yaşına girmiş dişi buzağı' (Mameluke-Kipchak 247a/14), *kunacin* 'two-year-old female (animal)' mistranslation of *ğunacin* 'three-year-old female (animal)' W72, K1021, cf. *kunacin* (Clauson 1960, p. 97), or Middle Mongolian *γunan* 'a three-year-old animal (chiefly of bull, ox, tiger)' (Lessing 1960, p. 368) > *kunan* 'tay' (Karachay), *künaj* 'Füllen' (Kumuk), Middle Turkic *kunan* W72, K865, *ğunan* K1021, but these concern domestic and not wild animals, like hare.

⁴The word was written with velar *-q-* and *-i-* in the manuscript.

made of nice smelling herbs sprinkled on the body of the deceased’.

The dictionary also contains the names of animals, described by their characteristics in details, e.g. *sekül* ‘white spot on the fur of animals, especially of riding animals like horses; animals whose legs are white’.

We can find the names of special foods, the ingredients of which are also added, or different plant names that are used for special purposes, e.g. *sarqun* ‘a kind of a willow tree, ben tree, moringa (bot. *Moringa aptere*)’, *saru ağaç* ‘a plant from the roots of which yellow paste is made, turmeric (bot. *Curcuma longa*)’.

From the point of view of lexical stock this useful dictionary also contains information on garments, tools, musical instruments, or illnesses occurring both among people and animals etc.

F. Turan calls our attention in footnotes to any instances that are not typical with later (or earlier) forms observed in other Turkic languages. There are sentences e.g. where the word order is not the usual: ‘*her yérde geçecek yéri sunuñ*’.

Islam was not wholly accepted by the populace, the author also states that there are hints in the manuscript that prove this.

All in all we can state that this book is welcome to the research on Old Oghuz language history.

TOPARLI, R. (ed.): *Ahmet Vefik Paşa: Lehce-i Osmâni* (Türk Dil Kurumu Yayınları 743), Ankara, 2000.

Being the first dictionary with Ottoman Turkic entries Ahmet Vefik Paşa’s *Lehce-i Osmâni* was of great importance. It was first published in 1876 in two volumes. Since the vocabulary was based on the spoken language of the ordinary people, it was meant to be the starting point of a national movement, a language reform.

A most entertaining and very interesting reader for those who are capable of enjoying the tastes/flavours of words in the same lan-

guage from different periods. The importance of this dictionary is also underlined by Clauson’s choice, for he used to cite words from it in his etymological dictionary.

Éva Csáki

TAVKUL, UFUK: *Karaçay-Malkar–Türkçesi Sözlüğü* (Türk Dil Kurumu Yayınları 770), Ankara, 2000.

Partly due to the locality of their early history, Hungarians have always been interested in the Turkic languages of the Caucasus. Early Hungarian expeditions to that area were carried out by men of romantic visions like János Ógyallai Besse (1829) and Count István Zichy (1895), aimed at finding some old relatives who might have remained there.

Later Hungarian researchers set out with some more concrete idea of scholarly values. W. Pröhle and J. Németh (1910) visited the Northern slopes of the Caucasus in the beginning of the 20th century. The outcomes were very useful, among others: W. Pröhle (1909): *Karatschajisches Wörterverzeichnis. Keleti Szemle* 10, pp. 83–150 and his *Balkarische Studien* (1914/15) in *Keleti Szemle* 15, pp. 165–276. J. Németh published his *Kumükisches und balkarisches Wörterverzeichnis* also in *Keleti Szemle* 12, pp. 91–153. J. Sipos collected folk music among Karachays and Balkars in 2000 in the Caucasus.

According to the latest estimations there are no more Karachays and Balkars in the whole world than 350 thousand. There live some 240 thousand of them in the Caucasus, 25 thousand in Turkey, some in Germany, some in the USA, some elsewhere. In their localities they are surrounded by people speaking a language of higher social prestige. Therefore Karachay-Balkar is justly considered to be an endangered language.¹

¹ “The endangerment starts when the young generations begin to switch over to the dominant language because they find it more attrac-

There was no other lexical material available until very recently, when a very good dictionary came out in Moscow containing some 30 thousand entries. It was edited by É. R. Tenišev (1989): *Karčaevo-balkarsko ruskij slovar*. Moskva, 830 pp. The dictionary was compiled for those who remained in the Caucasus, the rest of Karachays do not use Cyrillic alphabet and can not read it.

The latest Karachay-Balkar dictionary written by U. Tavkul is of great importance since Karachays have no script whatsoever in Turkey or elsewhere in the world. Even though they utilise the alphabet used for Turkish, they are not taught their language at school. They are uncertain in the spelling, and for this reason we justly consider this dictionary to be a thesaurus of the Karachay language as it survives in Turkey.

Containing some 12 thousand entries the dictionary consists of the following parts:

Introduction (on Karachay-Balkar people, on their language, on their dialects, on Karachay-Balkar grammar);
 Karachay-Balkar dictionary;
 Karachay-Balkar texts;
 Karachay-Balkar proper names;
 Bibliography.

The dictionary comprises the following topics without aiming to enlist all: the basic vocabulary including the parts of the body, the names of the members of the family and the society, names of the fauna and flora, verbs, and each in great numbers. It is a great merit of the dictionary that it contains the terminology of mythology and old beliefs, folklore traditions, and numbers others than we have seen in Turkic languages. The numerical system (see Pritsak²), might originate from a local Cauca-

tive and prestigious." In: Johanson, L. (2001): *Discoveries on the Turkic Linguistic Map*. (Swedish Research Institute in Istanbul. Publications 5), Stockholm, p. 34.

²Pritsak, O. (1959): *Das Karatschaische und Balkarische*. In: Deny, J.–Grønbech, K.–

sian language. There is a very interesting calendar we learn from the dictionary, also alien to other Turkic languages. Due to the fast advance of the Mongols in the 13th century, there are also Middle-Mongolian loan words in Karachay-Balkar as the impact of that age.

In the corpus we can find words in several forms [Karachay: *algaraktin/algatın/algından* 'earlier' (p. 79), *ant-kargış³/ant-toba* 'oath' (p. 86)], or else we can find words with very different meanings like *ak* '1. white; 2. dairy food products in general like cheese and yogurt' (p. 74), *aravan* '1. the iron part of plough; 2. iron instrument with a long stick for burying the bread into fire in order to have it baked' (p. 87), homophones with different origin *džer* 1. 'earth'; 2. 'saddle for horse' (pp. 148–149).

There is another word for the latter: Karachay *angırçak* 'the wooden part of the saddle for horse' (p. 85), most probably a Mongolian loan: < mo. *janggircağ* → *janggij-a* 'pack-saddle, saddle without cushion' (Lessing 1960, p. 427). The Old Turkic word **eđer* 'saddle' is well represented in most surviving Turkic languages (Tenišev 2001, p. 539). Ligeti – as is also mentioned in Eren's etymological dictionary (Eren 1999, p. 142) – wrongly considered Hungarian *nyereg* 'saddle' as a loan word from Old Turkic, but he assumed a methathesis in the word (Ligeti 1986, p. 141).

The Karachay word *džer* preserved an Old Turkic form. It goes back to an Old Turkic **eđer* that lived parallel with Old Turkic **eđer*. After denazalisation the latter became *eger⁴* >

Scheel, H.–Togan, Z. V. (eds): *Philologiae Turcicae Fundamenta*. I. Wiesbaden, pp. 340–368.

³The word is known from Old Turkic *and/ant* 'an oath' (Clauson 1972, p. 176), *karğa-* 'to curse' (Clauson 1972, p. 655). We also know it from Middle Turkic: *ant* 'yemin' (Toparlı–Çögenli–Yanık 1999, p. 101) and *kargış* 'beddua' (op.cit. p. 111). We have not solved the *toba* part of the compound word yet.

⁴Similar was the case with the Old Turkic word *yanak* 'cheek' (Clauson 1972, p. 948).

ēr. The word gained an initial *y-* that was replaced by *dž-* in Karachay.

There are synonyms where most probably one of the words is a loan: ‘fruit’ Karachay *džemiš, köget*.

We can only congratulate the author of this dictionary for filling this gap in the field of Turcology.

Éva Csáki

LIPPIELLO, TIZIANA: *Auspicious Omens and Miracles in Ancient China, Han, Three Kingdoms and Six Dynasties* (Monumenta Serica Series XXXIX). Monumenta Serica Institute, Sankt Augustin, 2001, 383 pp.

To review a new Monumenta Serica monograph is a great honour and, at the same time, a challenge at which one might easily fail. It is an honour because the fact that someone’s work is published in this series nearly automatically guarantees the scholarly quality of the book. However, it is also a challenge as all volumes of the series are in-depth analyses of specific sub-fields which could be rightly evaluated by another (or the only other) specialist. As the topic of Lippiello’s doctoral thesis (1995, the Sinological Institute in Leiden) was the contents of this volume, there are only few persons not included in the acknowledgements who could seriously comment on this volume. Furthermore, without being entrapped in the bewilderment of celebrities, or attributing excessive importance to them, it is still worth noting that the supervisor of the doctoral thesis was E. Zürcher, and among “the constructive critiques” we can find W. L. Idema, K. M. Schipper, M. Loewe, M. Scarpari, A. E. Dien, R. Greartrex, B. Ter Haar and H. van Ess.

The Monumenta Serica Series is well known for its emphasis on early modern China, especially for the survey of (religious) contacts between Europe and China.¹ With ancient China

¹ E.g. the work of S. J. A. Vâth (XXV), J. Ching–W. G. Oxtoby (XXVI), N. Golvers

appearing only twice among the volumes,² another important (though less represented) field is medieval China.³ Lippiello’s book evidently enriches this stratum of the series.

China is much renowned for her commitment to (or in Western terminology belief in) portents. In the Chinese mind Heaven sends messages through various anomalous phenomena. In order to follow Heaven’s orders, these messages can be and must be deciphered and interpreted in a proper way. Generally, portents can be inauspicious or auspicious, in this volume the author investigates only the latter ones. Interestingly enough, the systematisation of inauspicious omens already began during the Han dynasty, while the first comprehensive catalogue of auspicious portents (phoenixes, unicorns, white deer, red crows and precious objects like jade or gold etc.) appeared only with the *Songshu* (History of Liu-Song) in which one can find the *Treatise on Auspicious Omens as Tokens (Furuizhi)* by Shen Yue (441–512). This work by Shen Yue is basically the point of departure of Lippiello’s volume, around which all other analyses revolve invisibly. The central role of this treatise is also evidenced by the fact that in 1997 T. Lippiello has already published the complete translation of Shen Yue’s treatise in Italian.⁴

In this volume Lippiello provides a detailed exploration of the roles of portents in the three main intellectual and religious traditions of China: the first three chapters (pp. 25–155) explore the Confucian tradition of portents, the fourth chapter (pp. 156–215) the Buddhist, and the fifth one the Taoist conceptions of auspi-

(XXVIII), J. S. Witek (XXX), D. E. Mungello (XXXIII), R. Malek (XXXV), S. Gatte (XXXVII), T. Lippiello–R. Malek (XLII), I. Eber et al. (XLIII), D. D. Leslie (XLIV), J. O. Zetzsche (XLV), R. Malek (XLVI) (the number in the brackets indicate the position in the series).

² G. L. Mattos (XIX), M. Nylan (XXIV).

³ E.g. K. Bünger (IX), L. Köhn (XX), M. D. Reis-Habito (XXVII), Lippiello (XXXIX).

⁴ Shen Yue, *Trattato sui prodigi*. Venezia.

cious omens (pp. 217–242). After the conclusion there are two appendices of translations. The first one, being an appendix to chapter two, contains four inscriptions for Li Xi with the original Chinese texts (pp. 249–272), the second, an appendix to chapter three, is a translation of chapter 27 of *Songshu* (pp. 273–322). The volume concludes with a bibliography (pp. 323–344) and a detailed general index with Chinese characters (pp. 345–383). This volume provides an immensely rich material, a vast resource of information, thus, here only some remarks can be made on the most important topics one can encounter in it.

The first chapter analyses the origin and development of the earliest concepts on auspicious omens. This part discusses references to such theories found in Han-dynasty and Six Dynasties texts (*Zhongyong*, *Hanshu*, *Baihutong*, *Lunheng*, *Shiji*, *Hou Hanshu*, apocryphal literature), and some stone carvings at Wu Liang shrine.

The second chapter is a case study of auspicious omens appearing in an inscription from 171 AD. The inscription is a hymn of praise of Li Xi, Grand Administrator of Wudu Commandery (*Hymn of the Western Passage, for the Grand Administrator of Wudu, Li Xi – Wudu taishou Li Xi Xixia song*). Three further inscriptions have been found, all dating back to 171–172, the fourth of which is supplemented with visual representation. According to these inscriptions the extremely virtuous behaviour of this local governor has made Heaven send five auspicious signs: yellow dragon, auspicious grain, white deer, intertwining trees, and sweet dew. In this chapter these omens are investigated in the light of contemporary sources.

It is the third chapter which explores Shen Yue and his *Treatise on Auspicious Omens as Tokens* (*Furuizhi*), included in the *Songshu*. After summarising some basic information on Shen Yue's biography, the historical background and the *Songshu*, Lippiello proceeds to chapters 27–29 of the *Songshu*, i.e. the *Furuizhi* treatise. The Treatise is divided into three main parts. In the first part, Shen Yue renders the marvellous events preceding the

births of the mythical emperors of China, i.e. the auspicious omens which are said to have appeared from the mythological age of the Emperors Fu Xi, Huangdi, Shi, Zhuang Xu, Shao Hao, Yao, Shun, and Yu, up to Shen Yue's era. This chapter, as mentioned above, is fully translated in the second appendix. The second and third chapters of the Treatise (28th–29th chapters of *Songshu*) describe ninety-four omens with some essential information on the omens themselves and the events they are associated with. Lippiello gives the translation of these entries, and a catalogue arranged alphabetically from which one can learn that, except for the Phoenix and the Yellow Dragon, all other auspicious omens appeared more frequently during the Jin and the Liu-Song dynasties than during the former dynasties (Han, Wei, Shu, Wu) altogether. The Auspicious Melon, for example, appeared only three times during the Han, but five times in the Jin and Liu-Song era. Similarly, the Numinous Turtle has eleven scores for the Jin and the Liu-Song, but only three for the preceding dynasties.

While the first three chapters deal with the omens from the perspective of official historiography, the fourth one evaluates their religious significance in Buddhist texts. In Chinese Buddhism auspicious omens (e.g. white elephant, finding relics and pictures of the Buddha, the incorruptibility of the monks' corpses, or the sudden growth of lotus flowers) were the proofs of faith of the believer and/or the magical efficacy of Buddhism. A work written by Daoxuan in 664 AD (*Records of Stimulus and Fulfilment of the Three Jewels from [all Places throughout] the Spiritual Realm* [i.e. China], *Ji Shenzhou sanbao gantonglu*), provides examples of the specific Chinese interpretation of anomalous events. The Chinese Buddhists' approach to miracles step by step absorbed the traditional Chinese concepts with political overtones of dynastic legitimation. With general use of icons, relics and other Buddhist auspicious omens for political purposes this tendency reached its apex in the Sui and Tang dynasties.

The fifth chapter discusses descriptions of omens found in the Taoist literature: talismans,

the twelve heavenly signs and the twenty-four earthly responses as described in the *Heavenly Red Writing of the Five Ancient Lords of the Primal Origin, Perfect Writing in Jade Tablet* (*Yuanshi wulao chishu yubian zhenwen*), and other omens recorded in the *Book of the Inner Exegesis of the Supreme Three Heavens* (*Tai-shang Santian neijiejing*). As Zhang Daoling's Tianshi sect in Sichuan established a theocratic state in which the rite of investiture was basically modelled after the usual process of conferring the Heavenly mandate on the emperor, Taoism had strong inclination toward adopting political structural framework with religious implications already from the outset. However, in the case of Taoism it were the talismans, the sacred texts (e.g. Lingbao scriptures), saintly assistants, and the diagrams that functioned similarly to the traditional auspicious omens.

In sum, Tiziana Lippiello's *Auspicious Omens and Miracles* is the first in-depth, still, comprehensive study of the significance of portents in the three main religious traditions of medieval China, thus, the author has made a so far neglected field of study accessible to everybody interested.

Gábor Kósa

ADLER, J. A.: *Chinese Religions* (Religions of the World Series). Laurence King Publishing Ltd., London–New York, 2002, 144 pp.

To summarise Chinese religious traditions in 144 pages seems, at a first glance, to be an extremely audacious and nearly impossible undertaking. Still, J. A. Adler has fulfilled it. Naturally, this statement is true only if one considers the potential readers this book (and this type of books) is intended for. Ninian Smart – who was the editor of the “Religions of the World” series and the president of the American Association of Religion – in his preface to this (and all other volumes of the series) states overtly that the aim of the whole series (in which all major religions are included) is to “provide succinct, balanced and informative guides”. The three

adjectives are all valid for Adler's volume: it covers all major topics and the majority of the basic themes in Chinese religions, it is general, but not too analytical, with many (but not too many) data of names and events. This task requires a scholar who has a sufficiently broad overview of the field: the most fitting candidate would be somebody whose main research field is the religious landscape of a relatively later age, and has some experience in teaching Chinese and general history of religions. In this respect J. A. Adler is an ideal person: his main research field is Neo-Confucianism, which *in se* requires a broad philosophical and religious vista on Chinese past, which, at the same time provides a fundamental insight into the subsequent Ming and Qing dynasty.¹ He founded the Confucian Traditions Group of the American Academy of Religion in 1992, and from 1997 to 2000 he chaired the Department of Religion at Kenyon University. Thus, J. A. Adler has the necessary scholarly background to produce a well-designed and well-balanced guide for everybody who, without entangling in philological minutiae, wants to be well-informed of Chinese religions.

The thin volume follows a clear-cut chronological order. Starting from the Shang and Western Zhou dynasty (ch. 2), the author surveys the classical period (ch. 3), imperial China (Han to Tang, ch. 4), early modern China (Song to Qing, ch. 5), and at the end it arrives at the modern age (ch. 6). In the general introduction the author briefly introduces the four major Chinese traditions (Confucianism, Daoism, Buddhism, and popular religion), and some important themes. These four traditions are presented in all the units, obviously always

¹ *Introduction to the Study of the Classic of Change*, by Chu Hsi (Binghamton, NY: Global Publications, 2002). He was a co-author of *Sung Dynasty Uses of the I Ching* (Princeton University Press, 1990), a contributor to *Confucianism and Ecology* (Harvard University Press, 1998), *Sources of Chinese Tradition*, 2nd. ed. (Columbia University Press, 1999), and *Confucian Spirituality* (Crossroad, 2002).

emphasising the new developments. The descriptive presentations are supplemented with well-chosen, typical and vivid citations from original works and important illustrations.

Of course, it is not really fair to criticise these kinds of books, still, it might be noticed that it would have been perhaps more useful to sum up some important general essential features at the outset, to make Chinese religions more easy to grasp for the general reader. As for the reading list, all the books (and Internet sites) are serious, up-to-date, scholarly resources. In a tiny remark one might refer to Mu-chou Poo's important *In Search of Personal Welfare* which is added to chapter two because there is a short analysis of élite vs. popular (and references to Poo's work), still it would have been more in its proper place in the suggested readings for chapter three, as it basically provides a re-evaluation of the Classical period religious world, not for the Western Zhou.

In sum, this volume, despite its brevity, succeeds in providing a well-balanced, general, but detailed summary of the Chinese religious landscape. The usefulness and the popularity of J. A. Adler's book is well illustrated by the fact that it was republished in the United States in 2002 (*Chinese Religious Traditions*, Upper Saddle River, NJ: Prentice-Hall).

Gábor Kósa

KOHN, LIVIA: *Daoism and Chinese Culture*. Three Pines Press, Cambridge, Mass., 2001, 228 pp.

In her new book, Livia Kohn, a prolific writer on all aspects of Taoism, has summarised everything one has to know about Daoism at a basic level. In order to fully understand what this level exactly means, one must compare this book with another recent publication, *Daoism Handbook* (Brill, Leiden, 2000) which contains the synthetic summary of all aspects of Daoism Sinology has ever investigated. Not by chance, the editor, one of the authors (and in many cases the translator) of that collection of scholarly es-

says is also L. Kohn. The similarity of the two books do not end with this personal identity. These books also share their basic structure and the universal, all-embracing feature. *Daoism Handbook* is intended for Sinologists, and not only for those who work outside Taoism, but it is evident that it will remain a basic and definitive handbook also for everybody who is an expert in any specific field within Daoism; on the other hand, *Daoism and Chinese Culture* (DCC), as stated by the author herself, is intended for someone who wants to get a first overview of all major schools and personalities of Daoism at (at least) a university level. The book itself was compiled while the author was teaching various aspects of Daoism at Boston University, University of Michigan, Göttingen University and (last, but, we hope, not least) Eötvös Lorand University, Budapest. DCC is a basic, but detailed introduction to the fundamental concepts, schools and personalities of Daoism with consciously reduced and carefully selected bibliographies. Although the sizes of the books are also basically different (the Brill collection has 914, while DCC 228 pages to present the entire history of Daoism), it is the author's/editor's basic aim that distinguishes the two volumes. One might even risk the statement that it is, in some way, more difficult to create a well-balanced synthesis like DDC and continuously restrain oneself not to go into further details if somebody has such a deep and comprehensive knowledge of all aspects of the topic like L. Kohn.

DDC divides into four units (Ancient Thought, Religious Communities, Spiritual Practices, and Modernity) within which further subdivisions constitute the chapters themselves. In this seemingly thematically divided book the units and the chapters, in fact, follow the chronological history of Daoism. (In this respect it differs from *Daoism Handbook* where one finds explicitly chronological chapter titles like Early Daoist Movements, Daoism in the Tang (618–907), or Daoism in the Ming (1368–1644), as well as chapters like Women in Daoism, Daoist Sacred Sites, or Daoist Ritual Music.) Perhaps the only shortcoming of the book

is the slightly vague table of contents where one (especially a nonspecialist) is at a loss and cannot decide the basic structure of the book at first glance, which, I think, would be necessary for such an introductory volume. This slight confusion, however, is removed when one starts reading the chapters themselves, and it becomes evident that besides obviously chronological chapters like Han Cosmology and Immortality (pp. 42–58), or Changes in the Ming and Qing (pp. 171–186), other, seemingly thematic parts like Daoism and the State or Monastic Discipline cover certain periods in the history of Daoism when the features mentioned in the titles were more dominant, and that this is the cause the author chose them.

Thus, after presenting the Daodejing, the Zhuangzi (both Warring States period) and the Han concepts in the three chapters of the first part, in part two (4th–6th chapters) L. Kohn proceeds to the Later Han and the Age of Disunity (2nd–6th century). In Communal Organizations (ch. 4) she describes the Great Peace movement and the Celestial Masters, in Self-cultivation Groups (ch. 5) the main features of the Shangqing and Lingbao sects are summarised, and in the Daoism and the State (ch. 6) the role of Kou Qianzhi, Louguan, Buddhist–Taoist debates and the beginning of the Tang dynasty are discussed. The third part (7th–9th chapters) covers the history of Daoism between the Tang and the Yuan dynasties. Ritual and Meditation (ch. 7) treats Tang-dynasty Daoism, Three Cavern system, and the role of Sun Simiao, Sima Chengzhen and Du Guangting. Spell, Talismans and Inner Alchemy (ch. 8) introduces the Song-dynasty developments which focus on talismans (Tianxin) and inner alchemical practices, while Monastic Discipline (ch. 9) discusses the Quanzhen sect in the Yuan dynasty. The fourth part of book (10th–11th chapters) contains two succinct essays on the developments during the Ming and Qing dynasties (ch. 10, 14th–19th century), and the role of Daoism in the modern societies (ch. 11). The book concludes with two appendices (the first on Daoism in other Asian countries, the second including a comparative table of dates in three

columns: Chinese history, history of Daoism, and the history of the West) and an index with Chinese characters.

In sum, *Daoism and Chinese Culture* is an excellent, well-balanced and extremely useful summary of the entire history of Daoism by one of the leading experts of the topic, basically intended for nonspecialists, university students of Sinology or anybody interested in the history of religions.

Gábor Kósa

YONGPING LIU: *Origins of Chinese Law. Penal and Administrative Law in its Early Development*. Oxford University Press, Hong Kong, Oxford, New York, 1998, xiv + 360 pp.

Many books have been published by Western scholars on China's legal tradition, however, Liu Yongping's is the first significant work written in a Western language on the earliest development of Chinese law. The work covers the legal history of what the author calls the "period of creativity", that is, the age of the Shang, Zhou, Qin and Han dynasties (c. 16th century BC–220 AD). The legal development of this era formed the basis of the "period of continuity", which lasted from the end of the Han to the late Qing (221–1898). The sources used by the author are the well-known historical and philosophical writings (*Shujing*, *Zuo-zhuan*, *Lunyu*, *Han Feizi* etc.) and the newly discovered archaeological finds, especially those of Shuihudi and Juyan. What makes the book very original and thought-provoking is that it treats its subject from the viewpoint of social development, and traces back the changes of Chinese law to the transformation of society, not ideology or class-struggle. The careful study of the sources led the author to important conclusions that make quite a few well-established traditional theories untenable.

In Chapter 1 (Society and the development of law in Shang-Zhou China, pp. 19–60) the author gives an outline of Shang and Zhou social structure. In Shang times, Liu states, the

territory of China was under the control of many different *zu*, or clans, of whom the strongest was the Shang. The basic unit of society was the *zu*, and power was held by the *zu* leaders. As the Shang king could not control all the clan territories – in fact he was again and again forced to wage war against them – it is highly improbable that a unified set of laws of Shang was accepted beyond the boundaries of its core territories. Instead, people followed the customary laws of their own *zu*, and were under the jurisdiction of their *zu* leaders. Even though Liu does not quote any primary source that proves the *zu* leaders' judicial functions – unfortunately we have no sources of Shang legal development that deal with this question –, there are no reasons to refute the validity of this theory. The traditional view was that Chinese law, from the earliest times, originated from one source (e.g. sage kings like Yao) and has always been unified. If we accept that in Shang times all the *zu* had their own customary laws, then this ancient theory becomes unfounded.

After the Zhou had conquered Shang, a new administrative system, “feudalism” was adopted. The dynastic change brought great population movements, and at some places members of different *zus* were forced to live together. This led to conflict between different customary laws, Liu holds, which is reflected in some chapters of the *Shujing*. These chapters (*Kang Gao* and *Jiu Gao*) are usually believed to be authentic, and it seems probable that there were indeed conflicts between the different systems of norms. However, no inscription of the early Zhou is quoted to verify this theory. According to Liu, the most important change in ancient Chinese society was the disintegration of the *zu* and the emergence of a new social structure in which the individual family was the basic unit. This process went on from the late Western Zhou to the unification of the empire by Qin, and as a result, a new power structure appeared, together with written laws. This was the social background of the process in which unified laws proclaimed by the sovereign took the place of the customary laws of the different clans.

In Chapter 2 (*Li* [I]: The development and evolution of *li* under the *Zongfa*-feudal system of the Zhou, pp. 61–86) Liu analyses the concept of *li* (‘rites’) in pre-Confucian times. The main point of the chapter is that before the concluding days of the Spring and Autumn period “the *li* of Zhou formed a series of rites designed to maintain and adjust the relationships of the nobles as defined by the feudal structure of the Zhou ... The *li* were detailed and rigid”. In other words, the *li* of this era was not yet a set of general norms applying to everybody, only a set of prescribed rituals, which were to be performed by nobles at sacrifices, funerals, marriages and other occasions. However, by the end of the Spring and Autumn period, the feudal system of Zhou disintegrated, together with the old *li*. According to Chapter 3 (*Li* [II]: Confucius and the theory of “natural *li*”, pp. 87–110) at this time Confucius developed his concept of “natural *li*”, a system of norms based on the Confucian virtues, which applied to everybody. The author bases his argument solely on the *Analects*, and no attempt is made to examine the formation, the different layers and lines of thought of that text. It may have been more fortunate to attribute the new idea of *li* to the school or lines of disciples who compiled the *Analects*, and not to the semi-legendary figure of Confucius. However, it is undeniable that the new concept of Confucian *li* exerted great influence after Confucius' time, especially during the imperial era.

In Chapter 4 (The origin and early development of punishment [*xing*], pp. 111–146) the author examines the meaning and development of the term *xing* ‘punishment’. The chapter begins with the study of the characters *xing* and *zui* ‘crime’. Of the latter a very interesting theory is put forward: the radical *xin* in *zui* might mean the ‘totem pole’ of a *zu*, so the character *zui* originally symbolised “the situation where a member violated the customs or customary laws of his *zu*, and would be given a scolding by members of his own *zu* under the totem pole of his *zu*”. Of the penal system of Shang the author observes that contrary to the traditional view the *yue* ‘leg-cutting’ and death penalty

was probably applied to war captives, not to members of the Shang *zu*. To the latter special punishments were applied, of which we know almost nothing except for the names of a few of them. Concerning the Western Zhou, the author comes to important new conclusions. First of all, it is proved that Zhou law was not unified, and different laws were applied to members of the Zhou and other *zus*. Second, the examination of bronze inscriptions reveals that the punishments imposed on nobles and men of rank were not the so-called *wuxing* ‘five punishments’, instead, another set of penalties were used. Finally, it is speculated that the feudal lords had authority to impose punishments on commoners living in their fiefs.

In the Spring and Autumn period, of which we have much more evidence, China still had no unified law, and in the different states a dual judicial authority of state officials and *zu* heads coexisted. This was in part because the members of great families held important official posts, so it was “difficult to distinguish their exercising the power of punishment as state officials, from their action as the *zu* heads”. Concerning the question whether great officers were subject to punishments, Liu comes to the conclusion that although corporal punishments were rarely applied to men of rank, a different set of punishments could be imposed on them (e.g. banishment, seizure, extermination of their clan etc.).

Chapter 5 (A study of the covenant [*meng*], pp. 147–172) deals with a special Chinese institution of antiquity. The *meng*, the author believes, was an important legal instrument that had exerted great influence on the early development of Chinese law. The origin of the covenant was probably a military alliance between two *zus*, later it became a contract or pact between states or nobles. In the Spring and Autumn period the *meng* was utilised with extraordinary frequency, and beside the *Zuozhuan*, we have archaeological evidence – the Houma and Wenxian tablets bearing the texts of covenants – from which Liu reconstructs the procedures of the *meng*. However, the *meng* was only a temporary institution “to bind the popu-

lace together”, and was “employed as a legal fiction to create various new rules”. After the Spring and Autumn period the *meng* was replaced by more former and rigorous legal instruments, but its form – and the very fact that a binding document was written and made known to the public – contributed greatly to the development of written law codes.

In Chapter 6 (*Fa* [I]: The Legalist theories of law – an analysis of Shang Yang and Han Fei thought, pp. 173–200) the author examines the theories of the Legalist school which supposedly had an important role in the formation of the laws of Qin. The most important tenets of the school are listed on the origin and nature of law, the state apparatus needed to enforce the law, and the “two handles” which the ruler should employ to induce society to turn to agriculture and war. The argument, which is based on the *Shangjun shu*, the *Han Feizi*, and the *Shiji*, mainly follows the traditional interpretation of Legalism. Unfortunately, I believe, the texts in question are not treated with enough criticism: the biography of Shang Yang in the *Shiji* is obviously full of legendary elements and is highly unreliable, the *Shangjun shu* is a compilation which might only partially reflect the thought of Shang Yang, and Han Fei went to Qin too late to exert significant influence on the laws of that state. An important question is not raised: was it the legal system of Qin that evolved as a result of Legalist influence, or was it the Legalist school which came to being as the justification of an already existing system? An attempt to answer this question could help to make a deeper analysis of the development of the laws of the Chinese states in the late Eastern Zhou era.

Chapter 7 (*Fa* [II]: Law of the Qin Dynasty [Qin *lü*], pp. 201–251) deals with the legal texts discovered in 1975 at Shuihudi, Yunmeng county. This chapter is one of the first works in a Western language that approach the Shuihudi texts from a legal point of view and puts them in an historical context. The author makes very important new observations on the laws of Qin, and discusses some principles and regulations of Qin law that were not examined in full depth

before (e.g. the working of the mutual responsibility system [wu], the prefecture [xian] system, the differentiation between administrative errors and crimes, the question of “family crimes” etc.). At the end of the chapter the contents of the Shuihudi documents are compared to the Legalist theories. Some contradictions are discovered and convincingly explained, but it is also noted that “there is little doubt that the ideas of Shang Yang and Han Fei at least exerted strong influence” on certain aspects of Qin law. As mentioned before, we know little of Shang Yang’s theories, and Han Fei, who lived in another state at the time when the Shuihudi articles were probably compiled (and only spent a short time in Qin before his death) could not possibly exert great influence on Qin legislation. It is clear that the line of thought which is revealed in the *Shangjun shu* and the *Han Feizi*, is very close to the fundamental concepts behind the laws of Qin, however, we cannot say that the ideas of Shang Yang and Han Fei have directly influenced them.

In Chapter 8 (A preliminary study of Han law, pp. 252–317) the author discusses some questions of Han law which have not been studied or were misinterpreted before, basing his argument on the *Shiji*, *Hanshu*, *Hou Hanshu* and some newly discovered Han legal texts. A new theory is put forward of the formation of early Han law, and some generally accepted ideas are refuted, e.g. Liu proves that contrary to traditional view the early Han code was not the “Statutes in Nine Sections” (*Jiuzhang lü*), and that Xiao He might not have been the only person who created the laws of the first Han rulers. Instead, it is argued that Han law was a direct continuation of Qin law, it was compiled by numerous high officials of early Han (e.g. Xiao He, Shusun Tong, Zhang Cang), and it had never formed a systematically unified code. After discussing the origins of Han law, the author examines some crucial legal terms of Han times, such as *ke* (tariffs), *zuo* (to arrest, detain, and to convict somebody) and *dang*. Of the latter, Liu states that *dang* was a special legal term which meant “to specially calculate a punishment” for a person who committed a

crime for which there were no standard tariffs in the Han corpus of laws. I believe this theory is not completely attested in the sources: the fact that *dang* in the Shuihudi articles on criminal law usually refers to complicated cases might stem from the very nature of those documents, as they exclusively dealt with non-standard cases; and in the historical works of the Han, the legal suits mentioned are also all special cases, usually involving high officials, which made exceptional consideration necessary. So the usage of *dang* in these texts does not prove that it meant ‘special calculation’, and the term might as well meant ‘should’ or ‘ought’, as the compilers of the first editions of the Shuihudi texts suggested.

In the remaining sections of the chapter some selected topics are examined, such as the emperor’s supreme powers of punishment and the penal reforms of the Former Han. The most important remark on Han law is found in the Conclusion (pp. 318–338). Here the author convincingly argues that the so-called “Confucianization of Chinese law” has been over-emphasised by many scholars. Most features of traditional Chinese law which were said to be “Confucian”, in fact existed in pre-Han times, or were identifiable in Legalist writings and in the Qin laws as well.

Dr Liu Yongping’s book is a very important work which will be read and debated for a long time. It convincingly refutes many well-established theories on ancient Chinese law, and puts forward new concepts, some of which will form the basis of all later research done on the subject. I believe that not only scholars of traditional Chinese law, but also those of ancient Chinese society and thought will greatly profit from reading it. Two final remarks have to be made. First, from Chapter 6 on, the book deals mainly with the legal theory and development of Qin and Han, and no mention is made of the laws of other states, in spite of the fact that some late Warring States’ legal materials of other areas have also been discovered recently (e.g. the Chu bamboo strips of Baoshan). The early Han documents of Zhangjiashan are referred to, but not analysed in depth, even

though some of them have already been published long before Dr Liu's work. The examination of these documents would have made the book even more thorough. Second, though some of the characters of the Chinese terms are given in brackets in the text, many of them are missing. A glossary of Chinese characters at the end of the volume would contribute greatly to the value of the book for experts in Chinese studies.

Gergely Salát

DMITRIYEVA, JUDIT: *Čuvašskie narodnye nazvanija dikorastuščix rastenii*, Studies in Linguistics of the Volga Region, University of Debrecen, Volume I, 2000. Ed. Klára Agyagási, Debrecen, 2001, 211 pp.

Das hier zu besprechende Buch ist die erste Publikation der Reihe *Studies in Linguistics of the Volga Region*. Die Reihe ist ein Ergebnis der Kooperation zwischen Faculty of Humanities of the University of Debrecen (Hungary) und Chuvash State Institute of the Human Sciences (Tscheboksary, Russische Föderation). Die Herausgeberin der Reihe ist Klára Agyagási von der Universität Kossuth Lajos, eine der bedeutenden zeitgenössischen Experten des Tschuwasischen. In einem Teil des hier zu besprechenden Buches stellt András Róna-Tas die neue Reihe vor. Unter dem Titel „The Volga Region as an Ethno-Linguistic Area“ lesen wir, daß die neue Reihe für Sprachwissenschaftler, Historiker und Kulturanthropologen Materialien bereitstellen möchte und Studien zur Folklore von in der Volgaregion gesprochenen Sprachen und Dialekten herauszugeben beabsichtigt.

Die Reihe startet mit dem Buch *Čuvašskie narodnye nazvanija dikorastuščix rastenii* (Lexicon der tschuwasischen Wildpflanzennamen), zusammengestellt von Judit Szalontai-Dmitriyeva. Es ist zugleich eine erweiterte Fassung ihrer Dissertation.

Das Buch besteht aus sechs Kapiteln. Das erste Kapitel enthält die Namen von Bäume

und Buschpflanzen. Zuerst werden Namen türkischen Ursprung vorgestellt, dann folgen aus dem allgemein türkischen, finnougriechen und indoeuropäischen Sprachen entlehnte Pflanzennamen. Zum Schluß werden in diesem Kapitel Namen unbekanntem Ursprungs zusammengetragen, wobei sie danach unterteilt worden sind, ob sie aus einem Teil oder aus zwei Teilen bestehen.

Das zweite Kapitel ist zum Pflanzen und Obstpflanzennamen gewidmet. Auch hier werden zunächst Namen türkischen Ursprungs eingeführt. Dies folgen gemeintürkische, russische, marische, udmurdische, mordvinische und persische (über das Tatarische) und zum Schluss mongolische Entlehnungen.

Pilznamen wurden in einem separaten Kapitel behandelt. Nach allgemeinen Angaben zum Thema werden eine vollständige Liste der Pilznamen zusammengetragen und einige Ergebnisse ihrer Untersuchung vorgestellt.

Im vierten Kapitel faßt sie die Ergebnisse zusammen, aus durch das Studium der vorgestellten Material heraus kommt.

Folgende zwei Kapitel bestehen aus zwei Listen. Die erste Liste enthält tschuwaschische Pflanzennamen und ihre Entsprechungen im Russischen und Latein. In der darauffolgenden Liste sind dagegen die Einträge nach dem Latein eingeordnet, wobei die Entsprechungen im Tschuwasischen und im Russischen zu finden sind.

Dmitriyevas Untersuchung bildet ein klares Beispiel dafür, daß durch die gründliche Auswertung der sprachlichen Materials über die Art, die Richtung, die Geschichte und die Verbreitungsgebiet der sprachlichen sowie kulturellen Kontakte wichtige Hinweise gewonnen werden können.

Ein interessantes Ergebnis der Studie ist, daß aus einem Teil bestehenden Pflanzennamen u. a. zugleich die ältesten Pflanzennamen sind und etliche von ihnen sich auch mit gewissen phonetischen Veränderungen in Mongolischen, Ungarischen und Osetin finden; z.B. *pultāran*, *xupax*, *pěrlēxen* etc.

Aus dem Studie geht hervor, daß vor allem Russische und Finnougriechische auf das tschuwa-

schische Wortschatz großen Einfluß eingeübt hat. Außerdem ist es auffällig, daß aus dem Mari entlehnte die Wörter sehr wenige lautliche Veränderungen aufweisen. Das könnte wahrscheinlich einen Hinweis auf die Entlehnungen jüngeren Datums darstellen. Ebenfalls lernen wir durch Dmitreyevas Studie, daß die persische Wörter über das Tatarische in das Tschuwaschische eingedrungen sind. Eine weitere Entlehnungsgruppe bilden Wörter aus dem Mittelmongolischen, die über Kiptschakisch und Tatarisch in das Tschuwaschische übernommen worden sind.

Es problematisch, zu feststellen, ob aus einem Teil bestehende Wörter primär oder sekundär Stämme sind. Die offensichtlich Sekundärstämme sind dagegen jüngere Bildungen.

Auch wenn Pflanzennamen zu finden sind, die am Anfang aus zwei bzw. drei verschiedenen Wörtern bestanden, aber jetzt zu einem Wort verkürzt worden sind, bilden sie keine eigene regelmäßige Klasse.

Pflanzennamen, die aus zwei Wörtern bestehen, sind zahlreich und das zweite Wort stellt in der Regel Pflanzengattung dar; *kěpse*, *kuräk*, *utä* etc. Ähnlich Strukturmuster läßt sich auch in den umliegenden Sprachen wie das Tatarische, das Baschkirische, das Russische, das Mari, das Udmurt usw. finden. Das stellt für die Autorin die enge Kontakt zwischen dem Tschuwaschischen und den genannten Sprachen.

Emine Yılmaz

MERRITT, HELEN–YAMADA, NANAOKO: *Woodblock Kuchi-e Prints: Reflections of Meiji Culture*. University of Hawai'i Press, Honolulu, 2000, 284 pp., with 40 colour and 39 black and white illustrations.

Following the taste of art collectors from the West, writers of Japanese art history in the field of woodblock prints were mostly concerned with the popular early *ukiyo-e* prints from the Edo period (1615–1868). The following Meiji-era (1868–1912) was an epoch of modernisation and Westernisation in Japan and soon had

a lot of visible influence in the market of the newly printed pictures, showing the “new trappings of civilization”. Pictures that showed the new aspects of modernisation were not really welcomed by Western connoisseurs who liked to cherish the romantic and exotic view of Japan.

Previously scholarly works concerning the Meiji period art were mostly focussed on the aspects of Westernisation and were complaining about the fall of quality and the lack of exoticity in the prints made during this era. But in the late Meiji period, from about 1890–1912, next to *kaika-e*, prints showing modern innovations, there was another type of popular woodblock tradition still unknown for Westerners, where Japanese tradition was emphasised and idealised.

Helen Merritt and Nanako Yamada after filling in the gap in our knowledge about modern Japanese woodblock prints (*Guide to Modern Japanese Woodblock Prints, 1900–1975* (1992)), turned to a more specific topic, the late-Meiji-period woodblock frontispiece images, the so-called *kuchi-e*. *Woodblock Kuchi-e Prints: Reflections of Meiji Culture* (2000) from the same authors is the first comprehensive work of exploring this genre neglected by art historians from the West.

Kuchi-e (literary, *mouth picture*) was closely connected to literature and literary magazines, they were made by the “convergence of ... Meiji novels, and a lingering affection of woodblock prints” and they are the best examples of the revival of multicolour prints in the late 19th and early 20th century in Japan. *Kuchi-e* was meant to help the reader to imagine the story by which they were followed, though they aimed not to be mere illustrations, but as Kajita Hanko – one of the *kuchi-e* artists – pointed out, they should show “*the essence of characters and meanings of novels*”.

Kuchi-e was published either on single sheets or on two facing pages, but usually they were printed on sheets larger than the publication format and were folded in.

Amongst the topics of *kuchi-e*, probably the most interesting is the depiction of women, not

only on the scenes of illustration for novels, but as a separate genre, too, namely the *bijin-ga* (pictures of beautiful women). In many cases these pictures are following the *ukiyo-e* tradition of depicting women in an idealised style despite the quick change of women's role in Meiji society. Though we can find hints of changing in women's roles on some of the pictures showing women in some professions such as nurses or waitresses or women students wearing the dark coloured more comfortable *hakama* (divided skirt). We can find alterations of the old canon in some author's oeuvre. For example on Watanabe Seitei's pictures we can find women depicted in a traditional style but later – after his stay in Paris – women on his pictures changed considerably and showed a much freer composition and a different view from the traditional Japanese portraits.

The other interesting aspect in the book is the research made on the status of the *kuchi-e* artists. From this book we can see clearly that these artists were not restricted to one school, so it is easy to understand the differences in styles even within one school. In Japan where traditionally school- and stylistic lineages played a great role, it is a different and new situation to which we shall have to be accustomed when dealing with the late Meiji prints.

The book seems like an art history-oriented work for the first sight, but as it is referred in its title (Reflections on Meiji Culture), its aim is not going beyond the sociological context. The prints analysed in its pages are only illustrations and tools for the authors to explain the novels and stories what they aimed to illustrate and through them elucidating the life and atmosphere of the given period. It is quite usual in studies written on East Asian art that the inner visual logic is neglected for the sake of explanation of the historical circumstances and the identification of authors of the given pieces of art. It is obviously a very important step for the research of East Asian art and with the help of these serious and comprehensive researches we can conduct further studies on understanding many other aspects of visual arts.

Helen Merritt and Nanako Yamada's book has a clear structure.

In the 1st chapter they are *Setting the stage*, introducing their topic and its significance in understanding Meiji society, mostly the literary life (the main publishers etc.) in Japan around the explored period (1890–1912).

The 2nd chapter shows *Kuchi-e as Prints* where the authors discuss the stylistic changes, compositions and the technical aspects of printing and about the issue of using signatures and seals by the artists.

In the 3rd chapter we can have some *Glimpses of the Past* through novels written about historical themes. Looking at their *kuchi-e* illustrations in a chronological order from the Kofun period (250–552) till the Edo-period the authors are analysing how the identity with Japanism appeared in this late period's literary genre.

After having glimpses of the past, in the 4th chapter we can have some *Glimpses of the Present* that was full of “conflicts between traditional customs and the new freedom implied by modernization”. The authors are looking at the family structure and individual choice, social mobility, the pursuit of money as a source of corruption and then show these issues how they were referred visually as illustrations of the contemporary Japanese novels.

In the 5th chapter the authors are investigating how the Western concept of *The Self and Expression of Feelings* had an impact on the literature and art in Japan.

The 6th chapter is dealing with the *Bijin-ga* (the pictures of beautiful women) and *Their Messages*.

And in the last (7th) chapter we can read about the position of *Kuchi-e Artists in the World of Meiji Painters*.

In the appendix the book provides a superb collection of biographies (Appendix A: *Biographical Sketches*, gives the names of artists with Japanese characters, too), seals and signatures (Appendix B: *Facsimile Signatures and Seals*) not only of the artists whose prints are reproduced in the book, but of many other

kuchi-e artists, too. In Appendix C the authors provide the *Sources of the Kuchi-e* in order of occurrence in the text. This is followed by the *Notes* and the *Glossary* with the Japanese expressions explained. The book provides a good *Bibliography*, and we can look for the specific topics and names from the *Index* in the end.

Helen Merritt's and Nanako Yamada's book is not only a good essay about exploring the late Meiji period's literary and artistic world, but also a useful handbook for collectors as well as for scholars for further research.

Beatrix Mecsi