

have written a book entitled *The Power and Politics of Berawan Prayer*. Personally, though, I prefer this author's approach.

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#### CENTRAL ASIA

HEISSIG, WALTHER and KLAUS SAGASTER, editors. *Gedanke und Wirkung. Festschrift für Nikolaus Poppe zum 90. Geburtstag* [Idea and effect. Festschrift on the occasion of Nikolaus Poppe's 90th birthday]. Asiatische Forschungen, Band 108. Wiesbaden: Otto Harrassowitz, 1989. xvi+372 pages. Illustrations. Cloth DM 228.—; ISBN 3-447-02893-9.

This volume is a collection of thirty-one papers properly dedicated to the late Professor Nicholas Poppe for his ninetieth birthday. Nicholas Poppe was the finest and most prolific scholar in Altaic and Mongolian studies, to whom many generations of scholars in that field have been deeply indebted.

The volume includes a valuable bibliography of Poppe's publications issued between 1977 and 1985, which is an appendix to the bibliography published in honor of his eightieth birthday ("Nicholas Poppe: A Bibliography of Publications from 1924 to 1977." Compiled by Arista Maria Cirtautas. *Parerga* Vol. 4, Institute for Comparative and Foreign Area Studies, University of Washington, Seattle, 1977).

The editors of this volume are two well-known German scholars from the University of Bonn, Walther Heissig and Klaus Sagaster. They have also contributed to the volume the articles "Schamanenlegenden und ihr historischer Hintergrund" (W. Heissig) and "Das Zaubersiegel des Činggis Khan" (K. Sagaster and F. A. Bischoff). In his article Heissig presents four legends about the origin of east Mongolian shamans and discusses them in the context of their historical background. His footnotes are a very useful bibliographic resource for students interested in Mongolian shamanism. In their well-researched and informative article, Sagaster and Bischoff trace the motif and analyze the symbolism of Činggis Khan's seal in Sagang Sečen's story and in other chronicles that are listed alphabetically and according to the language in which they are recorded.

The authors of other articles are all distinguished scholars in Altaic and Mongolian studies from Europe, Japan, Mongolia, and the United States. It is impossible to discuss individual articles adequately and critically in such a short review. Therefore, I shall comment on their common and general features only. Most of the articles consist of competent discussions of philological and linguistic issues that would be of interest only to specialists in the field. Some of the articles especially worthy of mention are "On Subjective Mood and Objective Mood in the Monguor Language" (by Chinggel'tai), "Die Kopula im Chaladsch" (by G. Doerfer), "The ḥP'ags-pa Letters e and é Represent One and the Same Mongolian Vowel" (by S. Hattori), "Aus dem animistisch-schamanistischen Wortschatz der Altajer" (by K. H. Menges), "How to Play Poker in Altaic" (by R. A. Miller), "Turkic Yer 'Ground, Place, Earth'—Chuvash Śer—Hungarian Szer" (by D. Sinor), and "Anmerkungen zu einigen sprachlichen Eigenheiten des Südostmongolischen im 17. Jahrhundert" (by M. Weiers).

Several articles focus on political and cultural history and provide a valuable variety of contributions to the volume. "Hanlar Ulaki (The Succession of Kings):

On the Illustrated Genealogy, with Uygur Inscriptions, of Mongol and Temürid Dynasties at the Topkapi Library" (by E. Esin), "Mongols in Mid-Nineteenth-Century Kirghiz Epic" (by A. T. Hatto), "Some Ethnic Designations in the 'Secret History of the Mongols'" (by L. Bese), "Dayan Khan in the Battle of Dalan Terigün" (by H. Okada), and "The Origin of the name Sibir" (by O. Pritsak) will appeal to the historian.

With its varied and resourceful articles, this volume is one that the student and the scholar in Altaic and Mongolian studies will read with profit and interest. One only wishes that the articles were longer, that contributors followed the same rules of transliteration, and that editing was more thorough. Unfortunately, glaring typos can be found throughout the volume.

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### MONGOLIA

HEISSIG, WALTHER. *Erzählstoffe rezenter mongolischer Heldendichtung* [Narrative material of recent Mongolian heroic poetry]. Parts I and II. Asiatische Forschungen, Band 100. Wiesbaden: Otto Harrassowitz, 1988. xi+936 pages. Appendix of structural typology of motifs, list of names and titles of epics, bibliography, subject index, one foldout table. Cloth DM 378.—(set of two volumes); ISBN 3-447-02675-8; ISSN 0571-320X. (In German)

In 1979 Heissig proposed a typology of motifs as a means of assessing the structural features of Mongolian epics (HEISSIG 1979). The fast-growing body of collected and translated epics had created a need for such a typology to account for the use of formulaic elements in a more systematic manner. An analysis of their motifs promised to be of use also in comparative studies with European epic literature, due to the increased availability of Mongolian epics in translation.

Over the years the series *Asiatische Forschungen* has been instrumental in introducing translations of the Mongolian epics. It is fitting, then, that Volume 100 of the series is dedicated to an analysis and classification of epic motifs. Heissig's work, utilizing the typology he proposed in 1979, does not confine itself to epics already in translation; indeed, of the 55 considered, 53 hitherto existed only in the original. Heissig introduces each epic by means of a resumé, in which he isolates the constitutive steps of the action, identifying each structural feature by the corresponding number in his typology. He then discusses questions of the epic's transmission and of the vagaries and changes of its important formulas within a particular geographical or cultural area. Quoting significant sections in the original and in translation, he demonstrates *ad oculos* how the singers use structural formulas to describe the heroes, their horses, the features of their tents, etc., enabling even a reader unfamiliar with Mongolian to clearly appreciate the high degree of identity among the various formulas. In the process Heissig manages to preserve the poetic characteristics of the originals, such as alliteration at the head of the successive lines.

Such basic poetic features lie at the bottom of larger, highly formulaic units out of which the singer skillfully constructs an epic. Heissig calls these units "motifs" and their logically assembled sequences "motif chains" (*Motivketten*). Their identification and classification enable Heissig to compare their patterns of transmission in