

this shift was the influence of the American anthropologist Marie Jeanne Adams, who was engaged in research in the Kapunduk region during the 1960's. Moved by Adams' humility, her earnest request that he study Kapunduk, and her promises to turn over to him the data she had accumulated, Goh decided to do what he could to further her work.

The present *Sumba Bibliography*, published in honor of him by his friends, mentors, and colleagues, should be a great boon to researchers in the field of Indonesian studies. It presents all of the materials assembled by Goh until the time of his death in 1988 (including 50 anonymously published pieces), plus a supplement listing works published subsequent to that time. Also included are 20 publications and 36 undated pieces by Oembu Hina Kapita, a student of the late Professor Onvlee from the Mangili region of Sumba.

The people of the region where Goh was doing his research referred to him as "Umbu Jangga Mangu." This, in the local language, means "one of noble character." The *Sumba Bibliography* represents, in the words of James Fox, "a small way by which we can express the recognition of our loss."

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CENTRAL ASIA

SAGASTER, KLAUS and HELMUT EIMER, editors. *Religion and Lay Symbolism in the Altaic World and Other Papers*. Proceedings of the 27th Meeting of the Permanent International Altaistic Conference, Walberberg, Germany, June 12-17, 1984. Asiatische Forschungen Band 105. Wiesbaden: Otto Harrassowitz, 1989. xvii+450 pages. Cloth DM 198.—; ISBN 3-447-02775-4; ISSN 0571-320X.

The thirty-nine essays contained in this volume, arranged alphabetically by author, represent part of the contributions made on the occasion of the 27th PIAC. Although about fifteen of the essays deal with purely linguistic questions, others are related to the main theme of the conference, "Religious and Lay Symbolism in the Altaic World," and range in content from mythic motifs and symbols through folklore and folk customs to shamanism.

The important part played by the bow and arrow in the history of the Central Asian nomadic warriors is well known. The most important of the fingers for handling these weapons was of course the thumb. It is significant, in this connection, that the symbolic meaning accorded to the thumb has been brought to light by the master of Mongolian studies, Walther Heissig. Equally interesting is Sławoj Szykiewicz's study on the symbolism pertaining to the kinship system of the western Mongols, more particularly, the tibial bone of the sheep. Szykiewicz attempts to clarify the tibial bone in Mongolian culture as a symbol of patrilineal descent. Tang Chi concentrates on the T'u-chüeh based on Chinese documents, throwing light on the symbolism of color, number, material objects such as the bow and arrow, and finally the wolf. Concerning the color symbolism, Gabriella Schubert unfolds a brilliant discussion with reference to the Turks and Southern Slavs in the Balkan.

Among the most fascinating essays directly related to epics and folktales is Giam-piero Bellingeri's "Le voyage 'païen' d'Artuñi à la recherche d'Efromiya," which con-

firms the persistence of a number of archaic mythic motifs in the Turkish epic *La Geste de Melik Dânişmend*. For his part, in "The Cosmic Man in Turkish Texts and Iconography," Emel Esin elucidates the symbolism of the Buddha Vairocana and its continuation in the literature of generally heterodox Dervish orders of the thirteenth century. Jörg Bäcker offers a German translation of a recently published Evenki folktale, "Baatorsang, Who Feared No Suffering" and examines its major folkloric motifs and symbols. The *Nisan saman i biñhe*, a Manchu poem celebrated for its motif of the shamanic descent to the underworld, is discussed by Li Hsueh-chih. Despite this dominant scenario, Li is of the opinion that the *Nisan saman* is not a religious work but a literary tale. He also proposes that the title *Nisan saman* ought to be rendered as the "Shaman Sage," not as the "Shaman Nisan."

The custom of making drinking vessels out of human skulls is studied by Ma Yong. He shows convincingly that this custom is deeply rooted in the tradition of the Central Asian nomads. According to him, it goes back to the period well before the fifth century B.C. While the practice of tattooing among the various African tribes and Pacific Islanders has been extensively studied and well documented, its Central Asian counterpart has not received the attention it really deserves. In this regard, Ruth Meserve's excellent research in "Tattooing in Inner Asia" is quite welcome; her discussion includes terminology, archeological evidence, ancient and medieval historical sources, and travel and scientific accounts in modern times. Alice Sárközi studies the Mongolian practice of exorcising evil spirits and its symbolism. What is particularly intriguing is the image associated with the hole into which a figure representing the sick or dead person is thrown away. Often called the "gate of the earth," or the "mouth of death," the hole, after receiving the figure, is closed with a stone and protected by a ritual dagger stuck into the ground.

An account of the shamanic rite of initiation among the eastern Buriats in the Aga district is given by Nikolaus Poppe, based on his fieldwork in 1930. The practice of setting up the shamanic tree was carried on by the Ch'ing imperial household of Manchu origin. According to Iben R. Meyer, who has done a detailed analysis of two important Ch'ing documents dating from the eighteenth century, the term *uyun jafambi* meant the practice of making a *Schamanenbaum* on festive occasions, a tree with only nine branches and leaves left on it. Obviously, it was to serve heavenly spirits as the "ladder" for descending onto earth. Ingeborg Baldauf reports on the practice of healing psychic illness by a Uzbek woman in northern Afghanistan, whose official title is *bübi mullâ*, while Michael Underdown sums up the current state of research in Tungus shamanism.

Among several essays dealing exclusively with history, two are especially noteworthy. One is Okada Hidehiro's study on the *Secret History of the Mongols*. After careful analysis, he has drawn the important conclusion that the celebrated work is not a serious chronicle but religious literature. And the other is Giovanni Stary's "Nurhaci's Kindheit." Based on Manchu folklore and legends recently brought to light and published, he suggests that Nurhaci, founder of the Ch'ing dynasty, was a slave in his childhood, serving the household of the Chinese general Li Ch'eng-liang.

It is interesting to note, finally, that the eminent linguist Roy Andrew Miller has attempted again to identify an Altaic influence on ancient Japanese culture. He examines some twenty-five Old Japanese words, including such key terms in Buddhism as *fötöke* (buddha), *nöri* (dharma, from *töri*), *sami* (novice), *ama* (nun), *tera* (temple, monastery), and *fuse* (alms). It is up to specialists to assess the value of Miller's contribution. But if he is right, it should mean that the presence of the Altaic elements in the original language of Japanese Buddhism was quite considerable.

Taken as a whole, the volume is remarkably successful in presenting us with the rich and fascinating spiritual world of the Altaic peoples, a spiritual world that has not only maintained itself in Central Asia, but also radiated far-reaching cultural influence to adjacent lands.

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INDIA

FLUECKIGER, JOYCE BURKHALTER and LAURIE J. SEARS, editors. *Boundaries of the Text: Epic Performances in South and Southeast Asia*. Michigan Papers on South and Southeast Asia No. 35. Ann Arbor: Center for South and Southeast Asian Studies, The University of Michigan, 1991. x+161 pages. Cloth US\$26.95; ISBN 0-89148-062-5. Paper US \$14.95; ISBN 0-89148-063-3.

Taken together, the scholarship in the seven short essays contained in this volume questions the boundaries between categories often assumed to be separate: South Asia and Southeast Asian performance traditions, written and oral texts, classical and local elements, performers and audience. These essays, preceded by a helpful introduction by Joyce Burkhalter Flueckiger and Laurie J. Sears, grew out of a panel discussion at the Association of Asian Studies in 1986. The volume's virtue lies in how it juxtaposes material in a manner that broadens notions of the relationships between performance and fixed texts from two narrative traditions: Mahābhārata and Rāmāyaṇa.

The scholarly apparatus and introduction by Flueckiger and Sears direct the reader away from traditional philological methods of viewing texts and towards the perspectives of discourse analysis, scholarship on orality, and performance-oriented approaches. Even the transliteration policy highlights their theoretical stance: although names of specific textual versions (such as the Malay *Hikayat Seri Rama*) appear in italics, the editors do not italicize "Rāmāyaṇa" and "Mahābhārata" in order to emphasize that they denote flexible traditions, rather than the fixed texts envisioned by the classical Indological tradition. The introduction identifies common questions that the essays explore: "What do performers and audiences mean when they identify something as 'Ramayana' or 'Mahabharata'? How do they conceive of texts? What are the boundaries of the texts?" (1). Different contributors address these questions in different ways, but the overall endeavor challenges the generally assumed dichotomous relationship between text and performance.

In India and Southeast Asia written texts have existed for centuries, as have oral performances, but the precise interactions between them vary. Some performances entail the extremely accurate presentation of verses from written texts, as Blackburn shows in his analysis of the place of Kampan's Tamil text in the Kerala leather puppet tradition in "Epic Transmission and Adaptation: A Folk Ramayana in South India." Yet even when a text has this much control over content, the performers mediate between and innovate around the fixed text, adding improvisational commentary, frames that shape how listeners interpret certain verses, and legends about Kampan that make him seem closer to the audience than the official biography of a court poet would imply. The situation is even more complex in Mahābhārata performance in Java,