

most welcome basis for further research. The biography begins with a chapter on the history of the early Mongols from which Khubilai emerges to become the Great Khan and the emperor of China, marveled at by Europe after Marco Polo's report. Rossabi has changed the previously dominant presentation of Khubilai as a "typical Confucian ruler." To support his judgment he uses, next to the Chinese sources, a wealth of information on this personality found in Oriental and European sources. Thus he draws a more intimate picture of Khubilai as it emerges from his family relations as well as those with his contemporaries and advisers. The chapter "The Cultural Patron" merits particular attention. It shows the interdependency of Mongol and Chinese arts and literature. As far, however, as the institutionalization of the old Mongol shamanism into court-shamanism is concerned, some more details could perhaps have been gained from analyzing the still used Mongol prayers and invocations of the Činggis Khan worship in the Ordos territory. These texts certainly have transmitted some parts of a ritual inaugurated in the time of Khubilai. Some samples of these traditions have been accessible for some time (ZHAMTSARANO 1961; HEISSIG 1979, 181-189), while other contemporary Mongol sources have unfortunately not yet come to light. The presentation of Khubilai in the Mongol historiography of the 12th to 14th centuries solely in his function as patron of Lamaism paints another lopsided picture. A few sayings ascribed to Khubilai and some dialogues with his contemporaries and advisers Örlüg noyan Üz temür (1241-1295), Bayan čing sang (1237-1295), An tung and Mahmud Yalawači transmitted in the Mongol tradition of the 17th century, would have merited mention if only for the sake of completeness because they show some similarities to passages in Rashid Al-Din's writing. These remarks are not meant as a criticism of Rossabi's work so much as an addition.

The illustration on page 7, entitled "Khubilai and Chabi on a cookout," from the illuminated *Livre des merveilles* in the Bibliothèque Nationale Paris struck me as being a symbol for marital harmony expressed in medieval symbolic forms. Scholarship owes its thanks to Rossabi for this painstaking and yet very readable biography.

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CAMBODIA

POU, SAVEROS. *Guirlande de Cpāp'* [Garland of Cpāp']. Two volumes. Collection "Bibliothèque Khmère." Paris: Cedoreck, 1988. 638 pages. Plates. (In French)

The division of this work into two volumes results from a practical concern, i.e. its size. In terms of their content the two parts are not to be dissociated from each other.

The present study is by no means the first by Saveros Pou about the *Cpāp'*. Rather, this study rounds out a series of separate philological studies concerning the *Cpāp'* (POU and JENNER 1975 and following) and some personal synthetic essays, among them her first important attempt of 1981, which had been published in a variety of places. The author herself declares at the outset that this is the first time that the *Cpāp'* are treated as a literary *genre*.

What, in the first place, is a *Cpāp'*? It is rather difficult to define it in a few words, but let me try to define its outline. It is a text of practical morals, i.e. a code of behavior, always formulated in verses and addressed to a specific group of people.

A *Cpāp'* may be addressed to all "children" (the future persons of responsibility in a household) or more specifically to "husbands," "wives," and so forth. It speaks notably of wisdom and obligations in society and private life. But the practical cannot be dissociated from the moral or the spiritual. For this reason, some *Cpāp'* may well give precedence to an eschatological topic such as "impermanence," a notion familiar to all Buddhists. Others may even address themselves specifically to the novices of a Buddhist *saṅgha*. For reasons of convenience this first group of behavioral codes addressed to all members of society, and of which we just mentioned a few examples, is called "general *Cpāp'*."

Another group of *Cpāp'* is meant in particular to educate future "functionaries," those who will give themselves to the king's service. They deal with *neti* (Skt. *niti*). In theory, *neti* is the "science of government," but in practice it is the behavior and obligations towards the sovereign and high dignitaries one is serving. The author calls the *Cpāp'* of this group simply *Cpāp'-neti*.

As one may gather from this the *Cpāp'* make for a genre in Khmer literature entirely by themselves. Although their literary character in the aesthetic sense is by no means to be disregarded, it has to be recognized that their first motivation is of a didactic nature and that their formulaic structure is gnomic. For this reason the author coined the term "didactic genre" for this group of *Cpāp'*. As a consequence, Pou considers the *Sātrā Ktām*, which seems to be nothing but a simple fable, to be a "*Cpāp'* clad in a story" (*Cpāp' historié*).

To what epoch then can the *Cpāp'* be traced? None of them is explicitly dated. One must, therefore, have recourse to relatively established criteria for their dating. Here linguistics and philology are of great help. It must be said that at least for the past fifteen years Pou has been acknowledged by all Khmerologists as the only authority in "Middle Khmer" (period from the first half of the 15th century to the end of the 18th century). Linguistic analysis has made it appear that the oldest *Cpāp'* we know dates back to the 16th century. Consequently, the known *Cpāp'* cover a period from the 16th to the first half of the 20th century.

The present publication is a collection of unedited *Cpāp'*, meaning that they have not yet been critically edited. It would be more exact, however, to call it a selection of the most representative *Cpāp'*. Some of them were published at the beginning of the century, others later. A part of them is completely unknown to the modern Khmer public itself. Such *Cpāp'* have never been published and exist only in traditional manuscripts.

Each *Cpāp'* published here is a version established or re-established by Pou from several extant texts. In order to do this it was necessary to make use of a variety of sources, printed as well as handwritten. The *Cpāp' Mahāpaṭṭhān*, for example, unknown both to the general public and to researchers, has been established based on two manuscript versions which belong to the collection of Khmer manuscripts at the École Française d'Extrême-Orient.

The *Cpāp'* presented here are then classified—or arranged—in order to form a coherent body, or, even better, a garland, because often they are beautiful poems.

Volume I sets out with an *Avertissement*, followed by a general introduction (1–20) which is quite different from the usual introduction. It is absolutely indispensable for the ordinary reader as well as for the Khmerologue. Furthermore, in view of the extreme scarceness of reliable studies concerning Cambodian literature, it is important to no lesser degree also to the students of that literature. One finds even historico-sociological analyses of great interest, although the author proposes only to dedicate herself to a linguistic and literary study of the *Cpāp'*. Finally, the introduction has the advantage of being condensed, a mere twenty pages for such a lucid and important essay.

All the rest of Volume I is taken up by the Khmer text (21–180). It consists of twelve *Cpāp'*, divided into nine general *Cpāp'* and three *Cpāp'-neti*. The texts are presented with great clarity. We particularly welcome the use of numbers in identifying the strophes because this conveniently allows a detailed comparison with the translation in Volume II. As is customary—and for good reason—the author prefers to use her personal calligraphy rather than the letters of a typewriter or any other machine.

Volume II contains the transliterated texts and their French translation. This is an immense service both to the ordinary reader unfamiliar with Khmer script and, even with more reason, to the researcher. Since the author is a seasoned professional in this field, it is useless trying to find flaws in the translation. As always with Pou, we have here again a translation which marvelously combines exactness with elegance. Wherever an inter-linguistic problem surfaces there will be a note to help solve it. The order in which the *Cpāp'* are presented is naturally the same as the one adopted for the Khmer texts. But each text, here, comes with an elaborate critical annotation.

It is quite possible that in the future hitherto unknown *Cpāp'* may be discovered, as Pou herself has indicated. However, with the present publication the framework is definitely in place and the structure of the *Cpāp'* firmly built. In other words, Pou has definitely established the *Cpāp'* as a literary *genre*.

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