EGLI, HANS. *Mirimiringan. Die Mythen und Märchen der Paiwan. Das frühe Weltbild des Fernen Ostens* [Mirimiringan: Myths and folktales of the Paiwan. The early world view of the Far East]. Zürich: Verlag Die Waage, 1989. 436 pages. Type and motif index, bibliography, list of informants. Cloth SFr. 39.80/DM 44.00; ISBN 3–85966–056–X. (In German)

Pros and cons of Christian missionizing among the ethnic minorities of Taiwan apart, I have seen many of the missionary Fathers in action and feel nothing but respect and admiration for the way they have stood by their villagers under difficult socio-economic and political circumstances.

Moreover, many of the Fathers have made significant scholarly contributions by publishing dictionaries and collections of texts in various Austronesian languages. They are too numerous to be listed here, but their work is greatly appreciated. Nevertheless, one fears that the bulk of the knowledge they have acquired in many years of living with the minorities may still be buried in countless notebooks.

Under these circumstances the publication of Paiwan myths and stories, assiduously recorded over the years by Hans Egli, who is one of these valiant men, has raised great expectations. As an old friend and fellow researcher, I am saddened, however, to have to admit serious misgivings about this volume.

The first part of the monograph consists of a translation into German of the myths and stories. In the second part, the myths are analyzed and, on the basis of " themes and their variants," condensed into the " early world view of the Far East."

Egli's selection of myth and story genera is representative, his description of the recitation of *milimiligan* (following FERRELL 1982, I prefer this orthography of the word) and the narration of *tja-u-tsikel* vivid and authentic.

A number of sweeping and/or controversial statements that will raise a few eyebrows and make the fellow researcher wince may be due to the necessity of compressing, selecting, and generalizing a multitude of ethnographic, ethnohistoric, and linguistic data.

If the statement, based on a paper written in 1932, " It is assumed that the Austronesian peoples left their earlier homeland in South China approx. 4000 years ago and migrated in several waves via North and South Vietnam and Cambodia to Indonesia, the Philippines and Taiwan . . . " (11) is meant to trace the migration route of the Austronesian ethnic minorities into Taiwan, this view will not, in this day and age, be shared by many. In the context of socio-political organization, the author states clearly and accurately: " The village was the largest political unit; a tribal organization never existed " (10). Yet he persists in writing of " tribes " throughout the book. This lack of attention is also apparent in the map of the Paiwan area (17), in the identification chart of informants (435–436), and in all other contexts where only a few village names are given in Paiwan, the rest in Chinese (although the reader is nowhere advised of this fact). Long residence must have made the author familiar with the Paiwan names; if this was not the case, he could have collated the names with TKK (1935) or WEI/WANG (1963).

Egli's book is completely self-contained. He has not consulted the extensive literature existing on the Paiwan in Japanese and Chinese, not even the standard work TKK, which gives detailed information on the distribution, ethnohistory, and traditions of all important villages prior to the dispersals, relocations, and village mergers enforced by the Japanese colonial administration. This latter book must be considered minimum required reading for all contemporary researchers, because none of us have

firsthand experience of the prewar conditions of the ethnic minorities and, therefore, need the historical frame of reference contained in the early reports. One would have thought that an attempted reconstruction of the " early world view of the Far East " would at least include pre-mission reports, preferably data collected on first contact with the minorities.

There is an odd misunderstanding. In the context of myth 44 and a footnote, a " Perlentopf " is mentioned. It is glossed as *vulawan* in Paiwan. Now, *vulawan* means " brass," or " brass pan." Had the author consulted a dictionary, he could have avoided mistaking the soft Paiwan pronunciation of the Japanese word *shinchū* (" brass ") for the word *shinju* (" pearl "). Errors of this kind may not bother the general reader, but they grate on the fellow researcher.

The Paiwan, like the other ethnic minorities, subsume all supernatural beings known to them under a collective concept. In Egli's " Little Paiwan Dictionary " (19) this concept, *tsemas*, is translated as " spirits " (" ghosts ") and " God " and subdivided into benevolent spirits, malevolent spirits, souls of the dead, birds, and snakes. This definition wholly neglects the collective body of ancestors (anonymous as well as personally known ancestral spirits/souls) who in pre-mission times were the focus and chief object of prayers and ritual worship (*pa-ka tua tsemas*=" to feed, ritually worship, the ancestral souls "): deified ancestors, demiurges, culture heroes, guardian spirits, etc. (KANEKO 1986, 323; BISCHOF-OKUBO 1989). The hundredpacer snake (*Agkistrodon acutus*) is included by virtue of being considered an ancestor of several chiefly houses. That the omen birds, the messengers of the *tsemas*, are *tsemas* themselves may be a minority opinion. *Na-q/m/ati* is interpreted by Egli as the Creator God, literally " he who makes." In FERRELL (1982, 216) it is glossed as " creator spirit, ancestors." The point I wish to make is that *Na-q/m/ati* cannot automatically be assumed to be singular: " He who has made " is, in many contexts, " they who have made " (that is, the ancestral spirits). This is borne out by the fact that the first prayers in most rituals were addressed to them. Furthermore, *Na-q/m/ati a qadav*, meaning the powerful creator spirit associated with the sun (originally female) (FERRELL 1982, 216), the primeval ancestor (as in the sun egg myth), is by some defined as a *deus otiosus* who has delegated the affairs of the universe to Tjagalaus, " the highest deity " (WU 1965, 106–107).

In view of this complexity and in the absence of Paiwan terms in the respective contexts, one is left to wonder what exactly has been indiscriminately translated as " God." The Western reader, to whom this book is addressed, should at the very least have been informed explicitly that, among the ethnic minorities and by extension in the early world view, " God ", that is to say the supernatural, is, in contrast to monotheism (e.g., Christianity), conceived as a cosmic entity including a multitude of deities, spirits, and, prominently, ancestral spirits, residing in heaven and on earth. (See BISCHOF-OKUBO 1989, 219.) In this sense, this book creates a world which does not and never has existed in this form.

In the preface to Vol. III of *Les principaux mythes de l'ethnie Amis* (1990) A. BAREIGTS states: " In 1976, 90% of the children spoke Amis. In 1989 at most 30% of the children under 12 years of age can speak their language fluently. Foreseeably, the language and culture of the Amis will be gone in 50 years." Percentages for other ethnic groups may only fluctuate slightly. I would urge Father Egli to republish his myths and stories in Paiwan, preferably with interlinear and free translations for the academic world, but first and foremost for the benefit of the young Paiwan who are losing their cultural heritage.

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WU, Yen-ho 吳燕和

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KING, GAIL OMAN. Translator. *The Story of Hua Guan Suo.* Arizona State University Center for Asian Studies, Monograph Series No. 23. Tempe: Arizona State University, 1989. ix+279 pages. Bibliography, facsimile of Chinese text. Paper US$8.00; ISBN 0-939252-20-1.

A recent discovery of a Ming tomb near Shanghai in China has turned up fourteen books of popular literature. *The Story of Hua Guan Suo* is a translation of one of those. The translation (29–228) of the adventure tale is preceded by an introduction (1–26) and followed by a reproduction of the original text with its illustrations (235–279). The English translation preserves the flavor of the prosimetric original well, even down to the " folksy " lingo. If the English actually reads better, that is, more polished than the Chinese, it is because there is no longer in modern English that sharp a distinction between the elite and literary, and the popular, vernacular style as there was and still is in Chinese.

For Chinese literary historians, this is a rare find, because it provides the first solid example of the genre called *Cihua*—a kind of mixed sing-song verse and prose narrative used in public, theatrical performance and/or, with the birth of the popular