

On a more serious note, double congratulations are in order. First to Pantheon for a beautifully illustrated and affordable volume, and finally to Tyler for his *tour de force* in providing such an entertaining yet informative collection.

NOTE:

1. A quick check with the original (see Watanabe 1960, 121) showed the translation to be remarkably similar in tone and accurate in rendering the content of the story.

REFERENCE CITED:

WATANABE Tsunao 渡邊綱也, NISHIO Kōichi 西尾光一, *et al.*

1960 *Uji shūi monogatari* 宇治拾遺物語. *Nihon koten bungaku taikei* 日本古典文学大系 [Compendium of Japanese Literature]. Tokyo: Iwanami Shoten.

Paul L. Swanson

Nanzan Institute for Religion and Culture

Nagoya, Japan

CHINA

BOLTZ, JUDITH M. *A Survey of Taoist Literature, Tenth to Seventeenth Centuries*. China Research Monograph 32. Berkeley: Institute of Asian Studies, University of California, 1987. Xvi+417 pages. Maps, figures, appendices, bibliography, list of names, index. Paper US \$20.00; ISBN 0-912966-88-2 May be purchased directly from the institute, Berkeley, CA 94720).

The recent book by Judith M. Boltz is a long-needed survey of an almost altogether unknown area of Chinese literature. It is a vast and thorough presentation of Song and post-Song works in the Taoist Canon. The book is clearly structured and well-written, and is definitely a must for every student of Chinese religion, philosophy, and literature. It lucidly describes the authors and contents of the various categories of Taoist literature, which it divides into altogether five different groups:

1. Revelation and Ritual
2. Hagiography
3. Topographic, Epigraphic, and Historiographic Treatises
4. Literary Anthologies and Dialogic Treatises
5. Exegeses and Encyclopedic Compilations

The first group arranges a large variety of materials associated with the different new sects of the Song, such as Divine Empyrean (Shenxiao 神霄), Youthful Incipients (Tongchu 童初), Celestial Heart (Tianxin 天心), Clarified Tenuity (Qingwei 清微), etc. The major masters and their works are described and the most important rituals practiced by these different sects are outlined. The second category deals with myths and legends of Taoist gods and saints as well as with the life stories of the founders, patriarchs, and masters of different schools. Here we find historical records of the lives of the Celestial Masters side by side with the hagiography of such important divinities as the Dark Warrior, Xuanwu 玄武, resident of Mount Wudang 武当山 in Hunan 湖南. Again, the major new sects of the Song are represented widely, here especially the Complete Perfection (Quanzhen 全真) and Clarified Tenuity.

Section three on geography and history again opens a huge portion of Chinese lit-

erature that is quite insufficiently known to date: local records of sacred mountains, collections of inscriptions, and historical accounts of the development and flourishing of the Taoist teaching. The fourth part on more literary works of Song and later Taoists is heavily based on the Quanzhen school, both its so-called northern and southern branches. The various patriarchs and masters of this sect frequently have *yulu* 語錄, "dialogic treatises," to their credit. This is a type of literature written in dialogue form which serves to document the teachings and methods of a particular master. It is known more commonly as "recorded sayings" particularly from the Chan 神 Buddhists of the same period. The Taoist counterpart shares more than just the generic name with the Chan *yulu*—they are equally full of instructions, arguments, and the mind-boggling riddles and aphorisms that are used to free the student's intellect for enlightenment.

The last section ventures more into the philosophical and interpretative lines of religious Taoism. Exegeses and commentaries to the ancient *Daode jing* 道德經 (Scripture of the Tao and Its Virtue) as well as to more religious scriptures such as the *Wuliang duren jing* 無量度人經 (Scripture of Infinite Salvation) and the *Shengshen jing* 生神經 (Scripture of Generating Spirits) were considered especially meritorious. For the Western student, however, the encyclopedic compilations are of particular interest, since they convey an original image of how the Taoists saw their own religion. Here we have notably the *Yunji qiqian* 雲笈七籤 (Seven Lots from the Bookbag of the Clouds), the *Daoshu* 道樞 (Pivot of the Tao), and the *Xiuzhen shishu* 修真十書 (Ten Compilations on the Cultivation of Perfection).

By classifying the works in the canon, Judith Boltz's work helps to clarify the complexity of the different schools and traditions of later Taoism—an area which has hardly been studied at all. There is basic biographical information on most of the important masters of the time, there is also a sense of system, of order, which the Canon as it stands fails to convey. Most of the categories dealt with have not been studied in any detail, and the book will most certainly serve to start many a scholarly investigation.

An extensive bibliography, detailed annotation, as well as indices to personal names and important terms are provided. Taoist texts are referred to according to the Harvard-Yenching numbering system, which is also used as the basis for a list of works cited on pp. 251–258. Since of titles texts have for the most part not been included in the indices, one must know the Harvard-Yenching number in order to find out whether a given text has been discussed in the book.

Thus not intended nor easily used as a reference work, the *Survey* is by all standards an invaluable aid to research for the specialist and a delightful introduction into this fascinating material for the interested Sinologist. This is all the more true since, though limited to works from the tenth century onward, it includes numerous references and valuable pieces of information on earlier, especially Tang dynasty, Taoism—both its history and literature. For anyone even marginally interested in this area of Chinese religion, philosophy, and literature it will certainly prove an indispensable aid and helpful companion.

Livia Kohn
Boston University
Boston, MA USA