

newcomers to a form of association which seems to have little relation either to formal religion or to many of the values of the organization as a whole.

Otherwise, this reader would like to add only one other word of reservation. One cannot generalize about the new religions from a knowledge, however deep and sound, of only one tradition. Occasionally, the author's pronouncements on the new religions are made to sound as though they carry the same weight as the insights based directly on her research. Reiyūkai may, indeed, be representative of a group of the new religions, but this does not remove the need for great care in moving from the particular to the general.

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CHINA

EBERHARD, WOLFRAM. *Lexikon chinesischer Symbole. Geheime Sinnbilder in Kunst und Literatur, Leben und Denken der Chinesen*. Köln: Eugen Diederichs Verlag, 1982. 320 pp. Illustrations and eight color plates. Hardcover DM 39,80. ISBN 3-424-00750-1.

An adequate knowledge of Chinese symbolism is necessary to understand Chinese culture, art, literature, or religion. China is a country opulent in symbolic words and objects rooted deep in her long history. Wolfram Eberhard, who has contributed a great deal to the study of the history and culture of China through his numerous works, summarizes his knowledge and interprets symbols in China in the present volume. For this we have ample reason to be grateful to him.

The scope of this book is very broad, and entries are arranged in alphabetical order of headings, irrespective of the categories to which each of them belongs. Each heading consists of the German word and its Chinese equivalent in Chinese character and romanization in the Wade/Giles system. The variety of topics included in this dictionary may be exemplified by sixteen entries under the letter 'N.' This section includes among others symbolic number as 'nine,' food as 'noodle,' annual festival as 'New Year,' biological function as *Niessen* (sneeze), cardinal directions such as 'north/south' and mythological figures as 'No-cha' and 'Nu-kua.' Five entries are accompanied with one or more text figures. These sixteen entries are accommodated in eight and half pages.

The entry on phoenix, a rather long one, will provide an illustration of what the content of an entry looks like. We read there a short history of the word phoenix, the bearing of this mythical bird to kingship, its relationship to wind, and to the south of the four cardinal points. We learn furthermore that the expressions containing the term phoenix have often sexual connotations: female genital organ, cohabitation, and homosexuality. It is certainly a merit of this book to pay special attention to this

rather obscure side of Chinese symbolism throughout the volume.

In spite of the great value of the lexicon, it fails to satisfy exacting readers on important points. There is, e.g., no index of Chinese terms. More serious than this is the lack of detailed bibliographic reference specific to each entry. A general bibliography with sixty-three titles at the end of the volume is a poor substitute for it. A reader, who wants to have more substantial information on the author's interpretation, is disappointed, because the bibliography includes, curiously enough, none of his own writings. Another deficiency is that the lexicon does not duly note geographical differences of usages and customs, and we are often not informed whether a description is valid for the whole of China or only for a part of it. This way of presentation is contrary to what a reader expects from the author of the *Lokalkulturen*. The author occasionally refers to examples from Japan. It is certainly a welcome endeavor to suggest the extension of Chinese symbolism to neighboring countries, yet I have the impression that many of the Japanese cases cited here are poorly chosen. They are at least not typical to Japan. For instance, *sub voce* 'Aal' (eel) he writes: "In popular usage eel is a word for penis, as it is the case also in Japan" (p. 15). But this symbolism is by no means universal in Japan, and at best it may be a local usage. In such cases the lack of reference is particularly frustrating to the reader. My comment, however, should not be taken to unduly play down the profit of using this handy lexicon, which not only will prove to be serviceable to students of Chinese culture and history, but also will be interesting reading for a general audience.

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BALDRIAN-HUSSEIN, FARZEEN. *Procédés secrets du Joyau Magique. Traité d'alchimie Taoïste du XI^e siècle* (Secret procedures of a magic jewel. A treatise of Taoist alchemy of the 11th Century). Paris: Les Deux Océans, 1984. 322 pp. Illustrations, charts, bibliography, index. Ffr. 148.— ISBN 2-86681-009-0.

Originally presented as a doctoral thesis at the École Pratique des Hautes Études in Paris in 1979, *Procédés secrets du Joyau Magique* represents the first major work of a promising young scholar in the field of Taoist studies. As Maxime Kaltenmark points out in his preface, this book is a slightly modified version of her dissertation, revised and clarified to make it accessible to a larger public. It deals with the system of Taoist meditation called "inner alchemy" (*nei-tan* 内丹) which flourished under the Sung dynasty (960–1278).

Even though this is not the first work in a Western language dealing with this particular tradition of Taoist methods of salvation, the reader will find this system of meditation presented here for the first time in such great detail, exactitude, and faithfulness to the Chinese original. For comparison, one might look at Richard Wilhelm's *The Secret of the Golden Flower* and Charles Luk's *Taoist Yoga, Alchemy and Immortality*. Both these works tend to interpret this system with a particular understanding in mind, with a preconceived framework foreign to the original. This characteristic appears especially in the treatment of Chinese technical terms. For example, Richard Wilhelm, on the basis of C. G. Jung's psychological theories, chose the terms "animus" and "anima" for the *hun* 魂 and *p'o* 魄 souls respectively. These terms