

tellectual traditions. Though it grew from the folk religion, Taoism also integrated Confucian and Buddhist elements, but here the reader is not always sure about the provenience of material referred to. The treatment of the cosmological diagrams in Taoism may serve as an example. In the Latter Han dynasty, when the Celestial Masters sect was founded, cosmological charts of several types were known. There were the *Ho-t'u* 河圖, a treasure of state and symbol of universal power to the emperor, and the compass of the magicians (*shih* 式), technical instrument used for divination. There were also Taoist talismans (*fu* 符) and patents of investiture, so-called registers (*lu* 籙). These are symbolic diagrams of the cosmos and they all mirror a world-view shared by the Taoists as much as by Han dynasty Confucians.

But each of them has a special significance and is used in a particular way, not yet in each case understood in detail. In his paragraph on the register of the liturgical tradition, Schipper seems to relate compass, treasure of state and Taoist talismans and registers to each other, when he describes the "Celestial Masters' compass of the twenty four breaths of energy" (p. 94). He states, "the compass is a map of breaths, a cosmological model illustrating the differentiation of things as they separate from the Center" (p. 88) and "the compass of energy cycles appears as a depiction of initiation symbols, as a whole forming again a chart, emblem and token of universal power" (p. 88). An illustration of a compass such as used by the Celestial Masters and comparison to other diagrams and charts would have clarified this point tremendously.

Notwithstanding the overall need for a more detailed clarification of the relation of Taoism to other intellectual traditions as well as of the Celestial Masters sect to other trends within Taoism, this colorful and skillfully formulated work remains unique in that it presents liturgical Taoism as an integrated structure, as a body, analogous to the Taoists' self-definition. To them, the bodily structure is manifest on all planes—the physical, the social, and the cosmic. It can be discerned in man and landscape, in ritual and state organization, as well as in the stars and the cycle of the seasons. The basic trust in the cosmos as an organic whole that permeates Taoist beliefs and practices has never before been so conclusively illustrated. Only after reading Schipper's book, does one fully understand the implication of the notion that man's life is but a part of the cyclical changes of the universe, leading towards purification (p. 59). Life in Taoism is ultimately aimed at "true spontaneity" (p. 61), i.e. the perfection of naturalness. The true men of Taoism, the immortals, therefore "teach us concretely how to live and how to pass on, from one world to the next, smilingly, full of joy, dancing to the rhythm of nature recovered" (p. 236).

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BAWDEN, CHARLES R., translated. *Mongolische Epen X: Eight North Mongolian epic poems*. Asiatische Forschungen, Band 75. Wiesbaden: Harrassowitz, 1982. ix+209 pp. Glossary, list of names. DM 94,—. ISBN 3-447-02224-8. ISSN 0571-320X.

With the present tenth volume in the collection of Mongolian epics published under the supervision of Professor Walther Heissig we are introduced to a set of eight epic poems belonging to a collection published 1948 in Ulaanbaatar. These eight rather short epics in the English translation of Bawden should prove to be of special interest

to folklore scholars for two reasons.

First is the fact that another collection of stories, which until now was known and restricted in use to a small group of highly specialized experts, has been made available for further analysis and comparison. Bawden made an effort to follow the sequence of the original stories as closely as possible in order to transmit the particular flavor pertaining to them. As a consequence he had to change the sequence of the English sentence somewhat, but this does not distract from the pleasure even a simple reading of the stories provides. The original text is printed in cyrillic transcription on opposite pages, making comparison very easy.

A further point of interest is related to the stories themselves or rather to the state in which they are presented. Bawden mentions in his short introduction the circumstances of collection. The stories were gathered from Tsültmil Togtool, a young blind story-teller of twenty-four who was not particularly skillful. He follows the main patterns typical for this kind of stories, but at the same time he develops his own particular form, which in part might be due to his less than masterful command of the material as well as of the form. For the scholar this is of special interest, because it enables him to peek into the workshop of a story-teller and to gather concrete facts about how such stories are transmitted and how and due to what circumstances they are partially transformed in the process.

The translator as well as the publisher must be commended for their efforts to make this collection available. We hope that the book shall find the attention of folklorists it rightly deserves.

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WRIGGLESWORTH, HAZEL J., recorded and translated. *An Anthology of Ilianen Manobo Folktales*. San Carlos Publications, Humanities Series No. 11. Cebu City, Philippines: San Carlos University, 1981, xiii +299 pp. Index of motifs, index of tale types, bibliography. Paper P55.00, US \$6.50, clothbound P65.00, US \$8.50, postage extra P3.00, US \$2.00. ISSN 0069-1321.

The twenty-three folktales presented in this anthology in English translation were gathered over a period of ten years (from 1967 to 1977) by the collector, under the auspices of the SIL, from the Ilianen Manobo, an ethnic Philippine group living in north Cotabato on the island of Mindanao.

Never since the days of Fansler has a body of native Philippine tales been provided with scholarly apparatus for their proper classification and identification, together with notices on other variants found either in the Philippines or elsewhere in the world. Here for the first time a body of Philippine tales has been classified according to the Aarne-Thompson *Types of the Folktale* and analyzed according to Thompson's *Motif Index*. As a model of scholarship, this work is a first rater. The *Index of Motifs* and the *Index of Tale Types* provided at the end before the extensive bibliography will be a pace-setter for Philippine folktale workers.

In her *Introduction*, Wrigglesworth discusses the various rhetorical devices employed by the Manobo raconteur in order to achieve his aim of "causing those who are listening to be brought along (with him) to the very place where his story is taking place" (p. 2). Among these are verbal conventions (a) for introducing an entire narrative; (b) for introducing individual scenes; (c) for introducing immortal char-