

satellite town of Hong Kong (Chapter 15) complements these investigations.

Frederick L. Dunn furnishes insights on the "Medical Care in the Chinese Communities of Peninsular Malaysia" (Chapter 7) and Peter Kunstadter points to cultural alternatives in medical systems available in northwestern Thailand (Chapter 9), with Melford E. Spiro adding "Supernaturally Caused Illness in Traditional Burmese Medicine" (Chapter 10).

Charles Leslie informs us about "Pluralism and Integration in the Indian and Chinese Medical Systems" (Chapter 11), while Gananath Obeyesekere comments on the nature of traditional medicine, drawing examples from his native Sri Lanka, esp. Ayurvedic medicine.

James L. Gale interviewed patients and practitioners concerning their attitudes toward traditional and Western medicine in a contemporary Chinese setting (Chapter 14) and Rance P. L. Lee looked at the "Interaction Between Chinese and Western Medicine in Hongkong: Modernization and Professional Inequality" (Chapter 15). We are further informed about "Traditional and Modern Psychiatric Care in Taiwan" (Chapter 16) by Wen-Shing Tseng.

Kleinman, Kunstadter, Mendelsohn and others attempt to conceptualize the conference findings and discuss not only the different concepts of health and curing but also the future of comparative studies in the field of health sciences.

The volume contains solid ethnographic data as well as scholarly attempts toward interpretation and integration of Western and Asian health systems.

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BAHADUR, K. P. *One Hundred Rural Songs of India*. New Delhi: Motilal Banarsidass, 1978. xiv+198 pp., Introduction, 12 Plates and bibliography, Rs. 80.

This book is comprised of the author's introduction and translation (together with occasional explanatory notes) of one hundred songs selected from Naresh Tripathi's collection of rural songs in *Kavitā Kaumudī*, Part V (Hindi Mandir, Prayag).

The author classifies Indian rural songs into the following types: songs connected with ceremonies or rites; songs of the quern or the spinning wheel, which women sing while working at their spinning wheels or querns; religious songs, sung during festivals or in religious gatherings; seasonal songs, such as those sung in the rainy season or spring; songs sung while working in the field at tasks such as sowing, weeding or reaping; songs sung by nomads or beggars; songs sung at fairs, usually by women as they proceed in groups; songs sung by people of different castes, such as the Ahīrs, Chāmārs, Dhobhīs, Pāsīs, Nāīs and Kumhārs; ballads of heroes and heroines such as Āihā, Lorik, Hīr-Rāmjhā, and Dholā Mārū; and moral songs containing observations based on practical experience (p. 8). This is his larger classification of Indian rural songs in general; the book is organized into the categories of birth songs (twenty-two songs), marriage songs (twenty songs), quern songs (sixteen songs), weeding the field songs (six songs), songs of the swing (seventeen songs), songs of the crusher (four songs) and songs of the fair (fifteen songs).

The author has a wide knowledge of various fields of Indology such as Indian philosophy, mythology, classical Sanskrit literature, sociology and the like, which has

made it possible for him to succeed in putting forth useful and elaborate notes. These explanatory notes should give even non-Indian readers a feel for the words and songs in the book in addition to providing a broad idea of various aspects of Hinduism.

It should be observed that these songs are translated into English for their meaning and not for their musical qualities. In this respect the author says:

If one were to maintain their style in translation, it might be a gain in preserving the music of the original, but the meaning would be almost entirely lost, and that is a great disadvantage. Therefore, the translations have been made in the modern verse form (p. viii).

Further, he notes that "to convey somewhat the liveliness that distinguishes the rural songs of India" is the purpose of the book (p. viii). One wishes, however, that the book had included some discussion of the rhythm and metre of the songs.

In the songs themselves we notice some particularities of the entire Hindu society, not only of the rural areas but also of the city. All the songs stem from religious and mythological traditions, as, for example, a child-marriage and the pity of a barren woman in "The Barren Woman" (pp. 30-33), the Hindu calendar in "Auspicious Māgh" (pp. 42-44), the co-wife in "The Jealous Wife" (pp. 48-49), the Indian marriage system in the marriage songs (pp. 67 ff.), the dowry system in "The Bitter Dower" (pp. 78-79), married life in "Thief of Love" (pp. 174 ff.) and so on. The elites of Hindu society, i.e., the brahmins, mostly dwelling in the cities, have always observed the traditional Hindu code. Peasants and farmers (i.e., the non-brahmin caste) have also followed this code to a certain extent. It would be useful for any further study of rural songs to classify rural songs into groups such as those sung only in rural areas and those sung also by the religious elites in the cities, etc.

All the songs collected here are originally Hindu songs. Many of them are commonly known in all Indian rural areas, but some of them are peculiar to North India, where the vernacular language is Hindi. Some examples of these are "Rajlo and the Mughal" (pp. 171 ff.), "A Valiant Woman" (pp. 123-124), "Fight with the Mughal" (p. 193), whose theme is Krishna, who is especially popular in North India. More songs from areas of India whose vernacular languages and historical background are different from those of North India would give readers a more comprehensive understanding of the rural songs of India. I hope that the author will take this up in his subsequent research.

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BLÜMMEL, MARIA-VERENA. *Hofzeremonien im japanischen Mittelalter*. Eine Untersuchung zu den Jahresbräuchen des Kaisers Go-Daigo (*Kemmu-nenjūgyōji*). Veröffentlichungen des Ostasiatischen Seminars der Johann-Wolfgang-Goethe-Universität, Frankfurt/Main, Reihe B: Ostasienkunde Band 7. Wiesbaden: Harrassowitz 1979. Paper, xi+191 pp. ISBN 3-447-01981-1, ISSN 0340-6652.

For most of its pages this volume gives us a translation of a ceremonial text written by Emperor Go-Daigo, the *Kemmu-nenjūgyōji*. Blümmel then completes the translation with a commentary, where she tries to establish the relative position of