

the distinction between I and Thou disappears, where the world falls away, where pain and desire and all the other polar opposites are transcended. (117)

The more puritanical aspects of Hindu wisdom escaped him, along with the most revered sacred teachings. He also displayed little empathy with Western spirituality — despite an occasional sentimentalism (e.g., 54), his references to Western materials reveal that for him Christian tradition had “become meaningless” or merely “metaphoric” (9).

Kapstein agrees with Zimmer that *Om mani padme hum* means “O holder of the jewel and the lotus!” (feminine vocative, for Avalokiteśvara) and not “Hail to the jewel in the lotus!” as it is usually translated (112). ZIMMER cites as evidence the *Avalokiteśvaragunakaraṇḍavyūha* (1926, 227, 277). Is this the earliest appearance of the mantra? Do Zimmer and Kapstein mean to say that Avalokiteśvara was already seen as feminine before being identified with a Chinese goddess? The whole matter needs more elaboration.

The reader must refer to ZIMMER (1984) for a bibliography of Zimmer’s works. Although it is mentioned that the Bollingen books have been translated into European languages (80–81), there is no reference to the Japanese translation of *Myths and Symbols of Indian Art and Civilization* (ZIMMER 1988).

More could have been said on Zimmer’s relevance to the current discussion of the relationship between Indian philosophy and Western traditions — the romantic and original scholar shows himself more open to transformative motives in philosophy than many current philosophers. The book, however, must be left to speak for itself.

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HANSEN, KATHRYN. *Grounds for Play: The Nautāṅkī Theatre of North India*. A Philipp E. Lilienthal Book. Berkeley: University of California Press, 1992. xv + 367 pages. 24 b/w illustrations, appendices, bibliography, index. Cloth US\$42.50; ISBN 0-520-07273-1.

This is as rich a description and analysis of a “folk theater” form as can be found. Kathryn Hansen builds upon and considerably expands the accumulated insights and theoretical propositions of the recently renaissance South Asian folklore scholarship. Attention to the issues of women performers and characters is a special and important feature of this book.

Grounds for Play is thought-provoking, delightfully composed and written, and easily accessible for any reader with an interest in the folklore of India. It recently won the Coomaraswamy Award for best book of the year at the 1994 Association for Asian Studies meeting, an honor it richly deserves.

Nauṭaṅkī is a form of secular theater popular in towns and villages over a wide area of northern India. As a theater form of that name it can be traced back to the late nineteenth century in the region around Delhi, from which it spread as far as Rajasthan to the west and Bihar to the east. It is historically related to a number of other forms, generically called *svang*, and derives its particular name from a certain popular libretto: the story of Princess Nauṭaṅkī, beloved of Phul Singh, the younger brother of Bhup Singh. Versions of the story are known in oral tradition throughout Rajasthan, Sind, Gujarat, Punjab, and Uttar Pradesh. Nauṭaṅkī theater is by no means limited to this story, however — the form lends itself to hundreds of distinct tales, drawing upon a wealth of legendary heroes and lovers from Indian and Islamic tradition both local and distant. Throughout its history Nauṭaṅkī has been an extremely dynamic tradition, incorporating new materials, styles, and themes and changing with the times, embodying the tastes and values of ordinary people.

Because the dynamic corpus of Nauṭaṅkī texts is large and varied, it provides a wonderful place from which to view changes in North Indian popular culture. Western scholars are often more drawn to religious phenomena in India, while Indian critics are prone to discard popular secular theater like Nauṭaṅkī as “vulgar” and “depraved.” Despite the views of the critics Nauṭaṅkī continues to thrive, embodying the actuality of Indian popular culture. Only cinema and video are likely to replace it in the future.

Chapter 1 examines various hypotheses regarding the derivation of the term *Nauṭaṅki*. Chapter 2 looks at Nauṭaṅkī theatre in relation to classical and folk traditions and identifies it as both folk and popular theater. Chapter 3 surveys the milieu of performance forms current in northern India from the sixteenth through the nineteenth centuries, out of which Nauṭaṅkī crystallized as a distinct dramatic form. Chapter 4 looks at the history of the texts (*sangit*), concentrating on the writers, while chapter 5 traces the history of some of the major libretto themes from an early stress on classical images of kingship to a greater interest in warrior kings to a more contemporary enthusiasm for bandit-heroes (historical and legendary outlaws with whom the unjustly victimized villager can relate). Chapter 6 examines the sources — both historical and emotional — and the consequences of Nauṭaṅkī's exuberant expressions of love between star-crossed lovers. Chapter 7 explores the ironic contrast between the strong and aggressive women that are often portrayed in Nauṭaṅkī with the societal ideal of the chaste and demure female. The large number of preserved texts and the dynamic nature of Nauṭaṅkī itself allow Hansen to explore in detail the significant changes that have occurred over the past century in the way in which women are represented. Chapter 8 concludes the substantive portion of Hansen's presentation with a competent analysis of the formal characteristics of Nauṭaṅkī's multilayered media of song and music.

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SELTMANN, FRIEDRICH. *Schattenspiel in Karṇāṭaka, Süd-Indien* [Shadow plays in Karṇāṭaka, South India]. Stuttgart: Franz Steiner Verlag Wiesbaden, 1993. Volume 1: Text. 320 pages, 229 illustrations (102 in color), map. Volume 2: 236 pages, plates, 278 illustrations (180 in color), map, indices, table (in folder). Hardcover, both volumes DM 490.—; ISBN 3-515-05646-7. (In German)

The author of the book under review is an authority on the shadow theater in Indonesia,