



The Many Canons of Tibetan Buddhism: Piats 2000: Tibetan Studies: Proceedings of the Ninth Seminar of the International Association for Tibetan Studies, Leiden 2000 by Helmut Eimer; David Germano

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throughout the thirteenth to sixteenth centuries. The three texts given here, representing three distinct genres of Tibetan historical writing and touching upon all of these matters, provide a genealogy of the royal line of lHa-Bug-pa-can, the religious history of g.Ya'-bzang, and an untitled summary of the life of Chos kyi smon lam (1169–1233), founder of the g.Ya'-bzang monastery.

Carefully annotated translations and transcriptions of these three works constitute the main body of the volume. An introductory essay (pp. 3–22) provides historical and geographical background essential to the appreciation of these works. Part of the interest here derives from regarding g.Ya'-bzang as a paradigm example of the new centers formed by noble households—in this case the lHa Bug-pa-can—that rose to power during the first centuries of the second millennium, staking their claims on ties to the dynasty that had ruled Tibet in its imperial zenith during the seventh to ninth centuries, and to the new religious orders that came into prominence from the eleventh century onward. In the present instance, all this was intensified by g.Ya'-bzang's proximity to Mt. Sham-po, the divine peak consecrated to the Tibetan emperors.

Among the supplemental appendices, particularly noteworthy are a valuable discussion of an important early second millennium testament of the Avalokiteśvara cult, the *bKa' chems mtho mthing ma* (by Sørensen, pp. 147–66), and a useful survey of the various genealogies claiming descent from the enigmatic ninth century prince Yum-brtan (by Hazod, pp. 177–91). The book is completed by reproductions of the manuscripts studied in the main body of the text. The project is informed throughout by close attention to the details of lineage, geography, and textual evidence, clearly the main concerns of the principal investigators.

Civilization at the Foot of Mount Sham-po is an excellent addition to Tibetological learning and a fine example of fruitful collaboration between Western researchers and the Tibetan Academy of Social Sciences, the host institution in the Tibet Autonomous Region for the research here presented. Current Tibetan studies seem to be entering a phase in which fine-tuned local history and, where the data permit, social history, are emerging as particularly vibrant areas of study. In effect, the field has only recently arrived at sufficient maturity for Tibetanists to begin to imagine posing carefully specified questions about the relations among clan, place, narrative, and power that have long informed work in many other areas. The book discussed here may be seen as a pioneering effort in this regard, an indication that we are perhaps witnessing the birth of a new Tibetan historiography in the manner of the *Annales*.

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Three Mountains and Seven Rivers: Prof. Musashi Tachikawa's Felicitations Volume. Edited by SHOUN HINO and TOSHIRO WADA. Delhi: MOTILAL BANARSIDASS, 2004. Pp. x + 903. Rs. 1800.

It is the rare felicitations volume that does justice to its honoree when the latter is a scholar of profound ability and broad range; such works sometimes, in fact, seem more embarrassing than honorific. The present volume is a remarkable exception, both in the scholar it felicitates and in the quality and breadth of its contributions.

Musashi Tachikawa's scholarly contributions range over Tibetan Buddhism in virtually all its aspects, from doctrine to iconography (with a special focus on the maṇḍala), Indian philosophy in various dimensions, Madhyamaka (and to a lesser extent other Buddhist) philosophy, Japanese Buddhism, contemporary Indian ritual, and on and on. The fifty-six contributions in this book of over nine hundred pages are divided by the editors into Ancient Geography (1 paper), Buddhism (11), Mādhyamika (5), Iconography (4), Jainism (1), Logic (8), Poetics (1), Vedic Themes (3), Social Practices (2), Tibetan Themes (4), Vedānta and Mīmāṃsā (7), Sāṃkhya and Yoga (3), and Tantrism (6). Since all papers are in English, and thirty-eight of the contributors are Japanese scholars who, like Tachikawa himself, generally publish in Japanese, the volume, in addition to all its other merits, will also allow those who are not familiar with Japanese a peek at the high level of Indological research among active (often younger) Japanese scholars. It is impossible in the space of a short review even to mention noteworthy papers, a choice which would, in any event, be bound to turn on the interests of the reader. All that is left is to congratulate the editors, not only for their hard work and its excellent result, but also for their decision to publish the book in India, rather than Japan as is usual with such books. Had it been published in Japan this volume would be sure to sell for \$400 or more; as it is, it's a bargain at about a tenth of that price (Rs. 1800).

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The Many Canons of Tibetan Buddhism: PIATS 2000: Tibetan Studies: Proceedings of the Ninth Seminar of the International Association for Tibetan Studies, Leiden 2000. Edited by HELMUT EIMER and DAVID GERMANO. Brill's Tibetan Studies Library, 2, vol. 10. Leiden: BRILL, 2002. Pp. vi + 376.

For a long time scholars who cited Tibetan texts rested content, as it were, to take things as they came. Those interested in Indian literature in Tibetan translation, in principle materials contained in the Kanjur (*bka'*

'*gyur*) and Tanjur (*bstan 'gyur*) and very rarely those in other collections, usually "edited" texts using often only one, but at most three or four, xylographed editions of the Kanjur (in the case of Tanjur texts, usually but more justifiably two), without any regard for their mutual historical relations. That those days are well and truly over is attested by the studies contained in the present volume.

No one has done more to bring to light the historical complexity of the textual history of Tibetan translations of "canonical" literature than Helmut Eimer, who in his "Introductory Remarks" to the papers in the first half of the volume briefly places the current state of the field in perspective. One of the key practical lessons of his researches may be stated in a few words (p. 4): "editing a Kanjur text requires investigations in the transmission of that specific text using all accessible sources." On the one hand this might appear as a perhaps unnecessarily obvious stricture; yet it should also be mentioned that following this advice literally would make it very difficult actually to produce a critical edition of even a moderately sized text. As one of the great practical results of the work of Eimer and others, we are gradually gaining a better picture of the historical relations of the variously available textual witnesses. A clear understanding of these relations should allow a careful and judicious editor to make justified and informed choices about which materials to consult, in order to bring his labors into the realm of the realistic.

The second half of the volume, edited by Germano, deals with tantric literature. These papers are, on the whole, somewhat more specialized than those of the first half and consequently less accessible to the non-specialist reader. They also appear, to me in any case, to represent the contrastingly less developed (but by no means less important) state of textual criticism of Tibetan tantric literature in comparison to Kanjur studies.

In the space of a short notice, it is impossible to comment in any detail on the individual contributions, but two points, one perhaps significant the other surely not, might be made. Eimer in his very useful "On The Structure of the Tibetan Kanjur" speculates on the source of the internal ordering of Kanjur editions, suggesting its ultimate origin in "the Indian Hinayāna tradition." I believe this may not be correct. I think many if not most decisions regarding at least large-scale internal organizations of Kanjur editions can be traced rather to China, and the orderings imposed by catalogues and *panjiao* (tenet classification) systems on what later came to be known as *Dazang-jing* collections. This is, of course, not the place to argue for such a claim, but I would ask Prof. Eimer and others to consider it as they continue their work on these materials. Finally, let me note the trivial

point: I hope it does not mortify Dr. Eimer, whose love of precision is well known, to learn that the middle name of the reviewer, to whose work on the Yongle Kanjur Eimer adverts, is not (p. 10) "A[ron]," but rather "A[lan]."

J. S.

Rasa: Performing the Divine in India. By SUSAN L. SCHWARTZ. New York: COLUMBIA UNIVERSITY PRESS, 2004. Pp. xv + 118. \$59.50 (cloth); \$22.50 (paper).

This little book is not aimed at a scholarly audience, but at "a variety of interested readers, from students of religion and theater to those with an interest in Indian philosophy," and promises not to "overload the text with the jargon of any one of these fields of study" (p. x). Despite this, or perhaps because of it, the book works as an introduction to the practical aesthetics of *rasa* as well as any I've seen—scholarly or no.

The book's vantage point is not that of an *explication de texte* or a history of the notion of *rasa*; it focuses rather on the continued vitality of the notion in surviving Indian dance and theatrical traditions. It is remarkably even-handed and thoroughly well informed, both textually and in terms of the many surviving traditional art forms, even where the necessity of the broad sketch would have defeated most writers. The account, for instance, of *śṛṅgāra rasa*, both as "divine" experience and as portrayed by the Jagannātha dancers of Orissa, gets it just right, making crystal clear just how the *rasa* differs from "ordinary emotion" and/or worldly "lust"—even for "prostitutes" (pp. 47–52, with citations from Frédérique Marglin's 1985 study of the devadāsīs). The accompanying photographs of dancers expressing the eight *rasas* (two sets) are alone worth the price of the book.

A rather nifty addendum is a list of do-it-yourself diacritics for those readers who might be upset by the absence thereof in the text (pp. xiii–xv). In sum, a little book that can easily be recommended to all those needing a sympathetic and intelligent introduction to the Indian performance arts and their appreciation.

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