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BOOK REVIEWS

YING-YAI SHENG-LAN 'THE OVERALL SURVEY OF THE OCEAN'S SHORES' [1433] Translated from the Chinese text; with introduction, notes and appendices by J. V. G. Mills. The Hakluyt Society, Extra Series, No. 42, pp. xix, 391. Cambridge University Press, 1970. £11.50 U.K.

When the Emperor Yung-lo died in 1424, the Ming dynasty had reached the height of its power. Chinese fleets commanded the eastern seas, and foreign potentates as far west as Egypt acknowledged the suzerainty of the Emperor. Between 1405 and 1433 a remarkable eunuch, Cheng Ho, as outstanding a seaman adventurer as any produced by Elizabethan England, commanded seven overseas expeditions, and visited over thirty countries. Chinese naval, and consequently trading, hegemony extended from Japan to the east coast of Africa.

The expeditions usually extended over two years. Setting out from the neighourhood of Nanking in the autumn, powerful fleets, including sixty or more 'treasure-ships', and twenty-eight to thirty thousand men, moved down the Yangtze to the mouth of Liu creek (near Shanghai), where organisation was completed; thence to an anchorage near the mouth of the Min river in Fukien province where the ships waited for the favourable north-east monsoon. Java, Palembang, Malacca, Ceylon, Calicut, and Hormuz in the Persian Gulf, were regularly visited. On some occasions, detachments from the main force called at Arabian and at East African ports, sailing southward as far as Malindi. On the fourth expedition (1413-15), Cheng Ho was accompanied by a young Chinese interpreter Ma Huan who on the basis of observations in the course of succeeding voyages with the 'grand eunuch' contributed perhaps the most important record of life and manners in south Asia by any traveller before the arrival of the Portuguese.

Ying-yai Sheng-lan, introduced in two parts, the first describing the expeditions under Cheng Ho, and the second discussing Ma Huan and his book, may have been first published in 1451. Its author died about ten years later, scarcely better known than his book which never acquired a wide circulation. Ma Huan claimed

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to have visited twenty Asian countries; and while critics of later generations found some of his facts mixed with folk-lore and fable, his descriptions of community existence, family relationships, flora and fauna provided—and still provide—exciting reading based on observations which the editor regards as both acute and just.

These expeditions (in part commercial in part diplomatic) comprising fleets of the largest vessels then afloat, are chiefly significant, however, as unprecedented feats of naval organisation and navigation. In this, 'the Elizabethan age' of Chinese expansion, the Chinese excelled as fighters, traders, diplomats and navigators. Appendix 3 provides informative notes on Chinese ships and seamanship. The European of the time might have had more accurate charts, and such instruments as the quadrant, but the Chinese had long used the lead-and-line, the cross-staff and the compass, and they even made rough calculations of longitude 'by noting the number of watches which elapsed during the run at a speed estimated from the time taken by the ship to pass a floating object'. But Cheng Ho's last voyage (1431-3) marked the end of the heroic age of maritime expansion. The Ming court lost interest in sea power and its imperial implications, and with this curious and sudden withdrawal from the dawning international order, the doors closed on a unique period of Chinese history.

Mr. Mills has not been daunted by the complicated question of texts, and he compares and evaluates the various versions. His own translation is based on the definitive text established by the distinguished Chinese scholar Feng Ch'eng-chun, first published in Shanghai in 1935. Appendices contain a gazetteer of southern Asian place-names known to the Chinese in 1433, as well as an expert and fascinating commentary on 'the Mao K'un Map' which indicates the presumed courses of Cheng Ho's various itineraries. Here, an attempt has been made to identify all the names and legends, five hundred and seventy-seven in number.

Formerly Puisne Judge of the Straits Settlements, the editor belongs to that select band of British administrators and proconsuls who were not simply colonial servants, but who in addition might be explorers or archaeologists or scholars of distinction. Only a scholar of great learning and infinite patience could have made this outstanding contribution to history.

January, 1974. GERALD S. GRAHAM

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ELIZABETH HALSON: PEKING OPERA, A SHORT GUIDE, Hong Kong University Press, London, New York, 1966. HK$20.

I do not think that Elizabeth Halson has a background of sinological studies, but she has the advantage of having spent some time in Peking and she was obviously an avid theatre-goer. Judging from the contents of the book, she must have been there before 1963, as she describes only the traditional style of opera, which was banned in that year and has not been allowed to be performed since, whilst the book itself was published already in 1966. She must have learned Mandarin and spent a lot of time in and around the theatre, collecting material, talking to actors and anybody available who would give answers to her questions on opera. In her book she describes in a comprehensive way what she could grasp in such a short time, which might have been two years. This is naturally far too short a time for a foreigner to penetrate more than the surface of such a complex and abstract art as Peking Opera.

It seems, too, that she had not many books to rely on, neither Chinese nor European. It is obvious that she did not have the book on Peking Opera by A. C. Scott, *The Classical Theatre of China**, with which I shall compare it, because she does not use his material as a background, but starts again where he had to start. The difference is that Scott has been in China and Hong Kong for about 8 years, between 1947-1955 and that he has a profound knowledge of the Chinese language, the former society, the realities and the culture in general. Today he is considered an authority on Peking Opera, with many books on this subject to his credit.

Scott's book on Peking Opera is the most authoritative work yet to appear in any European language. When I first saw Miss Halson's book, I was not surprised to find the subject treated in the same way as in his book, because as a foreigner you are first led by your eyes, as western ears are mostly very slow to adapt to Chinese language and music.

What distinguishes the Peking Opera from other forms is its complicated system of symbols, which are organized in rules for the appearance, movements and voices of the actors and for the sparse stage properties. Opera was the entertainment of the court, and therefore its society is reflected in it, its thinking and behaviour.

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There are emperors, princes, ministers, generals, scholars, officials and the corresponding female parts, their sons and their daughters. They are dressed in gorgeous costumes and they sing and speak in a very literary language, and artistic voice, which even for ordinary Chinese is difficult to understand. As a contrast there are the common people, the servants and soldiers, who are dressed mostly in a simple dark gown and often appear as clowns with a white patch painted into the middle of their face. They speak in the common Peking dialect, sometimes even making rude jokes, in order to amuse the public and give it a chance to relax between listening to the very strenuous singing parts. This can also be found in the traditional western theatre. However, Miss Halson does not mention this technique of contrasting the two groups of society in behaviour, appearance and language, and does not give any background to the social groupings and their relationships, and to the examination system of Imperial China, all of which are absolutely essential for any understanding. Scott, at least, touches on the subject in his introduction.

Miss Halson divides the roles into four major forms: male, female, painted-face roles and comic characters, with their subdivisions of young and old, military or scholar, attributing to them appearance, acting and voices. The book is illustrated with ten plates, very artistic brush-drawings by a Japanese artist called Ishizuka; these show ten different characters which give the reader very good impressions of the appearance of the actors. Scott also has about 10 sketches, beautifully done by himself, but not systematically chosen or arranged.

Scott tries to describe a subject in a very detailed way, whereas Miss Halson only touches upon subjects, giving only a few examples. For instance: under the section of costumes Mr. Scott gives all the major forms with all their subdivisions and their Chinese names, often as many as ten. Miss Halson only introduces the major costumes, but she has the advantage of having a detailed technical drawing of each. There is, for example, the costume representing an armour, worn by generals and commanders. It has four flags or pennants sticking out at the back of the neck. The costume is very stiff and heavily embroidered, consisting of a front and back-flap, the latter cut into stripes; there is a tigerhead-design on the front, the arms are tight, as this actor has to perform acrobatics. Scott's description is already more interesting; he says that there is

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a fish-scale design all over the dress. But neither points out that the shiny most bluish satin similates the metal of the armour and the scales similate the plates of the armour. The back-flap is cut into strips and they obviously look and are arranged like tail feathers; feather-strips are hanging down from various parts of the costume. The generals bristle and ruffle their feathers with every movement, and while fighting they look like an enormous flustered phoenix in attack.

Most opera costumes have so-called water-sleeves of white thin silk attached to the actual sleeve. They are like cuffs, open at the seam, and when they hang down, they almost reach the floor. These sleeves play a very important part in the technique of acting. Miss Halson only describes a few sleeve-movements like: using the sleeves to hide in embarrassment, or thrown up in bewilderment, that they are used as a muff in winter and as a fan in summer. Scott explains a 100 different sleeve-movements and tells by which character they are used: e.g. in *T'ou hsiu* the two sleeves are flung out together, to the right, whilst the face looks left, which symbolizes making a decision or anger and is only performed by the Ching I or demure young woman. I would like to add that these sleeves are found in Chinese costumes already as far back as the Han dynasty about 2,000 years ago. The cuff was not added to the sleeve, but the sleeve itself was very long. It can still be seen in the blouses worn by Tibetans. In the art of Chinese dancing, the flowing of the sleeves are such an important part, that movements are often only directed to produce the desired flow. It expresses the Chinese love for flowing lines, very well known from their brush-strokes. Actually in both books I feel the absence of linking the descriptions of the appearance with its cultural background.

All faces are made up in Peking Opera. Older people and middle-aged ones have a natural make up, young men and women have the middle of their face powered white, cheeks and eye-lids are deep magenta. But the most striking are the multi-coloured painted faces. They are only for male parts: warriors, generals, ministers and officials. Miss Halson suggests an origin for these: branded criminals tattooed their scars to disguise the marks. This is very far fetched. Her second explanation is that the actors wanted their faces to stand out. Any make up is of course to this end; but she did not hit the simple truth. Masks were used *before* the great step forward was taken when, recognizing the disadvantages

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of a mask, they painted the features of the masks right on the face. The mask cannot change its expression, it lacks the spirit of the eyes and is lifeless, it hinders the speech and even more the singing, as is the case in the stagnant Japanese Noh-play. Mr. Scott does not give any background at all, but names the 15th century as the beginning of painted faces and gives them as the origin of the Japanese Kabuki make-up. He also says that their design is according to the Chinese rules of physiognomy.

The subject of painted faces is very extensive: a book published in Tai-wan a few years ago contains a thousand varieties of painted faces*.

Turning to other aspects, the Peking Opera stage is empty except for a table and 2 chairs. If a chair is placed on a table, it means a mountain, and can be used to indicate, for example, a general addressing his army. Rain, wind and storms are indicated by black or blue flags of thin silk, which are carried over the stage. Carrying a horsewhip means that this person is riding, a military order is indicated by a small triangular flag, 2 square flags with a wheel-design indicate a carriage and so on.

Both authors describe in more or less detail the system of the Peking Opera schools. It is surprising how few people know that we have such a school here in Hong Kong. 40 children are trained in this school, some as young as 6 years old. They get up early to train their voices, then comes the teacher for acrobatics, then opera parts are rehearsed. In the afternoon, they study general subjects, and in the evening they go to the Lai Chi Kok amusement park to give their daily performance.

If you want to take the chance, which is so easily available, to see this intriguing type of opera, you should also spend a few hours with Elizabeth Halson's short guide. This book really does fill the newcomer's need for a comprehensive, well-ordered, introduction enabling him to enjoy and appreciate what he sees in the opera; though not yet what he hears, like Chinese enthusiasts who go to the opera in order to hear it.

Hong Kong, 1973. HELGA WERLE

* Chang Pe-chin: *Chinese Opera and Painted Face*, Taiwan, Mei Ya Publications, Inc. 1969.

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THE BUDDHIST CONQUEST OF CHINA: THE SPREAD AND ADAPTATION OF BUDDHISM IN EARLY MEDIEVAL CHINA by E. Zürcher. Leiden: E. J. Brill, 1972, in two volumes (Vol. I, pp. 1-320 and 5 ink-drawing maps; vol. II, pp. 321-469, including Notes, Bibliography, Indexes, Additions and Corrections), H.K.$320.00.

This book, in two volumes, is a revised edition of the original edition first printed in 1959, also in Leiden. The text is organized in the following six Chapters: 1. " Introductory remarks", 2. "Historical survey from the first to the beginning of the fourth century", 3. "Buddhism at Chien K'ang and in the South-East, ca. 320-420", 4. "The centres at Hsiang-yang, Chiang-ling and Lu-Shan, and the influence of Northern Buddhism", 5. "Anti-clericalism and Buddhist apologetic in the fourth and early fifth centuries", 6. "The conversion of the Barbarians, the early history of a Buddho-Taoist conflict".

Confining his scope to the development of Buddhism during early Chinese medieval periods, Zürcher has not only contributed a great deal of detailed researches but has also demonstrated a high degree of scholarship. Despite this, there are certain aspects which have apparently escaped the author's attention.

As to the first, speaking in general, any review of the history of Chinese Medieval Buddhism from a broad sense should not be limited to the rise of Buddhistic sects due to variations of religious theology. Other over-all aspects of Chinese culture, directly or indirectly influenced by the introduction of Buddhism at that time, should also be taken into account. One such point, the Buddhistic influence on Chinese language, seems to be notable. The earliest reference to this aspect was perhaps first made by Thomas Watters as early as 1889 when he presented his primary discussions in Chapters 8 and 9 of his *Essays on the Chinese Language*, a book published in Shanghai. Similar in nature but more authentic discussions of this theme were made by contemporary Chinese scholars, such as the well noted article by Chen Yin-k'o 陳寅恪"Ssu-sheng san-wen" 四聲三問 (which appeared in the *Tsing-hua hsueh-pao* 清華學報 Vol. IX, No. 2, pp. 275-288, 1934, Peking) and the "Indian Influence on the Study of Chinese Language" by Lo Ch'ang-pei 羅常培 (which appeared in *Sino-Indian Studies*, Vol. I, No. 3, pp. 117-124, 1944). The "Eastward transmission of Buddhism and its influence

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on Chinese phonology", 佛教東傳對中國音韻學之影响 by Chou Fa-kuo 周法高 which appeared in *Collected Essays on History of Buddhism in China* 中國佛教史論集, pp. 775-808, 1961, Taipei, is another example.

The most remarkable Indian influence on Chinese culture could perhaps be regarded as the latter's adaptation of rock-cut caves in Indian fashion, although there are 'Chitaya' and 'Vihara' caves in China. Geographically speaking, such rock-cut caves in China have not only been constructed in at least fourteen provinces, but also cover a vast territory which extends from Chinese Turkestan in the West to Manchuria in the East, and from the high-land area of the Yellow River in the north crossing the Yangtze River's basin in the middle China to the basin of Pearl River in the South. Furthermore, chronologically, these rock-cut caves seem to have been continuously practised in China for as long as eight centuries. It is certainly essential to give, at least, a brief account of the Chinese adaptation of such caves of Indian origin, in terms of their place in the history of Chinese art and architecture, in relation to the transmission of Buddhism as a whole.

Secondly, it seems that the author has apparently overlooked certain important studies contributed by 20th century scholars. In Chapter 6, Mr. Zürcher has devoted his discussion on the early history of a Buddho-Taoist conflict in relation to the nature of "Sutra in Forty-two Sections". Yet, as early as 1935, Hu Shih 胡適 has convincingly demonstrated in his *Tao Hung-ching Ti Chen-Kao K'ao* 陶弘景的真誥考 (Notes on Tao Hung-ching's *Chen-kao*, in Ts'ai Yüan-pei Memorial Volume, Part II, pp. 539-554, edited and published by the Institute of History and Philology, Academia Sinica, in Peking, 1933), that the Chen-kao 真誥, one of an important Taoist writings written in the 5th century by T'ao Hung-ching 陶弘景 (457-536), contains 13 different sections which are plagiarisations taken from the "Sutra in Forty-two sections". The Taoist borrowings from Buddhist sutra would be one of the best examples of documentary clarification of the religious conflict between Taoism and Buddhism in medieval China.

The second instance of oversights of this kind occurs in dealing with the maps in this book. Except for Map II, which deals with the main routes and trade centres in later Han time, the others all refer to Buddhism in China from the first to the fourth century

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A.D. The most authentic maps on Buddhism in China are those produced by a Japanese scholar, Oshio Dokuzan 大鹽毒山 in *Shina-Bukyo Shi Chizu* 支那佛教史地圖 published in 1924 in Japan. Although I have no way to put the maps of Zürcher and Oshio side by side, since the latter's version is not available at this moment in Hong Kong, yet I see that Zürcher has made no use of Oshio's maps. As to Map II about the trade routes of Later Han, Albert Herrmann's *An Historical Atlas of China* (first edition printed in 1935 and second in 1966) has not been consulted.

Thirdly there are some minor editorial and textual blemishes in this important book. In the first place it seems that the author has been rather careless in the editing of his Bibliography. For instance, although Chen Yin-k'o's 陳寅恪 well-known study on Chih-Min-tu, a Buddhist monk of the Eastern Chin Period, *Chih Min-tu Hsueh-Shuo K'ao* 支愍度學說考 (which appeared in Ts'ai Yüan-pei Memorial Volume, Part I, pp. 1-18,) is mentioned by Zürcher in his 85th footnote for Chapter III (in Vol. II, p. 353), it is not included in his bibliography, although be has listed a second article also by Chen Yin-k'o there.

Again, there are quite a few misprints or mistakes in the Chinese characters, in these two volumes. As regards the former, at p. 221 of Vol. I, and again at p. 367 of Vol. II, the Chinese character "T'o" 佗 is misprinted as 陀. Similarly, on p. 444 of Vol. II, the first Chinese character for the title, *Yen-tieh-lun* 鹽鉄論, a famous treatise written in the Han Dynasty, is incorrectly printed as 塩. Again, at p. 394 and p. 444 of Vol. II, the studio name Yü-Han Shan-fang 玉函山房 has appeared twice. Although in its first appearance, the last Chinese character for this studio name is printed correctly, it is however, printed with a wrong form as 房 in its second appearance. In addition to these, a commonly used Chinese character, Ming 冥, has been rather frequently used by Mr. Zürcher (in p. 105 and p. 126 of Vol. I and p. 341 of Vol. II), and is always associated with a wrong form 冥.

Lastly, concerning the author's interpretation of terms. For instance, "Pa-ta" 八遠, a term which appears twice in p. 79 of Vol. I, has not been properly interpreted and translated except in inadequate English as "eight-ta". Yet already in 1938 T. K. Chuan 全增嘏 in his study, "Some Notes on Kao Seng Chuan", (*T'ien Hsia* Monthly, Vol. VII No. 5, pp. 452-468, the well-known Journal in

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English published in Shanghai), had interpreted the same term as "eight emancipated". It is obvious that T. K. Chuan's translation may not be the only fixed one, yet, on the other hand, it does seem that it is at least a good reference for Zürcher to cite. Furthermore, T. K. Chuan's *Kao Seng Chuan* 高僧傳 or Biographies of Eminent Monks is once again a useful reference in Zürcher's field of study that has been neglected entirely. In another example, the term "Ke-i" 格義 is interpreted as "elucidating Buddhist terms" (p. 12 Vol. I). However, it is differently rendered as "matching meanings" on p. 184 of the same volume. Such interpretational discrepancy together with the misprints seem to show that Mr. Zürcher must have worked on the revision of his book over a considerable period of time, but may have neglected to make a final check of his manuscript.

These points deal with minor details which can be considered when the third impression of this book is prepared. They detract little from the outstanding scholarship of Mr. Zürcher and his important contribution to the history of Buddhism in Medieval China.

CHUANG SHEN

University of Hong Kong, 1973.

A CONCORDANCE TO FIVE SYSTEMS OF TRANSCRIPTION FOR STANDARD CHINESE. Compiled by Olov Bertil Anderson, Studentlitteratur, Lund, 1970, pp 228.

I assume that differences of opinion over transcription systems for Chinese will always be with us. For many decades now we have seen a stream of alternatives to Wade-Giles and have heard the discussions over the relative merits of favorite systems. Each time the shade seems laid to rest it pops up very much alive in some new stronghold of sinology. For some reason this problem plagues mostly the English speaking segment of the field while those who publish in French, German, and Russian have long ago reached reasonable agreement on transcription and have gone on to other often more productive fields of study. But unfortunately the rest of us cannot agree, and nothing is more hopelessly visionary at this point than the dream of some grand concourse of sinologists all accepting a single system which all will use to the exclusion of any other.

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In my opinion much of the earlier discussion tends to be more an aesthetic exercise, a presentation of personal standards of elegance. Most if not all of the proposed systems work and do their job well enough. Most of the counterproposals were made with such goals as simplification, economies at the printers, or the revelation of linguistic truths in the analysis. These, and a number of other goals, are of course valid and important, but the combination of these goals and the possible differing priorities in achieving them creates literally an infinite number of possible transcription systems, most of them basically acceptable. The first requirement is essentially linguistic and says in over-simplified terms that the system should be non-redundant and unambiguous. If carried to its logical extreme this would generally produce systems satisfying only to linguists, systems in which the minimum inventory of symbols is used to transcribe all the contrasting sounds of Chinese. The trouble with such systems is that they often disturb everyone else in the field by forcing them to learn too many rules to cover situations in which a given symbol may have multiple pronunciations conditioned by the preceding or following symbols. For example, in the Pinyin system now preferred by Peking, the letter *u* is pronounced [u] or [ü] depending on whether it follows *j-* or *zh-*respectively.

This sort of thing takes care of a perfectly good linguistic fact about the language, but to the average reader or beginning student it is irritating and troublesome to find one letter with two contrasting pronunciations. The effect is generally more confusing than helpful. Therefore, although leaving something to be desired by the linguist, the more popular systems usually work on a principle of one symbol for one sound and ignore the details of linguistic complementary distribution. But the arguments still flare up about the desirability of such an approach, or even about the choice of symbols in cases where multiple choices seem possible to the disputants. No less a figure than Bernhard Karlgren ('Compendium of Phonetics in Ancient and Archaic Chinese', *Bulletin of the Museum of Far Eastern Antiquities* 26, 367) has implied that the reason English and American speakers have so much trouble pronouncing words like 己 'self' and 主 'master' is because Wade-Giles spells them *chi* and *chu* respectively, whereas in fact the initial consonants of these words are of two quite different values. He argues that the transcription has ignored the complementary distribution between velar and retroflex initials, and he uses a system which

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writes for example 古己 *ku* and *ki* to capture another possible complementation instead. This discussion is of some meaning to linguists but is uninteresting to the point of exasperation for almost everyone else in the field. Presumably we would all speak better in other dialects where such problems in complementary distribution do not affect the romanization.

However, the real point here is that what is perfect for the militant linguist may in fact not be the most helpful for the beginning student, for the scholar in another discipline, or for the outsider who would like to make some reasonable approximation of the native word when he responds to a romanized form. There is no reason why we could not try to satisfy all these people; it is simply a matter of admitting that parts of every potential system will offend some and please others. Once we agree to agree almost any of the proposed systems would do. It is this initial agreement that seems to be difficult.

All this brings me to the book under review. Professor Anderson is primarily concerned with presenting a transcription system which he calls Simplified Wade. His purpose it to modify Wade-Giles so that it is still readily recognizable but now in a form written entirely without diacritical marks.

One of the major innovations of the Anderson system is to sustitute *-h-* for the Wade-Giles apostrophe marking aspiration; eg, Wade-Giles *ch'i, t'u, p'u,* and *k'u* become Anderson *chhi, thu, phu,* and *khu.* The circumflex is omitted, as indeed it is by many writers today since it is not distinctive in any occurrence. The umlaut is optional in the Anderson system; it is in fact non-distinctive in Wade-Giles except in WG *yu* and *yü* which Anderson suggests be written *you* and *yu* respectively if the umlaut is not convenient on one's typewriter. The apical vowels are written *y;* eg, WG *szu* 'four' is Anderson *sy.* WG initial *j-* is Anderson *r-.*

A second major departure from Wade-Giles is that in which Anderson marks the tones with unpronounced letters following the syllable as below:

1st tone	no letter	*ma* for WG *ma*^{1}
2nd tone	*-v*	*mav* for WG *ma*^{2}
3rd tone	*-x*	*max* for WG *ma*^{3}
4th tone	*-z*	*maz* for WG *ma*^{4}

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Anderson then marks stressed syllables with a 'perpendicular apostrophe', leaving atonic syllables marked with their basic tone but identified as atonic, or neutral, by the absence of a stress mark. This of course ruins his attempt to eliminate diacritics and is in the long run uneconomical by requiring all stressed syllables to be marked for both stress and tone. It would seem more appropriate in an approach of this kind either to mark neutral tones in some positive way or to mark first tone and leave neutral tones unmarked. This would make it possible to write an utterance in which each syllable had one and only one mark for the suprasegmentals.

But the important question is not whether Professor Anderson's goals are valid or whether he achieved them in his proposed transcription system. Ultimately the acceptance and survivability of such a system depend less on linguistic and economic considerations than on practical ones such as the number of reference works, elementary language texts, and other publications using the system. Predictably, much more attention would be given to Professor Anderson's innovations if they were used in a new dictionary or a new conversational text. He is fighting a difficult battle when the most common language texts are in Yale or Pinyin romanizations, the most useful Chinese-English dictionaries are in Wade-Giles or Yale, and most books, libraries, and newspapers still use Wade-Giles and the Post Office spellings.

As I have pointed out already, most reactions to romanization systems tend to be personal and subjective, and in this light I would like to give my own feelings. I feel that although Wade-Giles is well established in many areas of sinology there is no strong reason for trying to sustain it with new systems derived from it. As a matter of fact I believe that the changes made by Professor Anderson are extreme enough to have created something qualitatively different and not merely a 'Simplified Wade'. His new system might be able to stand on its own if supported in text-books and dictionaries but this rests on so many unpredictables that one cannot be optimistic.

If Peking ever seriously begins to publish in Pinyin, all the other systems will become fossils in the library. Until then each of us will do our own thing and every student of Chinese will be forced to learn at least four systems in order to follow publications in the field. I see the principal merit of Professor Anderson's book to lie in the fact that it has very conveniently compiled for us the four

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major systems of romanization now in use by English speaking sinologists, viz. Wade-Giles, Gwoyeu Romatzyh, Pinyin, and Yale. This alone might make the book worth the money to those of us who have trouble keeping them all sorted out. I, for one, would like to call for a revised and expanded version, with smaller print and less wasted space and adding the French, German, and Russian systems. In such a form one might predict that it would be a must for every beginning scholar in the field.

Cornell University, 1972. JOHN MCCOY

ARMANDO DA SILVA. TAI YU SHAN, TRADITIONAL ECOLOGICAL ADAPTION IN A SOUTH CHINESE ISLAND. Taipei, Orient Cultural Service, 1972 pp. 102, U.S.$4.75.

This brief work is one in the series 'Asian Folklore and Social Life Monographs' (Vol. XXXII) edited by Professor Lou Tsu-k'uang in collaboration with Professor Wolfram Eberhard. The author was educated in Hong Kong and at the time of publication was on the faculty of the Geography Department in the University of Hawaii. The book is of particular interest to Hong Kong residents because it is written about the Colony's largest island, Lantau or Tai Yu Shan; and because little has been written on the particular aspects of local rural life with which he deals.

The book is an abridged version of a master's thesis for the Department of Geography, University of California, Berkeley, for which the field work was done on Lantau in 1962-64. The author states in his preface: "I chose the island of Tai Yu Shan as a place for study as it still possessed many cultural relics of archeological, historical, and ecological interest; old forts, abandoned beach-temples, disused lime kilns, ruins of former settlements, hillside terraces in disuse, and well-constructed hillside trails that led to no-where. Fast disappearing even then were certain forms of livelihood such as sea-weed collecting, stake-net fishing, and hillside liquor distilling. But most of all, I chose Tai Yu Shan because I just enjoyed being there." His purpose was to describe a traditional coastal way-of-life that had endured for so long. "I thought it important then, as I still do now, that I had to understand and to interpret, before imminent changes made things difficult, the man-land processes that made for the genre of Tai Yu Shan."

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In making the attempt to study the area, Mr. da Silva has performed a most valuable service. He has brought to the task special talents not often found in combination; local birth, knowledge of written and spoken Chinese, a geographer's training, interest in ethnography, and a sympathetic and discerning eye.

The book has five chapters, entitled: Chapter I—General Background; Chapter II—Historical Background; Chapter III—Ecological Adaptation and Livelihood; Chapter IV—The Ecology of Padi Cultivation; and Chapter V—Traditional Land Tenure. Of these the three dealing with ecology are the most valuable. Chapter III, in particular, gives a fully integrated account of the traditional means of livelihood in a coastal village area that is not available in any other work, to which be adds a description of the various influences at work on local minds, emphasising how they combine to form a unified cosmological whole (pp. 63-64). This unity of conception is the predominant feature of the local rural scene, and one that imposes itself very strongly on the consciousness of the long-term observer. Chapter IV, which deals with the farming and fishing calendars and describes the sequence and ecological importance of rice cultivation is another valuable contribution to knowledge of the local scene, of a kind and to a degree that, so far as I am aware, has not yet been supplied. In short, these chapters help to repair a deficiency noted by Reischauer and Fairbank, the reconstruction 'with verisimilitude' of 'the daily life of the average Chinese villager in the pre-modern centuries.' (p. 383, Vol. 1 of *East Asia, The Great Tradition, Harvard, 1958*).

The third section of the Chapter on Traditional Land Tenure contains some new and interesting information on land measurement and land classification but the rest is rather sketchy and inadequate on what is a notoriously complicated and difficult subject. The historical chapter is too broad to be effective and Mr. da Silva's knowledge of the island from this viewpoint does not match the superior quality of the other sections. He is misleading on family connections, e.g. pp. 28 and 32, whilst the maps and charts before p. 20 and at p. 35 are not as comprehensive as they could be made to be. The unevenness of the information acquired, and the lack of balance between the etho-botanical treatment and the historical aspects, mar an otherwise very interesting, stimulating, and informative book.

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However, Mr. da Silva has much to offer us, and I hope will go on to develop his earlier work, taking further, among other good things, his interesting study of the terms used in agriculture and land use, extending them into the other dialects of the area in which some at least may have originated, and developing their connection with the cosmology of the peasant universe. I hope, too, that he will return to Hong Kong to trace for us the continued process of erosion of the traditional coastal pattern of life in a South Chinese island.*

Hong Kong,
March 1974. JAMES HAYES

* Interested readers may wish to know that Mr. da Silva wrote on the Fan Lau fort (on Lantau) in the 1968 *Journal*, and some notes on Ethnobotany in the 1969 issue.

VILLAGE AND BUREAUCRACY IN SOUTHERN SUNG CHINA. Brian E. McKnight, University of Chicago Press, 1971, pp. xi, 219.

As its title indicates, this book is concerned with local administration in Sung China. Using the *Sung Hui Yao Chi Kao*, an official repository of imperial documents, and the collected papers of Sung officials, annalistic histories, local gazetteers and other miscellaneous works, Dr. McKnight describes the structure and staffing of village administration in this period. These sources enable him to recreate an otherwise little known aspect of Sung times; government at the village and sub-prefectural (*hsien*) level.

Local administration in the Southern Sung was carried out by employing local residents; at first by obliging members of higher-class families to serve for limited periods and, by the end of the dynasty, by employing persons for long periods. The latter were often professionals paid either by individual families or from the income of endowed estates and chosen from among the clerks in the local government offices.

The author provides a useful preface that deals with his sources and their limitations, and an introduction that places the governmental and social aspects of the Southern Sung period in the perspective of earlier practice and later developments. Besides any

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value that the book possesses for other Sung specialists, it also provides students of Ming and Ch'ing government structure and society with much useful background.

However, the title is rather misleading since the work concerns itself more with sub-administrative systems and government reactions to systems' problems than with villages or personnel. The villagers are seldom brought into the discussion and the village officers, whether unpaid members of local families or hired professional clerks, do not appear until the concluding pages; and then only the former group is described in general terms. Since the work is, as Dr. McKnight states in his preface 'a descriptive analysis of the institution of village services', a narrower and therefore more accurate title should have been selected.

Studies of this sort must always keep the human element well to the fore. In this book the problems of local communities and the attitudes and responses of peasants are not always sufficiently discernible, perhaps because they are not readily available from the source material. It is otherwise a useful work which provides a great deal of detail on the sub-bureaucratic systems of the Southern Sung, their underlying problems and partial solutions.

Hong Kong, 1973 JAMES HAYES