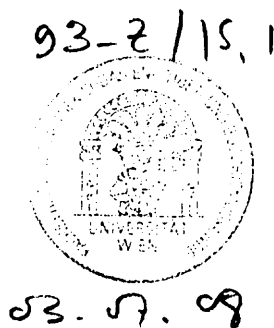


**THE JOURNAL
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choice of documents is approximately 30,000. Each is accompanied by the few syllables which precede it and follow it and by a precise reference to the document in which it figures. So a syllable in its context occupies one complete line of the *Corpus*: the presentation enables the reader to know the context of a syllable's use without having to refer each time to the photographic reproduction. The texts indexed in this manner are edited, in full, as Y. Imaeda and T. Takeuchi read them, on p. 1-59, before the *Corpus*. Gaps and unreadable passages are signalled as are uncertain readings and alternative or corrected readings.

The General Administrator of the Bibliothèque Nationale who is himself a distinguished European historian has contributed a short preface in French (p. VII-VIII).

This massive, ingenious and beautifully produced volume will be of great utility to the growing number of scholars throughout the world who study these rare historical sources. The volume is a fine example of Franco-Japanese scientific cooperation.

On p. XIII, penultimate line, for *dgung rab* read: *gdung rab*.

Alexander W. Macdonald

A Concordance of Buddhist Birth Stories, by Leslie Grey.
Oxford: Pali Text Society, 1990. 268 pp.

This book presents a concordance of printed books and articles that are concerned with the stories of Buddha's former births, both *Jātakas* and *Avadānas*. It is organized on the model of a union list, where the main body of the work consists of an index of the titles of *Jātakas* (pp. 1-172) and *Avadānas* (pp. 173-251) in the order of the Roman alphabet. In addition there are shorter indexes. One lists the names of the *Jātakas* and *Avadānas* discussed in the book (pp. v-xxviii) and another, called "Codes" (pp. xxx-xliii), lists abbreviations of almost 200 bibliographical sources that have been utilized in the preparation of the concordance. The index of "Codes" is not confined to editions and translations of *Jātakas*, but also includes all manner of publications in which *Jātakas* are discussed and/or described in both English and a number of other modern European languages. Every major work in which sculptures and paintings of *Jātakas* are represented also find a place here. Titles like Benfey's *Pantchatantra*, Jaini's *Paññāsa-jātaka*, as well as catalogs from various museums throughout the world are listed here in abbreviated form.

The main list of *Jātakas* has the title of each Birth Story along with the number assigned to it in the Pali *Jātakatthavaṇṇanā*, the Sanskrit *Jātakamālā*, and a number of other works of the Buddhist Sanskrit tradition. The title is followed by a brief summary of the story, the moral of the story and then an exhaustive

list of references to publications where the particular story is discussed or represented.

To give an example, under the title Baka-Jātaka (no. 38), we find a brief reference to Fausbøll's edition, Cowell's translation and its discussion by Malalasekhara. Under "Story" we find the summary: "Crane devours crabs one by one, till a suspicious crab cuts its throat." The "Moral" is given as: "Don't be gullible!" Then follow seventeen references to publications which include:

1) Translations and reworkings of the story in Western languages: *Buddhist Birth Stories* by Rhys-Davids; *Jātaka Tales* by Francis and Thomas; *Ages Ago* by S. W. Jones; *Buddhistische Märchen* by Else Lüders and *A History of Indian Literature* by M. Winternitz.

2) Stories with a similar theme found in the later Indian and Western literature: *The Moral Philosophy of Doni* by Sir Thomas North; the *Hitopadeśa* by Nārāyaṇa; the *Kathāsaritsāgara* by Somadeva; *The Fables of Jean Lafontaine*; the *Pañcatantra* in Benfey's edition.

3) Artistic representations of the stories in older monuments: *Le Siam Ancien* by Lucien Fournereau; *Old Burma — Early Pagān* by Gordon H. Luce, with the names of two Burmese temples where the Jātaka is represented; *Mural Paintings of the Buddhist Temples in Burma*, by Tōru Ōno.

In the "Bibliography" (pp. 252-68) the full titles of the works are given. The titles show the broad scope of the concordance. They also cast into relief, incidentally, the vast geographical area over which the Jātakas have spread in the course of the past 2000 years. Central Asia, Eastern China, Korea, Japan, Thailand, Burma and farther south, Java and Bali, all have become legacies of that remarkable collection of Pāli stories that had its origin in an unknown region of India, or Sri Lanka. The seventeen references to the literature given for the Baka Jātaka are more than are found for most of the Jātakas in this book, although for the popular Sivi Jātaka (pp. 137-140) the author has found more than 100!

This book meets a genuine need not only for scholars who make a serious study of the Indian story literature, but also for art historians, Buddhologists and students of comparative literature and folklore. Previously, it was difficult to know where to find traditional representations of Avadānas and Jātakas in art. Such seminal works as Benfey's *Pantchatantra* and Penzer's *Ocean of Story*, though indispensable for literary research, do not encompass the same range of works as this *Concordance* offers. With this work the reader of a Jātaka tale can determine first of all whether people have deemed it worthy of a representation, second, where this representation may be found, and third, whether it has appeared in print. Dr. Grey has searched through many volumes of published art works, including Cunningham's *Stupa of Bharhut*, Krom's *Barabudur* and Tucci's rare *Tibetan Painted Scrolls*.

The author invites the reader to bring to his attention comments and corrections which may be incorporated in a possible second edition. It is clear that such corrections of detail may be necessary. A critique of the entry for the

Baka story, for instance, would have to point out that the summary of the story is erroneous. The Jātaka story clearly does not make crabs the victims of the heron, but fish who live in the pond. This is a rather trivial point, but in a concise summary accuracy is essential. Nor is the moral of the story "Don't be gullible!" Instead, the Jātaka is narrated to illustrate the saying (*gāthā*) that deceitful creatures end up as victims of deceit themselves. This second point is not trivial. One of the most interesting features of a diachronic study of folktales is the significance that the narrator and the audience attribute to the story. True, the fish murdered by the heron are gullible, and to that extent Dr. Grey's "Moral" applies, but it was not the essential point for the Jātaka narrator. Many other "Morals" listed seem to be less than accurate (e.g., *Sumsumāra* [J. 208], not so much "Sacca," as well as: "A fool is tricked;" *Kākāū* J. 327: "Women cannot be protected against lovers," rather than "Lust of women uncontrollable," etc.). It is this reviewer's suggestion to either expand the description of the "Moral," or leave it out altogether.

The book is a model of the type of reference work that is desirable, yet infrequently produced by Indologists. In a way it is comparable to Colonel Yule's *Hobson-Jobson*, a work that likewise covers an area of study that is not exactly the property of any specific academic discipline, but is eminently useful to a number of them. Dr. Grey acknowledges in the "Introduction" (p. iii): "The material is vast. This is a beginning." I agree, but must add that it is a very good beginning. We hope that the work will be continued. Perhaps in future editions an electronic version of the text could be included to facilitate the searches for titles.

Barend A. van Nooten