

logy, at Leiden, which up till now had only been known fragmentarily.

Of course, the more important figures are usually known; it are those figures which Tibetan Buddhism seems to have taken over from some mystical branch of Hinduism, in which the demoniacal forms of Civa Mahākāla and his consort Kālī prevail. In his book, Dr. Nebesky starts his descriptions for very obvious reasons with some of these most important figures, like of Kālī (dPal-Iden Lha-mo), Mahākāla (mGon-po), Yama (gShin-rje), and further members of the group which is usually named the Drag-gsed, the "eight fierce ones", forming the nucleus of the group of the protective deities. But the chapters devoted to those more or less well-known figures, contain already a lot of useful information about the subsidiary figures, which usually are found in the p a r i v ā r a of the main protective deities. To the following chapters on the figure of Begtse or lCam-sring, on Pehar and rDo-rje-legs-pa, this applies even more strongly, because of the little information we had about those figures, which are not so easily recognized; and when the author comes to the description of the various groups of she-devils, like the Tshe-ring-ma, the hTan-ma and the sMan-mo, or of the special forms of the mountain- and local protective deities, the groups of the Dregs-pa and the dGra-lha, he deals with an immense lot of completely unknown material. Since the book is provided with an excellent system of indices, it will prove to be most useful whenever one has to trace a figure of which the name is discernable; more than once the names of the various figures have been added when they are depicted in painting. The material at hand now is very impressive indeed, and we may hope that this mine of information will be used for further research into the groundlaying ideas of this enormous system of gods, godlings, demons and teasers, which populate the Tibetan Buddhist pantheon. The author has given the material in an encyclopaedic way, but since this pantheon seems to be developed along very strict rules, a further research into these rules seems to be promising.

The second part of the book, dealing with the cult of the protective deities, contains a number of chapters on the sacrificial objects and offerings, a very extensive account of

the manufacture of the manifold thread-crosses and their object, while the most interesting part is that on the Tibetan oracles. It deals with their position in society, their attire, feasts and, most interesting of all, with their prophetic trances, illustrated with some new and instructive photographs. These chapters will appeal also to a more general public of interested if not specialized readers. Chapters on weathermakers, destructive magic and protection against the perils resulting from it, form the last part of the book. It contains not only a lot of material of great interest to the students of later Buddhism and its iconography and ritual in so far as it provides material for a better understanding of myths, but it will be of great value to the student of history of religion, and of psychology as it explains much that seems to be queer at first sight, but that at a closer look proves to be of immense importance to the study of the development of human mind.

In the form of an appendix the author has given a number of abstracts from Tibetan texts in transliteration, while he gives an extensive list of texts consulted by him while compiling the data for this *m a g n u m o p u s*, in which over two hundred Tibetan texts have been enumerated, consulted either in India or in the collection of the National Museum of Ethnology, at Leiden.

The book is excellently printed and illustrated, and its appearance marks a prominent event in the history of Tibetological research.

Dr. P. H. Pott

SIEGBERT HUMMEL:

Die lamaistische Kunst in der Umwelt von Tibet. 149 S. 110 Abb. 1 Karte. Otto Harrassowitz, Leipzig 1955.

Der Verf., der in den letzten Jahren ungewöhnlich viele Publikationen über tibetologische und lamaistische Fragen vorlegte, bemüht sich hier um die Ästhetik lamaistischen Kunst der Tibet umgebenden Gebiete.

Er beginnt mit China und der Mandchurei, denen er die Mongolei mit der Sowjetunion anschließt. Der Tibet benachbarte süd-