Kahn has transformed it into a rhythmic proseliterary narrative in American English. Instead of trying to reflect the line-initial and internal alliteration or stave rhyme of the verses embedded in the prose of the original, the adaptor has enhanced and extended the usage of the "thought rhythm" or semantic and structural parallelism of the versified parts wherever the text allows. (Though much more sophisticated than the forms of Mongolian versification, the Welsh type alliteration and internal rhyme of the *cynghanedd* could echo the verses of the *Secret History*.) In Louis Ligeti's Hungarian translation, a poet and translator, Géza Képes, rewrote the poetical passages in Hungarian alliterative form. Naturally this led to addition of some words to, and omission of some others from, Ligeti's faithful prose translation, but in general it helped to mirror the style of the original. Some parts of Temüjin's genealogy (that often reminds me of St. Matthew's first chapter) are abridged in this adaptation, but not the similarly long and dry catalogue of the generals.

In an eighteen-page introduction Kahn gives a brief account of the history of the *History*, the history of its translations, his method of adaptation, the summary of the contents (the Ming Chinese scholars divided the text into twelve or fifteen books; here the narrative is given in eight parts), the historical and geographical background, the social and cultural settings, the laconic recapitulation of Chinggis Khan's and his first successor's reigns. Four black-and-white photos of Mongol landscapes and two maps illustrate the text.

In addition to the main text which offers no details about Chinggis Khan's death and burial, the reader finds here a long and poetic passage with supernatural elements that retells the end of the Khan's life. It is translated from the Jewel Summary (*Erdeni-yin tobči*), the seventeenth-century Mongolian chronicle of the Ordos prince Sagang the Sage (pp. 182–90 with introduction on pp. 179–81).

The merit of Paul Kahn's literary adaptation lies in its service to the general reader. With almost no footnotes—of which a great many are indispensable for a philological interpretation—and with no brackets or italics marking the words added to make the translation smooth and fluid, Kahn has succeeded, however, in making this treasure of Mongol lore more accessible to the North American public.

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The Camel's Load in Life and Death: Iconography and Ideology of Chinese Pottery Figures from Han to Tang and Their Relevance to Trade along the Silk Routes. By ELFRIEDE REGINA KNAUER. Zürich: Akanthus Verlag für Archäologie, 1998.

The study of the Silk Road, once the domain of a handful of scholars working individually, is now emerging as a recognized field of study, one with a large international following and a secure place in the new world history. This is only proper since this complex web of transcontinental commercial and cultural exchange, subsumed under the term "Silk Road," constitutes one of the longest sustained episodes of cross-cultural communication in human history. Of the many recent publications in the field, Knauer's investigation of the Bactrian camel in Chinese art stands out by virtue of its findings and methodology.

She begins with an overview of camels, their domestication and use in long-distance trade, and the artistic response of the Chinese to their nomadic neighbors (and customers) for whom "the animal reigned supreme." Some of the very best depictions of camels are found among the grave goods (Chinese *mingqi*) from the period of the Northern Wei and Tang. These include some very naturalistic representations of camels that leave no doubt that the artists had often seen and carefully observed these impressive beasts. And most importantly for Knauer's purposes, these figurines contain a wealth of detailed information on the camel's load.

She starts with the saddles, which were of two basic types—pack saddles and pack boards on which bundles, baskets, bags, and chests were secured. These correspond exactly to the types described, drawn, and photographed in the nineteenth and twentieth centuries. The one problem with the depictions on the figurines is that the saddle padding and the cargo are not always easy to distinguish.

Next, Knauer turns to the cargo itself. She rightly emphasizes the force of Chinese "occidentalism," the strong identification of exotic goods and esoteric knowledge with the Western Regions (*Xiyü*), that is, Central Asia, Iran, and the Middle East. The trade in western goods was in the hands of foreigners, also often portrayed in Tang-era figurines, who lived in diaspora communities across Inner Asia and North China. The commodities they conveyed between East and West were diverse and not all, Knauer is careful to point out, only luxury or prestige goods. Much of the volume of this trade was in industrial minerals, pharmaceuticals, pigments, and glass. These, for the most part, are not depicted; only their containers, bags of various kinds, appear on the figurines. More visible are the textiles shipped in rolls. These include silks coming West but also woolens, felts, rugs, and carpets coming East. Also identifiable are the cottons of India and the damask silks sent to China from the Western Regions. The main difficulty with the term "Silk Road" is that it implies a one-way traffic, a mistaken view that Knauer's work helps to rectify.

Following the Tang the amount of grave goods found in burial chambers diminishes precipitously, soon to be replaced by paper imitations. At the same time there is a decline in the symbolic power of the camel. The trade, Knauer recognizes, continues but is no longer traceable in this particular art form.

The camel's load, as depicted in funerary figurines, contains both the goods actually transported across Eurasia and those goods needed for the spiritual journey of the deceased, and Knauer's main analytical effort is to differentiate between the two. This she does with great success. She argues persuasively that the so-called "demon masks" regularly found as a centerpiece of the camel's load were not, as is sometimes assumed, apotropaic devices to ward off malevolent spirits in distant lands. Certainly, travel always had a spiritual dimension that required serious attention and preparation, but in this case it is far more likely that the "demon masks" are in reality guardian tigers to protect the deceased. Similarly, the fowl and rabbit often found hanging from pack saddles are food for the soul, a replacement for real sacrifices of antiquity, and do not represent the provisions used in caravan travel.

Knauer's appropriately titled book tells us much about the real commodities on the Silk Road, the material culture of Eurasia, and the spiritual-ideological life of China. And, of greater import, it tells us something of the Chinese need to domesticate foreign objects and symbols to control their spiritual powers. Like all other cultures, the Chinese borrowed extensively, and like others they often disguised the act. This propensity to domesticate the foreign is a widespread phenomena of particular interest to students of cultural contact and diffusion.

Evidence to study the Silk Road comes in many and diverse forms. Some read the Chinese documents from Dunhuang, some the Arab geographers, some (but not many) the Khotanese Saka texts, and some the pictorial evidence. Knauer has read well these particular texts and has written a history of art that is at the same time a history from art, one that will benefit everyone interested in East-West cultural transfers. Since no one can possibly read all the evidence in the original, we should welcome Knauer's carefully executed "translations" of Chinese funerary camels.

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Zur Überlieferungsgeschichte des Berichts über den persönlichen Feldzug des Kangxi Kaisers gegen Galdan (1696–1697). By BORJIGIDAI OYUNBILIG. Tunguso-Sibirica 6. Wiesbaden: Harrassowitz, 1999. 163 pp.

As made explicit not only by the title, but also by the author himself in his foreword, this work is not a research on the Kangxi Emperor's expedition against Galdan, but an analysis of the historiographical process and ways which led to the "official" description of this enterprise in both the Manchu and Chinese versions of the "Emperor's strategic plans for the personally operated pacification and consolidation of the north-western territories," i.e., the *Beye dailame wargi amargi babe necihiyeme toktobuha bodogon-i bithe/ Shengzu ren huangdi qinzheng pingding shuomo fanglüe.* In other words, does this work—as a representative of analogous official Qing historiographical works—respect real events, or was it written in order to glorify the Qing emperor's enterprise(s), making recourse to well-known methods like omissions, changes, or simply wrong translations concerning contemporary information found in (mainly Manchu) primary sources?

Aiming to give an answer to this question, the author—a former lecturer of Mongolian at the Zentralasiatisches Seminar of Bonn University, well versed in Mongolian, Manchu, and Chinese—focuses in the first chapter on the "Science of sources" (*Quellenkunde*) and its various problems, such as the subdivision of sources (primary, secondary, traditional, intentionally and not intentionally delivered sources) and their value and use in historiography. The research's intention is "to clarify how contemporary Central Asian primary sources have been re-elaborated and changed, in view of the later analysts' final aims, and how for different reasons they have been further altered in their Chinese translations. Finally, it is the present research's work aim to find how Manchu-Chinese official historiography as well as Chinese translations of Manchu historical compilations should be characterized as sources, and what is their real value" (pp. 11–12). In this section, the author's analysis of the "Problems of China's official historiography" (p. 23–27) focuses on four kinds of sources, namely the Shilu, Zhengshi, Biaozhuan, and Qijuzhu types, all of them to be classified as nonprimary sources.

The second part opens with an introduction to Kangxi's three expeditions against Galdan: the first from 1 April until 7 July 1696, the second from 14 October 1696 until 12 January 1697, and the third from 26 February until 4 July 1697. According to the author's well-documented analysis (see below), the only real necessary—and successful—campaign was the first one. The second, mainly devoted to amusing hunts, was stopped because Kangxi was caught in Galdan's trap and believed in his enemy's strategic lie of an imminent surrender. To present this hunting trip and Kangxi's naive miscalculation as a successful imperial expedition was therefore one of the duties of court historians, and was well managed in the compilation of the *fanglüe / bodogon-i bithe* of that campaign. The third expedition presented similar dilemmas and