

## REVIEW OF REVIEWS

**Nihon minzokugaku** (Japanese Folklore Science), Vol. V, No. 2  
(August 1958)

**Kojima Yukiyo**: On the Belief in Kompira.

Kompira is a guardian-god of fishermen and sailors. The name Kompira is a foreign import, the belief in the god is however part of the oldest religion of the people, from Izu Ōshima in the East on down to the Gotō Islands of Nagasaki Prefecture in the West. Folk tradition has it that the god stays at home and takes care of the houses and villages when all other gods start on a journey in October. During this time a festival is celebrated in his honor at which he is frequently worshipped as god of agriculture. Whether the god's function as caretaker is part of his original nature or a later acquisition we can only guess.

**Ushio Michio**: The Form of Oracles in Kagura, Sacred Shintō Music.

In the *kagura* in honor of the kitchen-god Kōjin in Okayama Prefecture people ask for an oracle for every seven or every thirteen years. In order to obtain the divine message they pile up brushwood around the sanctuary (*shinden*) of the god and set it afire. Ritual straw-ropes are hung along the boundary of the shrine precincts. Then two shrine ministers, swinging pine torches, start a wild dance, shouting *gōya*, *gōya* and beating one another with stones. One of them is supposed to be Kōjin, the other one a man. Kōjin tries to put the man to flight and a frantic scene develops under the eyes of the onlooking crowd through which the man dashes and gives up. He takes a rest in the Kōjin shrine. From there he is pulled back to the crowd where he finally calms down and pronounces an oracle which is believed to be the answer of the god Kōjin who speaks through his mouth, the whole crowd listening.

In the south of the old province of Bitchû, now Okayama Prefecture, the man to be possessed by the god waves a piece of cloth while performing the dance at the end of which he is possessed by the god and emits an oracle.

The stones which the two actors hold in their hands are always collected in the shrine of Kôjin. The divine inspiration given by Kôjin is frequently called *yamaoroshi*, that is 'to bring down (call down) the mountain', *yama* (mountain) probably standing for Kôjin, who, according to this term, seems to be residing on a mountain.

**Ono Jûrô:** House Construction and Household Gods on Satsuma Peninsula.

The household gods which are usually found in Satsuma are the *senso-dana* (ancestor altar), *kamidana* (god's altar), *butsudan* (Buddhist house shrine) Daikokusama (god Daikoku) and Ôkama (hearth god). The house consists of four rooms of equal size arranged like four neighboring fields of a chessboard, centering around a pillar which is called *tebbashira*, a dialectical corruption of *teishubashira*, that is 'master's pillar', probably meaning central pillar.

Many old houses have no groove where two of the four rooms come together, from which we can conclude that the room had originally only three rooms, the fourth one being a later innovation. One of the four rooms, called *nando*, is separated from the adjoining room by a heavy wooden partition. This was probably the first room cut out from the original one-room house.

When a second room was cut out, the result was a house interior with three rooms. This second room is called *omote*, that is 'in front' (of the first room). When the remaining space was divided into two rooms, the standard symmetric four-room interior resulted.

As for the gods worshipped in the house, the little altar for the ancestors is placed on a shelf fixed on the central pillar of the house. The Buddhist house altar is found in the room in front of the *nando*, that is the innermost room of the house. But neither the Buddhist house altar nor the shelf for the house god held originally the rank of house gods, this rank was held by the ancestor shelf (*sosendana*).

One of the functions of the building of the house was to welcome the *toshigami* (god of the year) at New Year. Later the ancestor shelf became a permanent institution. The

Buddhist house altar and a shelf for a house god (*kamidana*) are later additions.

**Hosokawa Toshitarô:** Sacred Fire and Other Rites of Bon.

For three years after the death of a family member a fire is made outside the house at the Bon Festival (Buddhist All Souls' Day). After three years all ceremonies hitherto performed in the courtyard and at the grave are discontinued. On the sea-shore, however, fire is made at seven places and offerings of flowers, rice and incense-sticks are made to the souls. Until all seven fires burn down, people join hands and recite Buddhist prayers (*nembutsu*). Thereafter the relatives visit the grave. From there they return to the house while posing as if carrying the soul of the dead on their back. As soon as they arrive at the Buddhist house altar, they act as if they were depositing the soul there and sit down. Thus the soul (*hotoke*) is carried home into the house.

**Sakurai Tokutarô:** Examples of Double Grave System in Shônai District, Yamagata Prefecture.

**Matsuoka Minoru:** Two Texts of Jorurui (a ballad drama).

**Nihon minzokugaku**, Vol. V, No. 3 (October 1958)

**Takaya Shigeo:** About *Kijiya*, a Sort of Professional Wooden-ware Makers in Kuchiki Village, Shiga Prefecture.

Eleven out of fifteen households of the said village are professional wooden-ware makers, though their main basis of living is charcoal burning and to some extent, also, rice planting. In the village, documents concerning the wooden-ware makers exist. There is also a print preserved on which the name of the god of the drill is written. This picture is hung in the best room of the house of the minister on duty for the respective year, and before it the ceremonies of initiation into adulthood are performed for young men by the minister in which a ceremonial hat is put on the heads of the initiation candidates. The minister recites a list of names of gods in which Onomiya (Ono Shrine) also figures. This Onomiya is the same as Ikyô-shinô, which is the god of the drill. The name Ikyô-shinô means 'Prince of the Immigrants from Wei'. [This would be an instance supporting

the import of wood-craftsmanship by immigrants from the China of the Wei Dynasty]. On the 11th day of Bon, a so-called fan-dance is performed within the precincts of the Ono Shrine during which a picture scroll of Ikyô-shinô is hanging under the eave of the shrine. The belief in Ikyô-shinô is deep-rooted.

**Hashimoto Tetsuo:** Shrine Ministers in Kuchiki Valley.

Both their official titles and their ceremonial gowns show that one of the ministers has a higher rank than the other. He is supposed to have a more intimate relationship with the god than his subordinate colleague. The higher ranking minister officiates at special ceremonies, the one in the lower rank being in charge of daily routine duties in the shrine. In this way care is taken that the acts of worship are performed without interruption.

The authority of the ministers is the force that safeguards the social unity of the village and smooth legal proceedings. After having served a term of three years in the lower rank a minister can advance to a Great Minister. At a ceremony the Great Minister wears a white gown, his assistant a black one. The term *kannushi* for minister signifies 'the man in charge of cult acts', but an older meaning implies that the minister becomes the god and represents him during acts of worship.

**Ueno Isamu:** Okojo, a Small Animal Regarded as Servant of the Mountain Deity.

The fox was originally considered as servant of the Mountain God but gradually took on the character of the servant of the house god. In Gumma Prefecture, Tone District, the animal *okojo* appears at a family festival as harbinger of luck. We may assume that this animal is also a messenger or servant of the house-god.

**Ono Jûrô:** House Construction and Household Gods on Satsuma Peninsula (III).

3) The house-god.—As house-god is worshipped Daikoku-sama, who is elsewhere known as God of Wealth. People took the picture of the field-god into the house where it occupied the place of Ugamasâ, the fire god or fire preventing god, of whom no image exists. The office of Ugamasâ as god of family life and of agriculture was transferred to Daikokusama, and Ugamasâ now is worshipped as fire preventing god. The function of Daikokusama as god of good luck and money probably derives

from the belief in the Seven Gods of Good Luck to which he belongs. The underlying basis for making Daikokusama the God of Luck is the belief in Ugamasâ who is the god of family life.

Houses on Satsuma Peninsula consist of two parts, each with its own roof and with its own god. The old form of the god of the main part of the house was that of an ancestor shelf (*sensodana*) attached to the central pillar of the house. The old form of the additional part of the house—with kitchen and stove—is that which is now called Ugamasâ who was originally the fire god. He is worshipped near the Daikokusama of the additional part of the house.

The question arises as to which of the two gods, the ancestor god on the ancestor shelf in the main part of the house or the Ugamasâ in the additional part of it, is the original and older house-god. The answer is that the ancestor god was invited to the house and taken into it whereas Ugamasâ is from the very beginning part of the history of the house. The strongest belief in a fire god on the Southern Islands and the housegod on Satsuma Peninsula show close ties with one another.

**Hosokawa Toshitarô:** Funeral Rites and Burial Customs on Ibukijima, Inland Sea.

The named island has about 800 households, in which marriage partners are predominantly sought from among its inhabitants so that they are practically all blood related. Concerning burial customs the following points have been observed: 1) when the corpse is placed into the coffin a comb is thrown over the latter; 2) in the funeral procession strict rules of precedence are observed and in line with the degree of relationship with the deceased; those who carry the coffin to the burial place with grass sandals which are later buried on the burial place; 4) after returning from the burial place, the mourners wash their feet while chewing rice which has been brought by seven families of the village; 5) on the seventh day after the funeral people make a small boat of garlic leaves with an anchor made of wire and place it in front of the ancestor tablet of the dead; 6) for the funeral procession of a woman who has died in child-bed the artificial flowers and all other objects used are all white.

**Shirai Eiji:** A Report on the Double-Grave System in the Villages near Toyohashi, Aichi Prefecture.

**Matsuoka Minoru:** The Festival at the Miyadono Shrine,  
Naori District, Ōita Prefecture.

**Nihon minzokugaku**, Vol. V, No. 4 (December 1958)

**Hori Ichirō:** American and European Folklore Studies at  
Cross-roads.

The author finds that Folklore studies suffer from vagueness in methodology and shortcomings in the scientific and philosophic approach to oral traditions, with the result that many untrained enthusiasts become active in this field. They accumulate data without being familiar with theory and history of Folklore Science and without keeping contact with other sciences. Therefore, in view of its deficient theoretical foundation, both anthropologists and sociologists look askance at Folklore Science. Here and there also nationalism stands in the way of a true value of this science. The scholars of the West become increasingly aware of this state of affairs and a healthy self-criticism has set in. A similar situation exists in Japan.

**Takeda Chōshū:** Ancestor Worship and Memorial Services.

Ancestor worship in Japan is now tied up with Buddhism and the ancestors are even called *hotoke*, that is 'Buddhas'. An ancestor to be worshipped is stripped of his individuality. Only those ancestors who can qualify as clan gods are worshipped. The old ancestor worship entered the realm of Buddhism during the Asuka period (552-644) and remained therein until now. All sects with but minor nuances perform memorial services and recite prayers for the repose of the deceased.

**Segawa Kiyoko:** On Youth Initiation Rites on Tsushima  
Island.

Boys are initiated at the age of sixteen. Thereafter they learn Bon dances and take part in other religious dances at Buddhist temples and Shintō sanctuaries. They are also entitled to wearing the dress of young men and relatives and other villagers are informed of the initiation that has taken place. From the time the eldest son of a family becomes sixteen years old, he does his share in public services and takes part in legal proceedings as representative and master of his family. Initiation rites are performed on the 15th of November. Formerly the

initiated had to pile up stones within the shrine precincts and go to the mountain as part of the initiation rites.

**Emamiya Miko:** Marriage Customs in Shirakawa Village, Gifu Prefecture.

Marriage customs are twofold: 1) the future head of a family only expects visits of his bride in his house. The idea is still strong that women belong for lifetime to the house of their parents. Only after a girl has given birth to one or two children, she moves to the house of her husband. In the second decade of this century there were still two or three heads of households without wives and children in their houses. 2) Women spend their whole life in the family in which they have been born. Illegitimate children born by them are not considered to be a disgrace. A woman without children is called a "fool without a man" and despised. No parallels exist in Japan of this kind of marriage in which the man visits his wife in the house of her family. In our time however it became already the general practice that the bride moves into the house of her bridegroom.

**Hosen Junjo:** On *Kanjokake* in the Highlands of Yamato.

The term *kanjokake* means a rite by which calamities and evil spirits are driven away at New Year and blessing bestowed on the house for a whole year. In Japan, a country with the strong traditions of rice planters, we find everywhere a rite imitating the preparation of a rice field with a hoe, a rite which is meant to chase bad spirits away and bring luck for the year. In line with such rites falls the *kanjokake*, which is intended as a magic means to prevent contagion and as a prayer for a good crop.

**Matsuoka Minoru:** On the Belief in Inoko and Daikoku.

In Ōita Prefecture, Hida District, Tsue, people have a shelf fixed on the Daikoku pillar (main pillar) in their house on which the family god and Daikoku are worshipped. On the 11th day of New Year, lunar calendar, Daikokusama, said to have been a farmer before, leaves to visit the Great Shrine in Izumo. When all ropes are used up on this day, people get up at 2 o'clock in the morning and start making all ropes required for a whole year. Strong ropes are hung on both sides of the Daikoku shelf on the main pillar. Daikoku returns in the 10th month on the first day of the boar, *inoko no hi*. It is said that the god Inoko

is identical with Daikoku. Daikoku, upon his return on the Inoko day, guides the gods of the neighborhood on their way to Izumo. While travelling he acts as go-between for the gods so that in Izumo the gods can get married. Daikoku, returning in the 10th month, resides on his shelf on the main pillar only until the 11th day of New Year.

**Noguchi Takenori:** The Social Conditions of the Population on House-boats. In some districts professional fishermen live on house-boats.

**Mizutani Hideyoshi:** The Bon Festival on Kameshima, Mie Prefecture.

**Nihon minzokugaku**, Vol. V, No. 5 (February, 1959)

**Honda Yasuji:** Harvest Rites on Ishigaki Island, Southern Ryûkyû.

In Shiraho on Ishigaki Island people call the festival at which they pray for a good harvest Harvest Festival. During the 6th month of the lunar calendar those in charge of the festival have a meeting on the first day of the month, again on the day of the tiger and on the day of the horse (names of days in the calendar) and make decisions on details. The festival itself lasts for three days. On the first day people give thanks for the answers to their prayers during the years. The second day looks like a day of thanksgiving for the harvest. On the third day prayers for a good harvest are offered. This Harvest Festival is celebrated in a house on top of a mountain.

At the festival five priestesses officiate. On a little altar in the house on the mountain peak chestnuts, rice, and rice-wine are placed as offerings. Here on the peak are two buildings, forming an inner and an outer sanctuary. When prayers are to be said, the priestesses do it first in the inner, then in the outer sanctuary, and finally before the altar. The highest ranking god descends into the inner sanctuary, those of the second rank into the outer sanctuary, those of the third rank onto the altar. After the prayers are said, the priestesses enjoy the sacrificial chestnuts, rice and rice-wine. Men are not allowed to partake of the offerings. With the other offerings, such as seaweed and dried fish, the priestesses and other women prepare a meal for

themselves.

A tune, the Shiraho-bushi, is sung while a huge crowd of men and women dance thus giving life and color to the festival, the purpose of which is to pray for a good crop.

**Kitami Toshio:** The Ancestor Festival in Amami Ōshima.

In Nase City, Kominato Village, an ancestor festival is celebrated five days before the 9th or 10th month of the lunar calendar. Long ago many people died in an epidemic and since they were all of the same pedigree, they were buried in one huge grave. Later their relatives formed a confraternity which celebrates annually an ancestor festival. Based on a similar background such an ancestor festival is also held in Katsuura near Furuninya, though the date there differs. People there pray before the grave of the ancestors to console their souls and to thank them for the good harvest.

Two or three hamlets near Furuninya have their ancestor festival at which clan members pray to Kongen [Kongen is a temporary manifestation of a Buddha in a god of the native religion]. In Amami Ōshima the tendency is growing to celebrate the most important ancestor festival of the year during the 9th or the 10th month of the lunar calendar. The ancestor festival is called *donga*, that is 'harvest thanksgiving festival'. On Yōron Island in the North the offerings are called *donga*. The literal meaning of *donga* is rice-cake and this rice-cake represents all other offerings made at the festival, such as rice, millet and other cereals. The ceremonies performed at the festival make it clear that *donga* means now more an ancestor festival than a harvest thanksgiving festival.

**Itō Mikiharu:** Rice Planting Ceremonies and the Belief in Sacred Places in Tokunoshima, Amami Islands.

From about the year of 1926 on rice-fields in Tokunoshima yield two crops annually. Religious rites accompany the sowing of the seedlings, their transplanting into the paddy-fields and the harvesting of the crop. In connection with these rites something must be said on the belief in sacred places: 1) for the sowing of the seedlings a day of the rat or one of the horse is good. On it the Tanemaki (seed-sowing) Festival is held. However, the sowing rites are weakening and combined with other rites.—2) The Rice Planting Festival (*ta-ue matsuri*) is never performed on ordinary rice-fields, always on special "festival fields" (*matsuri-ta*), which are fields into which irrigation water

flows directly from a spring. At the festival offerings are placed at the opening through which the irrigation water flows into the field and on the ridge. Omission of the offerings would result in a bad harvest.—3) The harvest festival is colorful and is, in fact, a concentration of all rice festivals. The field into which the seedlings are transplanted is said to be the field of the god. Rice harvested from this field is believed to possess a divine soul. The 15th of the 8th month is the day for the 'festival of abundant harvest' (*hōnen iwai*), basically a thanksgiving festival but with elements also of an ancestor festival. It exists as a family festival, as a kinship festival, and as a festival of the village community.

**Uchimori Tadao:** Field Notes on Taketomi Island (I)

**Miyamoto Nobuhiko:** On the Village of Karimata, Ryūkyū Islands.

**Nihon minzokugaku**, Vol. V, No. 6 (March, 1959)

**Otō Yuki:** Proverbs as a Means of Education in Folk Life.

Proverbs serve as weapons in quarrels with others, as vehicles of criticism and instruction, they contain knowledge concerning farming, fishery and animal husbandry, and they are also a manifestation of witticism and of the ethical standard of village folk. The late Orikuchi Shinobu, an authority on historic Folklore Science, found that proverbs were first words of gods and charged with magic, pronounced by female shamans in their ecstasy, and only in the course of time they were given their fixed and lasting phrasing. Similarly, Yanagita Kunio thinks original proverbs were first songs sung by female shamans.

**Mizusawa Kenichi:** Proverbs and Folk Beliefs in Folk Tales.

Winter evenings are the time for telling folk tales. They serve as entertainment for those adults who stay over night in an inn after having had their gatherings for a religious festival or a meeting of a pious confraternity. From Echigo it is known that folk tales are told to the gods at the preparatory celebration of New Year and in autumn at the thanksgiving festival. The stories are told by old men (*katarijisa*) and women (*kataribasa*). Only they are in contact with earlier traditions of folk tales and possess an amazing memory. Also, marriage connections

contribute to spreading of folktales and so do travelers, pedlars, and itinerant artists.

**Tanaka Iwao:** The Origin of Figures Hung up at the Tanabata (Star) Festival in Matsumoto, Shinshû.

The Tanabata Festival is the Japanese version of the Chinese festival of the cowherd and the weaving girl, celebrated on the 7th of July. In the region of Matsumoto four kinds of figures are hung up on bamboo branches, 1) figures which resemble a *shintai*, that is an object in which at times a god is supposed to reside. Human figures seen here are like the Oshirasama figures in Northeast Japan: a pair of male and female figures, consisting of wooden sticks at the end of which a face is painted in black. The clothing of the figures is made of paper, this year red, next year blue, another color every year. The figures are stored away after the festival for further use next year.—2) Clothed figures, made more elaborately than the above mentioned. Of sticks and thin boards as tiny box is made on which arms and legs are pasted, and the whole is dressed with children's clothing and hung up under the eaves of the roof of the house. Such figures are called 'princesses with long legs' (*ashinaga hime*) and by them people are reminded of the story that the long-legged princess carries a love couple, a prince and princess, over the Silver River (Milky Way) during rain.—3) Paper dolls, their faces are done in black in wood-block printing.—4) The so-called *nagashibina*, that is figures to be thrown away into a river and washed away, a type of figures which is used also on other occasions. In Nagano Prefecture, Kitaazumi District, Minamiotani Village, the head of the figure is made with marrow of millet stalks, the clothing is done in paper. At Tanabata many such figures are hung up on willow branches, taken off on the 8th of the 8th month and thrown into a river. The custom of hanging up figures at the Star Festival (Tanabata) has its roots in the belief of the community, this community being either a kinship group or a village. Village people used to hang up a rope at the entrance to the village and to tie a figure to that rope which serves as a protection against evil spirits. The best-known guardian-god of roads is Dôsojin. Figures were also used as guardian-gods of the family. The figures of the Tanabata Festival were later given the function of the water-god because of the Heavenly River in the tale underlying the Star Festival.

**Seki Keigo:** Youth Association in Yawatano, Izu Peninsular.

The purpose of the youth association is to foster the virtues of loyalty and filial piety, good conduct of life and kind cooperation in village life. The tutelary deity of the community (Ubusunagami) is paid special respect and care is taken for a faultless performance of the rites at the annual festivals in honor of this god. The youth association has three age classes, 16-17, 18-25, 26-35 years of age. The admission of new members takes place twice a year, that is on the 2nd day of New Year and on the 15th day of the 9th month. The latter day is the festival of the clan-god (*ujigami*). On it the candidates bring rice-wine when they apply for admission. A banquet follows at which the young men are declared new members.

**Omori Yoshinori:** Report about Special Guides for the Mountain Shrine Fujiyoshida.

Under the pressure of outside forces popular beliefs are ever changing. The Asama Shrine in Kamiyoshida has special shrine officials, called *gohi*. Their functions are to erect a little shrine of the god of Asama in every house and to provide that shrine with a strip of paper with the name of the god written on it. At the center of the festival of the Asama Shrine is the Monkey God. Many Kôshintô, that is small stone monuments with the characters for *kô* and *shin* (from the sexagenal cycle) and the picture of three monkeys carved into it, show also ties with the belief in the supernatural character of the monkey. Such monuments are erected by confraternities in honor of the Fuji Shrine. Because of their position as ministers of the Monkey God, these ministers are called *saruya*, that is 'monkey men', *ya* indicates the profession in many combinations with *ya*; e.g., *tokei-ya*, 'watch-maker.' Because of the sound identity in *saru* 'monkey' and *saru* 'to leave,' the word is dreaded and reminds people of death and transmigrition of souls. At the same time, together with Oshiragami, the Monkey God is the god of sericulture. His ministers tried to make him a more general god of good luck.

**Takeda Akira:** Folk Life in Yashima, Yamaguchi Prefecture.

The mountain god there is called *yama no yabu*, that is 'mountain bush.' He is worshipped in a grove near the house, together with Teruhisama, 'Shining-Sun God,' and Shingonsama (Shingon is the name of a great Buddhist sect introduced to Japan by Kôbô Daishi 774-835). It is said that the mountain god is the god of farmers, of fishermen, and of incurable diseases.

**Wada Ayao:** Rice Fields Associated with Inauspiciousness in Iwaki District, Fukushima Prefecture.

**Hosokawa Toshitarô:** Further Notes on the Snake as a Possession Power.

**Uchinori Tadao:** Field Notes on Taketomi Island (II).

**Nihon minzokugaku**, Vol. V, No. 7 (June, 1959)

**Miyamoto Tsuneichi:** The Village Structure of Tsutsu Village, Tsushima.

Tsutsu Village lies on the Southern fringe of Tsushima and is one of the oldest villages there. The priests from the Buddhist village temple were among those who started very early to perform rites of festivals at Shintô shrines and even to become hereditary holders of the office of shrine minister, thus differing from most other Buddhist priests. Dressed in the white robe of Shintô priests, at the same time holding their Buddhist staff and the rosary in their hands, they go to the shrine to offer prayers.

Before a man takes office in a shrine, he is an ordinary person, not going through the procedure of admission into a Buddhist convent, novitiate, ordination, and studies of the Law. Upon his retirement his son succeeds him. He has first to be initiated. Usually in the 12th month he retires for a week or so into a secluded room in the house and learns from his predecessor the mysteries of the Law. Most important among them are the rules on how to bend the fingers while praying and how to recite prayers. He must also take a ritual bath on the beach. A candidate for the Buddhist shrine ministry must abstain from meat from his seventh year on and must take care about dead persons. Handling a corpse is incompatible with the shrine office.

In Tsutsu Village retirement is called *yoma*, literally 'remaining (surplus) room', by which the room is meant in which the retiring person is henceforth to live. The eldest son lives in the *omoteya*, 'room in the foreground,' near the house entrance and the kitchen. People in the village like to retire early. Men marry when 20 years old, girls when 18 years, so that the husband is already grandfather when 40 years old, and is then in a position to retire. The retiring father gets one third of the

fortune of the family, the other two thirds go to his eldest son. Several types of endogamy exist in Tsutsu. The shrine ministers marry within their group, other professions within their professional group, farmers among farmers, temporary residents among themselves, and always all within the village. These endogamic restrictions lead to the formation of social classes and a well marked stratification of society. The root of endogamy was in religious prohibitions.

**Ishizuka Takatoshi:** Gods and their Worshippers on Oki Island, West Japan.

A. Gods of the house.—1) *kamidana* (altar of a Shintô god), *butsudan* (Buddhist house altar). On the *kamidana*, are preserved an amulet from Ise, the Great Shrine of the Sun-goddess, and one of the local *ujigami* (clan-god). Either in the kitchen or in an adjoining room the god Ebisu has his altar. In old homes Daikoku, God of Wealth, is worshipped on an altar on the principal pillar (*Daikokubashira*) of the house. 2) *Toshitokusan*, god of agriculture, worshipped in a corner of a good room. On the day of sowing the rice-seed in the nursery and again on the day of rice planting in the paddy-fields, offerings are made and prayers are said for a good harvest. 3) *Shinchi*, god of the latrine. This god is said to be blind, to accept faeces with his right hand, urine with his left hand, and spittle with his mouth, spittle must therefore not be spit about at random in the latrine. 4) *Jinushisan*, god of the mansion. Worshipped only by the main family, not by families that have branched off from it; days of worship are New Year, *Bon* (All Souls' Day), *Higan* (Equinox).

B. Village gods.—1) *Kôjin-san*. This god is not worshipped here by individual households as it is commonly done elsewhere. On the 17th day of the third, seventh and tenth month a long snake is made of straw and offered to the god. *Kôjin* is a guardian god of the Village and also is in charge of fire prevention. 2) *Ebisu-san*, worshipped by fishermen on the 10th day of New Year to obtain a good haul throughout the year. 3) *Kompira-san*, also a god of fishermen, in charge of the commercial prosperity of fishing. 4) *Funadama-san*, god of fishing boats, grants a good haul and safety at sea. Fishermen hide a few coins beneath the sail-mast and worship this god there. 5) *Sae no kamisan*, god of the village boundaries, is also god of the ears, god of the road, god of children. 6) *Yama no kami-san*, moun-

tain god. When small-box and measles are in the village, people go to pray to the mountain god, placing bark of the cryptomeria tree (*sugi*) before the small shrine.

**Satô Masayuki:** Female Shamans on Oshika Peninsular, Miyagi Prefecture.

Female shamans are here called *okamisan*, 'god.' They start training for their profession from their eleventh to thirteenth year of age and on. They are blind. During their training period their daily lessons to be learned are exorcism (*harai*) of several kinds, calling down gods (*kamioroshi*) and souls of dead and living persons and of Buddhas; furthermore, the art of divination, geomancy and fortune telling. At the end of the training period they learn the technique of *kuchiyose* by which a god or a Buddha takes possession of them and speaks through their mouth. When the girls are fifteen years old the ceremony of *utsushisome* is performed, that means the girls serve for the first time as mediums of a higher being. The ceremony is held with splendor in the residence of the instructor of the new shamans. Before the event the girls have to go through periods of abstinence, that is for seven days they must eat their meals without salt, for seven days they must eat uncooked food and for seven days abstain from all cereals. During these 21 days they must not leave the house, must take a cold bath every morning and evening. Every day they must repeat the prayers to be said at the various ceremonies pertaining to their profession. For the first possession the girls wear white gowns and white socks and straw-sandals. The rites take place in the best room on the four sides of which ceremonial ropes (*shimenawa*) are hung up.

The rites are performed in various stages of which the following are more important. First salt and water are sprinkled around the candidates to purify the place. The girls leave the house and pour a great but fixed number of cups of water over themselves, thus washing away all impurity. Then they change their clothes and return to the room. There the *curriculum vitae* of each candidate is read aloud. The girls sing a religious song. They are given a *gohei*, that is a tassel of cut white paper as used in Shintô ceremonies. The girls continue their song, their hands already trembling, and finally they faint away and collapse. Their gods have taken possession of them. They regain consciousness and the gods are sent off. The girls receive now

a new name, a "wisdom name," and a bow. With the bow they perform their first *yumibiraki*, 'opening of the bow,' by which the god is called through the sound of the string of the bow. The ceremonies are followed by a banquet with rice-wine, fish, rice mixed with red beans. All the present shamans (*miko*) and their relatives are invited. The new shamans take off their ceremonial gowns and join the banquet, now dressed in wedding garments decorated with their respective family crest (*mon*). When all is over, they practice and rehearse for a hundred days all that they have learned in their training course. As a sort of diploma they receive the *gohei* which they used in their first possession, hang strips of cloth in different colors on it which they tie together with hempen strings. They get also a rosary and a one stringed musical instrument. When eighteen years old they start on a tour together with their instructors to practice their profession. Only when nineteen years old the new shamans can begin to practice their profession on their own and independently. It is interesting that a kind of special nomenclature of kinship terms is used for the performance of *kami-oroshi* (calling down a god) and *hotokeoroshi* (calling down the soul of a dead). For instance, a married couple is called *aino-makura* 'love pillow,' a daughter *Kara no kagami* 'mirror from Korea' (a precious object), a grandchild *tama no edaki* 'tree with precious branches,' and so forth.

**Noda Chihiro:** The Succession of the Fire God in the Cult of *Ujigami* (Community Guardian-god) on Ôsumi Peninsula, Kagoshima Prefecture.

Ancestor worship seems to be the nucleus of many Japanese beliefs. The fire of the fire-place is considered to be divine, the god of the fire-place is the ancestor god. On Ôsumi Peninsula the fire-god is worshipped as *ujigami*, guardian-god of the community or clan-god, if the community is composed of members of one clan. The fire-god is called *kamado-gami* 'god of the fire-place,' *okamasama* 'Master Cauldron' or *okamadon* 'Lord Cauldron.'

**Ogura Manabu:** The Goldfish Seller and Jizô on Noto Peninsula, Ishikawa Prefecture.

On Noto Peninsula people believe in a Jizô of the goldfish, *kingyô* Jizô to whom they pray for the repose of the souls of dead goldfish. Jizô (Ksitigarbha) is in Japanese folk religion

mainly the patron-god of children, his connection with the goldfish is a local variation.

**Nakamura Shôji:** The Shintoistic Monks Shugen at Hasuge and Folk Life and Traditions in Suge, Kanagawa Prefecture.

**Kobayashi Fumio:** Haga Keimei and Sugae Masumi.

**Itô Akemi:** Traditions on Iwami Jûtarô.

**Nihon minzokugaku**, Vol. V, No. 8 (August, 1959)

**Miyamoto Tsuneichi:** The Village Structure of Tsutsu Village on Tsushima Island (II).

1) Taboos and beliefs.—The belief in the sun deity is strong and is manifested in old rituals. For a safer preservation of this belief marriage partners were not taken from outside the village. About 90% of husbands and wives are natives of the village. Only recently the old tradition begins to weaken. 2) Field planting ceremonies on the sacred field, *shinden* 'god's field.'—The planting of brown rice on the shrine-field occupies a central position among all festivals. No night-soil is used there as fertilizer, only plants. After the planting a sacred rope (*shimenawa*) is hung around the field. Once every month the Buddhist shrine minister comes and says purification prayers over the field. Ritually impure persons must not come near the sacred field. Rice grown on this field is used as seed rice in the coming year.

**Togawa Anshô:** Ascetics in Ôami Village at the Foot of Mt. Yudono.

Ascetics (*shûgenja*) in Yamagata Prefecture, Higashitagawa District, Ôami, are of four kinds: itinerant monks, wayfarers, shrine personnel, and girls in the service of a shrine. The itinerant monks are either single, then called "pure monks," or married. The single monks also officiate in temples of the Tendai Sect. Monks with shaven heads but married are called *soriyama-bushi* "shaven mountain ascetics." Shrine personnel coming under ascetics rank lower than the wayfarers. Girls in the service of a shrine are either a kind of shaman capable of calling down a god or a dead person who speaks through them or they simply perform ritual dances with music during which

boiled water is sprinkled around. The female shamans are usually not married, the girls in the service of a shrine may marry.

**Iwasaki Toshio:** Female Shamans in Hayama.

A kind of female shaman operates on an individual and private basis without ties with a shrine. At the Hayama Festival they are possessed by a god and announce the god's message to the people. This god is the guardian-god of the community, concerned with good or bad harvest, fire and other matters of interest for the people. The shamans as such are in the employment of the community. The god of Hayama seems to be an ancestor-god.

**Watanabe Kôichi:** The Wind Festival in Nagatani, Niigata Prefecture.

The village worshipped first a mansion-god (*yashikigami*) as its guardian-god. The god is concerned with the prosperity of the families, prevention and cure of diseases, the god of venereal diseases, god of smallpox, and god of match-making. The annual cycle of festivals is as follows: New Year's Day, *toshi hajime* 'Beginning of the Year'; February, *hatsu miki* 'first (sacrificial) rice-wine'; May, *mushi okuri* 'sending off of insects'; end of August, *kaze matsuri* 'wind festival'; end of September, *kami okuri* 'sending off of the gods'; and end of November, *kami mukae* 'welcoming the gods.'

**Nishitani Katsuya:** The Festival of Fox Chasing on the Fifteenth Day of New Year.

In Hyôgo Prefecture, Kanzaki District, Ôkochi Town, Hasekawakami Village, there is an Ôtoshi Shrine and a Fukuda Temple. The minister of the shrine and the priest of the temple are cooperating in chasing a fox. On the night of the 14th day of January boys from eight to fourteen years of age hide in the Fukuda Temple. The next day at about 1 o'clock in the morning they are given a tassel of cut white paper (*nusa*). Then the minister and the priest lead them from the upper part of the village to the lower part while the boys shout *dondo ya dondo*. At the mountain foot they stick their paper tassels into the ground at the roadside and go home. This performance has its origin in the belief in superior powers of the fox. Long ago, it is said, an epidemic was rampant in the district and a fox was blamed for it. He had to be sent away and this was done by the above

described performance.

**Ono Jûrô:** Driving Drowsiness away at the Star Festival on Ôsumi Peninsula, Kagoshima Prefecture.

In Kokubu City and vicinity a performance called *nebui-hanashi* takes place at night on the sixth day of the seventh month, lunar calendar. The *nebuta nagashi* in Northeast Japan seems to be a parallel to it. The *nebui* in *nebui-hanashi* means drowsiness, *hanashi* is 'to get rid', *nebui-hanashi* 'to get rid of drowsiness'. [The *nebuta* in *nebuta-nagashi* in Northeast Japan is etymologically not clear, it has probably also to do with drowsiness, *nagashi* means 'to wash away'.] The spirit of drowsiness (sandman) is to be driven away. But it is not a sending off ceremony. The meaning of *nebuta-nagashi* in Northeast Japan is probably different as it is a water festival, different from the sending off of the souls of the dead at the *Bon* Festival, though illuminated lanterns are also set adrift on water at the *nebuta-nagashi*. But in the *nebui-hanashi* we find strong elements of a water-god festival and almost no trace of an ancestor-festival.

**Yasuma Kiyoshi:** Rapid Chanting of Folk Tales.

This kind of story telling was started in the Middle Ages by blind poets and only in more recent times has been given a modernized style as oral literature.

**Hôzen Jungô:** Agricultural Rites on the Highlands of Yamata.

**Nihon minzokugaku**, Vol. V, No. 9 (October, 1959)

**Moriguchi Tari:** Rice Planting Ritual in Muroneyama, Iwate Prefecture.

At the Murone Shrine the following rite is performed on the 6th day of New Year, lunar calendar. People retire into the shrine where they make miniature hoes of chestnut or oak wood, beat with them a dancing rhythm on the verandah of the shrine and sing rice planting songs. The rite is called *nanagusa gomori* 'seven herbs seclusion' [probably because it comes at the time when rice gruel mixed with seven kinds of herbs is eaten]. The rite aims at increasing the crops.

**Chiba Tokuji:** Note on the Burial Mounds in Mikawa Village, Yamagata Prefecture.

In Yamagata Prefecture, Higashitagawa District, Mikawa Village, there is in a field a *gyôjin-zuka* 'wayfarer mound.' It is said that long ago a wayfarer (kind of an itinerant ascetic) who was fasting there for hundred days naked, died and entered Buddhahood. During his fasting he never caught a cold. Later people prayed to him as to the god of coughing. On the first day of the ninth month a little shrine is erected on the mound and a festival held.

**Ikeda Hideo:** The Ritual for the Road-god Dôsojin in Ichinomiya, Gumma Prefecture.

On the 14th day of New Year the rite of *dondoyaki* takes place before a stone monument of the road-god Dôsojin. On the 7th day many items which were used for the New Year celebration are removed, such as pine trees, miniature swords used as charms against ill luck, and also the amulet of the "year-god" from the year before, carried to the Dôsojin together with a straw bag on which is written "gold, silver, rice," and burned. Cocoon imitations made of rice dough and dried cuttle-fish (*surume*) are also brought to the fire, roasted and eaten. By doing so people hope to be protected against catching a cold. The rice-dough cocoons and cuttle-fish were given at New Year to the year-god (*toshigami*) as offerings. At the Dôsojin adult participants of the rite are given sacred rice-wine (*miki*) to drink, children get candies and mandarin-oranges.

**Noda Chihiro:** The Festival with Straw Rope Winding at the Mori Shrine, Takayama Town, Ôsumi Peninsula.

The said festival takes place on the 17th day of the 12th month. People worshipped the gods of the shrine as gods of easy delivery and as guardian gods of the community. The names of gods are Hikohohodemi no Mikoto and Toyotamahime, the first male, the second female. For the festival two huge snakes, a male and a female, are made of straw and brought to the shrine and carried around it seven and a half times. The rite is intended as a magic means to prevent somebody from peeping into a room where a child birth is going on. An altar is built for the snakes, offerings are placed before them and poles with banners in different colors are erected on both sides of the altar. The shrine minister recites an invocation and, while flutes and drums are sounding, a soul is put into the snakes. Even nowadays women come here from far and wide and pray for easy delivery.

**Uchida Kensaku:** The Guardian-god of the House in Kago-shima Prefecture.

It seems the god in question, called Uggan, is an ancestor god. He is embodied in a heavy or light stone. In Kaseta City, Kawabata and Uchiyamada a natural stone is used. Visitors pray to the god themselves, not calling a shrine minister for it. Several elements point to an ancestor god, so does the situation of the sanctuary at the beginning of a road leading to the mountain Urayama and under a strangely shaped tree and near a tomb.

**Tanaka Kumao:** The Custom of Going to the Seashore for Ritual Purification.

Along the shores of Miyazaki in Kyûshû a shrine festival, called *hamakudari* 'going down to the shore,' is widely celebrated. Individuals and whole families take a ritual bath in the sea to purify themselves from sins and defilement. On the way home they visit the shrine. Back in their houses they scatter salt around in all corners of the room where the shrine of the Sun Goddess and the Buddhist house altar are kept, but also before the kitchen-god (*Kôjinsama*), the water-god, before the fire-place (*irori*), the bathhouse, the poultry shack, the latrine, to purify all these places.

**Miyamoto Tsuneichi:** The Village Structure of Tsutsu Village on Tsushima Island (III).

Kinship groups.—Tsushima is on the frontier of Japan, so it is not to be wondered that both the merchant class and the military class are highly developed. Within the military class clan relationship was very strong, but not yet so before the Middle Ages when the soldiers became easily submerged in other classes. From the Middle Ages branch families became much less frequent, the clan cohesion increased and clan endogamy became the rule. Marriage groups emerged.

**Shinomaru Yorihiro:** Fishing on the Lake Imba, Chiba Prefecture.

**Nihon minzokugaku**, Vol. V, No. 10 (November, 1959)

**Seki Keigo:** The Meaning of Folktales.

In our times folktales are studied under the following aspects: 1) origin and distribution of folktales, 2) their meaning, 3) their literary form, 4) the tellers of folktales, 5) social function of folktales. The meaning of folktales has been studied under the following aspects: a) natural phenomena in folktales and their interpretation as nature myths (myths explaining natural phenomena). b) Anthropologists like Taylor and Land have tried to explain folktales with religious concepts. c) Yanagita Kunio has tried to explain Japanese folktales by relating them to the native belief of the Japanese. d) Saint Ives of France saw in the folktales survivals of cult ceremonies. e) Freud has tried a psychoanalytic approach by interpreting folktales with sexual events. f) Jung saw in folktales an expression of unconscious physical experiences.

As far as Japan is concerned, the folkloristic study of folktales by Yanagita Kunio is an epoch making achievement. Folktales show magic and religious elements, but still their fundamental themes are facts of social life. Though folktales are the product of imagination they do not relate religious beliefs as such but reflect social limitations and habits. In Japan 600 types of orally transmitted folktales are known. We can classify them under the following headings: 1) complication between man and animal, man rewarded by animal (57), 2) marriage as main theme (75), 3) tales about riches and magic treasures (54). The main themes of these tales are: 1) from birth to initiation and adulthood, 2) a marriage partner is obtained, 3) riches are obtained, 4) childless married couples pray to a god for a child.—In such stories we find the classes of social life reflected.

**Sakurai Tokutarô:** The Clan-god Festival in Mekijima, Kagawa Prefecture, Shikoku.

In Mekijima Sumiyoshi Myôjin is worshipped as clan-god. According to a legend, Empress Jingô in her expedition to Korea was assisted by Sumiyoshi Myôjin who, upon return to Japan, landed in Mekijima and became clan-god there. The festival, called *chôsa*, falls on the 24th and 25th of the 6th month, lunar calendar.

**Hosokawa Toshitarô:** A Note on Possession by a God in Mitoya District, Kagawa Prefecture, Shikoku.

The house of the wolf.—Within the province there is a house known to be a house of the dog-god. Though said to be of the dog-god, a wolf-god is living there. He is contained in a small

chest found in the sanctuary of a shrine. He is nailed to the wall inside the chest. The said chest probably contains only bones of a wolf. Persons possessed by a dog-god or a fox-god pray here for seven days and, after having eaten a meal of boiled rice, they recover and are normal again.

**Yamashita Fumitaka:** Folksongs on Tobacco in Amami-Ōshima.

In the dialect of Amami-Ōshima tobacco is called *omoigusa* 'grass of remembering' or *wasuregusa* 'grass of forgetting.' A folktale has it that long ago a happily married couple lived there but that the wife died early. The bereaved husband went in tears to her tomb the rest of his life. The deceased wife appeared to him and taught him how to smoke tobacco. The man returned with the plant to his home where he brought it up with tender care. He dried the leaves therefrom and when he tried to smoke them he cheered up and his sorrows vanished. The plant was therefore also called "grass of remembering."

**Nagaoka Katsue:** The Conveyors of Local Cultures with Reference to the Female Shamans in Netsu, Nagano Prefecture.

In Nagano Prefecture, Chiisagata District, Saku, women who tour the country performing *kuchiyose*, that is serve as mediums for a god, are called *nonô*. These female shamans are in charge of announcing the will of gods or Buddhas to the believers. Gods and Buddhas speak through their mouths after having taken possession of them as their servants in a kind of trance. Until the early years of Meiji (1868-1912) they travelled to Kantô and up to the Northern provinces at a fixed time of the year. Incidentally they carried the belief in the great temple Zenkôji in Nagano into all corners of the country. As a reward for their service by calling down a god or Buddha or even a dead or living human being they received a small plate of uncooked rice. These shamans (*nonôsama*) have contributed greatly to the diffusion and exchange of regional cultures up to the remotest mountain villages and hamlets lost in solitary valleys.

**Aiba Shin:** Folk Customs of Remote Villages in Tano District, Gumma Prefecture.

Marriage ceremonies.—When both parties have come to an agreement they say "isshô sake ni shoyô" (let's have a *shô* rice-wine, 1 *shô*=1.588 quart), and they arrange for a drinking party.

At it they decide the day of the betrothal. On the wedding day the groom goes to the house of his bride to bring her to his own house where she enters through the kitchen (*daidokoro*). There her mother-in-law takes her by her hand and while stepping with one foot over the door-frame she drinks a half cup of bitter tea and gives the other half to the bride. This ceremony is called "hardening (*katame*) of the mother-in-law and of the bride." The idea still prevails that it is more the family of the groom than the groom himself which receives the bride.

**Kidachi Hideo:** The Legend about the Temple Tôzenji at Tsukumôshi.

**Maki Ippei:** The Sacred Boat at the Festival at Kuô, Ochi District, Ônishi Town, Ehime Prefecture.

Kuô was always held in high esteem as the place where people from the feudal lord of Matsuyama went to say their prayers and make their vows. Also clan members from the three districts of Noma, Kasehaya and Waki went there to worship the shrine god as their guardian-god and to pray for protection at sea and for a good crop.

**Hashimoto Tetsuo:** The Registration of woodcraftsmen of the Kimigahata Clan.

**Nihon minzokugaku**, Vol. V, No. 11 (February, 1960)

**Shibata Minoru:** Notes on Gion-e, the Festival of Yasaka Shrine in Kyôto.

The Gion Festival belongs to the great festivals of Kyôto, together with the Kamo Festival and one at the Great Heian Shrine. It was formerly celebrated at the Gion Shrine, now at Yasaka Shrine. The god worshipped in this shrine is Gozutennô or Susanoo no Mikoto, the god of calamities. From its beginnings the Gion Festival was celebrated to keep epidemics away. Formerly it lasted from the 7th day till the 14th day of the 6th month. It began with the welcoming of the sacred palanquin of the god and ended with a sending off ceremony. In recent times the Gion Festival takes place on the 24th day and a few days before and after this day.

**Moriguchi Tari:** Correspondence of New Year Observances with Those of Other Months.

The following observations were made in Iwate Prefecture in Northeast Japan. 1) Abstinence (*monoimi*) at New Year and at Bon.—In Esashi District, Inase Village, hamlet Tsuruhagi, the rules for abstinence are the same at New Year and at Bon. The family head eats only vegetarian food after having offered some of it on the altar of the family-god (*kamidana*). No woman must enter his room. Food left over from this day is thrown into the river. The observance is called *noboseru* 'to make ascend.' It was an act of ancestor worship, the ancestors were believed to eat together with the family head from the food cooked over the same fire. Also farming tools, objects used at New Year rites, are worshipped as field-god and prayers for a good harvest offered to them. 2) The calling of the field-god.—Year-god, field-god and mountain-god are the same one god. On the 9th day of the 2nd month the year-god has fulfilled his duties and receives fish as offering and then takes a rest till the 16th day of the third month. On that day the calling down of the field-god (*nôkami oroshi*) takes place, the year-god descends and becomes field-god.

On the 16th day of the tenth month the ceremony of sending off the field-god is held and the field-god turns mountain-god. On the 27th day of the 12th month a strip of white paper with the characters for year-god written on it is pasted on the altar of the family-god, fish and rice-wine are offered before the altar for seven successive days, and finally, on the 9th day of the 2nd month the function of the god as year-god ends again.

**Ida Yasuo:** The Kôshin Cult on the South Side of Mt. Akagi in Gumma Prefecture.

The days for the Kôshin cult are not fixed, they are chosen in spring and autumn at a time when no fieldwork presses and at the end of the year. The god Kôshin is said to like a day of the monkey or of the bird (Chinese calendar days) and to dislike a day of the dog. The members of the Kôshin confraternity are given notice from their headquarters before breakfast. They gather before supper time, each family being represented by the family head. The representatives take their bath before women and children do it, and all burn an incense stick and pray to Kôshin. A banquet follows consisting of buckwheat noodles, rice with red beans and a lively conversation. The participants disband at about 10 o'clock. Which house is to serve as headquarters for a year is decided by lot. Kôshin is elsewhere a god of agri-

culture. In Gumma Prefecture where sericulture is flourishing he is the god of silkworms.

**Hosokawa Toshitarô:** Deities Healing Coughs and Giving Easy Childbirth.

In Sanuki (Kagawa Prefecture), Mitoyo District, Katsuma Village, we find on a stone-fence an unhewn stone standing about 2 feet high which people worship as a cough curing god. Each one does it at night when nobody is around. To obtain easy delivery women pick up a small stone from under the floor or the verandah of their Jizô Hall and carry it about on their body under the shirt. After childbirth they write name and birth date of the baby on another and beautiful stone and place both the old and the new stone under the Jizô Hall.

**Maki Ipppei:** The Rite of Shooting Arrows in the Northern Districts of Ehime Prefecture.

In Gai City, Komenono, there is a shrine at which a ceremony of arrow shooting takes place, performed by 12 archers, on the 12th and 13th day of New Year. The night of the 12th day they pass together at the headquarters but stay awake. Early in the morning of the 13th day the shrine minister shoots first two arrows, then the archers shoot twelve each, repeating this three times, so that 422 arrows are shot altogether. Back in their headquarters the archers are entertained. The shooting of arrows keeps devils away and increases the harvest.

**Nakamura Takao:** Two Types of Villages in Murayama District, Yamagata Prefecture.

Kinship relations in Yamagata City, Kashiwagura monden Village, show the following variations: 1) The Relationship between a family and families branched off therefrom exists only between the head-family and families branched off therefrom directly. 2) Between the head-family and families not directly branched off from it only some customary social formalities are exchanged. 3) The relationship between a head-family and direct branch-families manifests itself in New Year ceremonies and at Bon (All Souls' Day of Buddhists) in the visit of the grave of the common ancestors. 4) Domestic servants of a family can also branch off from a head-family by raising their families independently.

**Chiba Tokuji:** Hunting Traditions in and around Hita Basin in Ôita Prefecture.

On the 16th day of the 11th month of the lunar calendar prayers for success in hunting are said to the mountain-goddess. This goddess is fond of men, and women must not come to the mountain. People are careful not to expose themselves to the wind of the mountain-goddess, or else their bodies would become immobilized.

**Ogoshi Katsuaki:** Types of Cult Groups of Buddhist Temples in Ōsaka Prefecture.

**Nakamura Akio:** New Year Observances in Akasaki Town.

**Ishii Kyōsuke:** The First of August in Onomichi City.

**Itō Akemi:** Preaching Buddhist Priests as Conveyers of Folktales.

**Nihon minzokugaku**, Vol. V, No. 12 (June, 1960)

**Segawa Kiyoko:** Women on the Okinawa Islands.

Through their position and functions in public ceremonies and festivals the females are bringing about the well-being of their village and families. Not that a magic effect emanates from the females, but the females are the protectors of their brothers, no special relationship of a supernatural character exists between females and their husbands and children. The brothers call their sisters goddesses, *onari-kami*, and believe in their superior nature. One might rightly expect that the protecting sisters and the protected brothers have each their own genealogy, but nowadays it is hardly to be seen what kind of relationship exists between members of the family of the husband and the wife and members of the family of the mother and children. Though marriage between partners with the same shrine affiliation or clan membership is practised, the normal way is however marriage between partners which belong to a different clan-god (*ujigami*) shrine. The modern laws of Meiji time attach women at their marriage to the families of their husbands whose ancestors they have to worship. In this respect women are brought in line with those in Japan against older native customs of the Ryūkyū Islands.

On the island Motojima the office of a *noro* (a goddess) and that of an *unai* (a person chosen by a god as his medium) are

complementary. They have to worship the remote ancestor of the clan. On the island Hiyadakajima a *norô* is the highest instance for guidance in the community affairs and excels the *unai*, a kind of a shaman. A *norô* is not married, the shaman is. In Miyakojima and in Hiyadakajima all women of the village are at least to some extent shamans. In all communities the genealogies of the priests officiating at ceremonies of importance are kept intact, the females have only auxiliary functions, but also these are hereditary among them.

At a clan festival on the main island of Okinawa either the chief shaman of the place officiates or any other suitable girl of the clan or kinship group. The old custom did not permit that this function is transmitted to another person in case the chosen girl marries. Nowadays a new tendency is manifest which permits a girl who marries into a family of another clan to take over the office of a shaman, but the god using her as his medium is that of the parental family of the young wife. The office of a priestess is inherited by her daughter.

**Ono Jûrô:** The Festival of the Millet. An agricultural rite from Kagoshima.

The old agricultural rites in Kagoshima were performed after the planting of millet and rice and after the harvest. Rice planting ceremonies are a later addition and have the paddy-field zone as their center where they were first performed. Typical of them is a religious gathering for the worship of the god of the rice-field (*ta no kami*).

**Nishitani Katsuya:** Koto, the God of Farmers in Hyôgo Prefecture.

The god Koto has only one leg, an aspect which connects him with the mountain-god. People speak of a Winter Koto and Spring Koto. They have also a Winter Inoko (a calendar date) and a Spring Inoko (*inoko* means wild boar and is a calendar sign). The Winter Inoko is celebrated everywhere and is the more important one.

**Nori Masafumi:** The Sending off of Insects in Ehime Prefecture, Shikoku Island.

Some differences exist between the East, the center and the South of Ehime Prefecture. In the East and in the center the rites of sending off insects are based on the assumption that rice-plant diseases are malignant souls whose anger has to be placated.

In the South the rites aim at eliminating all kinds of evil gods and spirits, rice-plant insects, and gods of epidemics included.

**Omori Shirô:** On the Legend of the Eight-headed Snake.

**Nihon minzokugaku**, Vol. V, No. 13 (September 1960)

**Hagiwara Tasuo:** The Group and its Representative in the Practice of Ritual Abstinence.

In Eastern Japan the shrine minister has to purify himself by bathing and is to practice abstinence. In Western Japan he needs only to take a bath in the sea. In this difference we find something of the history of our abstinence and purification rites reflected. In the beginning the first condition for celebrating a religious festival was that the cult group as such underwent abstinence. Later the minister had to submit himself to rigid purification rites. Preparation for a festival was thus taken over by the cult group with the minister as its center. In places where no minister exists and one of the cult group is chosen as temporary minister on an alternating basis, it is again the chosen minister who has to carry the main burden of preparation of a festival. In all these cases the person of the minister and his practices and customs became shrouded in mystery. In many traditional abstinence practices it is strictly forbidden for the minister to leave his house during night. If he dares to go out he will see an evil spirit called *yagyô* 'nocturnal travel' and drop dead at once. When the minister during his period of abstinence happens to see another minister he must close his eyes. The abstaining minister is preparing himself for the descent of the god and his relationship to the god is something mysterious and he must let nothing external interfere with it.

At the shrine festival in Owari Tsushima a special guard is on duty to watch that all lights are put out during the night. In complete darkness shrine ministers stage a procession at which they carry the sacred treasures of the shrine while reciting magic spells. They proceed to a pond into which they discharge all evil. Mysterious rites of this kind increased with the growing importance of the shrine ministers.

At the Igomori Festival in Atetsu District, Bichû, while all house-doors in the village are locked, the shrine minister climbs up a hill alone, and there with sacred rice-wine, looking down

to the village, he divines its good or bad luck during a whole year. The burden of abstinence laid on the shoulders of shrine ministers, together with sacred functions at ceremonies, became one body of duties.

**Koike Nagayuki:** The Thunder.

The Japanese word for thunder is *kaminari* 'the sounding of a god.' Though the thunder is something divine, a thunder-god never did occupy a central position among the gods. The thunder-god, known for his role in the cessation of the country by the Izumo clan, according to the *Kojiki* (712), does not possess the characteristics of a nature god. The thunder-god because of his strength serves the heavenly gods without being their equal. In Kamikamo in Kyôto a thunder-god is worshipped without being even mentioned in mythology.

The thunder-god is represented as a devil (*oni*), carrying a big drum on his shoulder. This is certainly a more recent representation in which several elements are combined. A devil, though he appears as a god, is not worshipped as such, being rather a god (*kami*) to be feared. The Chinese picture the thunder-god as more or less a human being but with added beak and wings, pointed finger-nails and feet of a bird. Besides a drum the thunder-god may also have a chisel and a hammer, probably for felling big trees. When a mirror is added, it points to the light of the thunder-bolt. In Japanese pictures only a big drum is carried by the thunder-god.

**Ogura Manabu:** The Festival of the God Inari in Noto, Kaga (Ishikawa Prefecture).

Since the remote past the festival of Inari, the Rice God, is celebrated on the last day of November and called *uka-matsuri*, *oka-matsuri*. It is an affair both of families and public shrines. The popular etymology of this word is now: festival on which new domestic servants are hired or old ones leave, which is in fact done after the conclusion of the harvest. [The real meaning of the word *uga*, *uka* is 'food,' Inari was first a good of food in general].

**Kitahara Machiko:** How New Cult Organizations are Formed at a Shrine.

The worshippers of a shrine have one or several cult organizations. A new organization is put afoot if there are village members who are not admitted into an existing organization,

this being frequently the case when the village population has increased. It takes the new organisation a while until the old ones recognize it as a "new cult organization" (*shin-miyaza*). With time a new organization can also be absorbed by an older one.

**Chiba Tokuji:** Hunting Folklore in Kôchi Prefecture, Shikoku (I).

**Omori Shirô:** On the Origin of the Legend of Eight-headed Serpent (II).

**Oka Yoshishige:** Kinomatagami, the Deity of Forked Trees.

**Sekiyama: Moriya:** The Subordinate Peasant Family in Johoji Town, Iwate Prefecture.

**Kitami Toshio:** Further Notes on Folk-life of Farther Noto, Ishikawa Prefecture (I).

**Nihon minzokugaku**, Vol. V, No. 14 (November, 1960)

**Hirayama Binjirô:** A Fair and the Ceremony of Exhibiting a Buddhist Image.

A temple fair (*ennichi*) is a festival day at a Buddhist temple. The oldest fairs seem to have been those in honor of Kannon and Jizô (Ksitigarbha, in Japan predominantly guardian-god of children), as already the *Kojiruien* (古事類苑) teaches us. Of the origin of temple fairs two explanations are given. One says, when a temple for Kannon or Yakushi had been built the anniversary of the inauguration day was celebrated for many years thereafter. The other explanation has it that the day of a temple fair is the day on which the Buddha or Bodhisattva worshipped in a newly built temple appeared for the first time to a congregation of believers who had gathered in the temple to listen to a sermon on the Buddhist Law. But in fact the institution of temple fairs does not originate in Japan but in China. Some temple fairs are held every month, on the 8th for Yakushi, on the 15th for Amida, on the 18th for Kannon, on the 24th for Jizô, on the 28th for Fudô. Nichiren has his day on the 13th, Kôbô Daishi on the 21st, Tenjin (Sugawara Michizane) on the 25th. How all these days were chosen, is not known. In a later age a fair was combined with an influx of temple visitors so that

religious belief and utility came to go together. After all, the temple fairs must have been promoted by the Buddhist clergy.

Formerly Buddhist images were exhibited in the temples. No annual festivals were held for this, only at irregular intervals temples exhibited an image. Many temples did it only every 33 years. Only during the Edo time (1603-1868) frequent exhibitions were held with a view to fund raising. Furthermore miracle stories were circulated and the image of the Buddha or Bodhi-sattva involved exhibited. The only purpose of it was a full offertory-box.

**Takeda Akira:** On Ultimogeniture in Rural Districts of Kagoshima Prefecture.

In case of a family partition (*bunke*) it is the youngest child of the branch family to which the right of inheritance goes. If the eldest son takes a wife and starts raising his own family outside the family of his parents, the family fortune is divided into two parts of which one goes to the parents at the time of their retirement, the other one goes to the head of the new family. The younger sons may marry and raise their independent families, the youngest however must stay with his parents. He has to take care of the anniversary rites for his dead parents and for their grave.

**Nakamura Takao:** Several Types of Villages in Tama Valley, Tokyo County.

In mountain villages the following persons take part in wedding ceremonies: the family members of both marriage partners, a part of their relatives and members of the family of the most influential man in the village. The latter has also acted as go-between in arranging the marriage, if a member of an association to which the groom belongs has not done it. When it comes to the wedding ceremonies five families of the neighborhood, who have joined in a group to give mutual assistance when someone of them marries, help in arranging the details. They also decide which person, down to which grade of kinship, shall be invited. The wedding partners have to comply with their decision. A village came into existence with the formation of associations. The government of feudal Japan (1603-1868) promoted the formation of associations whose members help one another out in various needs. Associations thus formed continue to exist.

**Ishihara Terushi:** New Year Diet and Visitors.

In Sanuki in Shikoku, when a newly born boy celebrates his first New Year, relatives send him toys, existing of an arrow for shooting devils and a mallet made of paper maché, these objects being magic means to bring long life and social promotion to the boy. The room is decorated with bamboo-grass on which various symbols of luck are hung, such as imitations of treasures, mallet, a rice-bag and an account-book. These symbols should bring luck and success to the boy in his lifetime. The first three days of New Year people eat rice-dumplings boiled with vegetables, each individual receiving the number of his years of age.

**Ogoshi Katsuaki:** The Kôshin Belief in Southern Izumi Province.

Kôshin is worshipped by the farmers as god of agriculture. At New Year members of a cult association (*miyaza*) affiliated with the village shrine pray in common for an abundant harvest and for a healthy offspring. At the same time they have also their ceremonies for Kôshin, though Kôshin is in no way connected with the shrine. The association for the worship of Kôshin (Kôshin-kô) is in terms of membership unstable whereas the shrine association (*miyaza*) surpasses in stability any other association or even religious sect. It is intimately connected with the foundation of the village and its history. At New Year the worshippers of Kôshin gather in a house which serves as their gathering place on an alternating basis. There they offer a huge flat, round-shaped rice-cake, called *kagami-mochi* (mirror rice-cake, because of its polished and shining surface). Then the cake is cut into slices of which each member is given two. The rice-cake ceremony, in the belief of its participants, will not fail to bring blessing down on their crops.

**Hamaguchi Kazuo:** On Folktales with Talking Birds from Sado Island.**Wajima Shunji:** Youth Associations in Suzu City, Ishikawa Prefecture.**Aoki Shigetaka:** A Note on the Center of Wandering Woodcraft Experts (I).**Chiba Tokuji:** Hunting Folklore in Kôchi Prefecture, Shikoku.

**Kitami Toshio:** Further Notes on Folklife in Farther Noto, Ishikawa Prefecture.

**Nihon minzokugaku**, Vol. V, No. 15 (December, 1960).

**Honda Yasuji:** From the Festival Pole to the Sacred Paper Strips, Symbols of the Presence of Gods.

The Great Shrine in Suwa, Nagano Prefecture, consists in fact of four shrines. Two are in Lower Suwa, called Spring Shrine and Autumn Shrine respectively. Two are in Upper Suwa, called Front Shrine and Main Shrine respectively. Of all four shrines, in years of the monkey and of the tiger, that is every six years, the pillars in the four corners of the shrine are exchanged for new ones in a solemn ceremony. The main points of it are the suppressing of the spirit of the ground on which the shrines stand by driving the pillars into it, and the erecting of pillars which serve as footholds for the gods descending from heaven.

**Kojima Yoshiyuki:** The Story of the Rich Man Manno and the Belief in the God Hachiman.

To the formation of folktales both literature and religious movements have contributed. It has a deep significance that even Gengorô Keimasa, who had become a god, was made a hero of a folktale. In the musical dance *Yajima-gun* (Army of Yajima) Gengorô Keimasa is hit by an arrow shot by Yasaburô of the Sea of the Birds (*tori no umi*), and has to flee for his life in such a hurry that he has no time for three days to pull the arrow out of his body and to shoot back at his pursuer. The Hachiman Shrine in Kamakura has been founded with the worship of Yasaburô.

**Takahashi Sumihasa:** Horses Used as Seat of the God in a Festival at the Azuma Shrine, Osawa Town, Chiba Prefecture.

Before the festival starts a special kind of saddle is put on a horse together with a *gohei*, that is a stick with strips of white paper on it [used in Shintô rites]. People approach the horse from both sides and perform the ceremony of seating the spirit of the god in the saddle. Still in another rite the paper strips are made an abode of the divine spirit and thus the procession

can start. The festival in which a horse is used, is called *umadashi matsuri*. A *dashi* is a carriage in which the spirit of a god rides in a ritual procession, *uma* means horse and *matsuri* festival. Thus *umadashi matsuri* is a festival in which a horse is substituted for the carriage in which the god should ride.

**Shinozaki Seiko:** The Relation between Midwife and Child in Chiba Prefecture.

In Kujukuri Town the midwife or another woman who assisted at a childbirth enters into a special kinship relation with the baby which is called *toriage oyako* 'assistance parent-and-child.' The woman becomes in several ways responsible for the child until its seventh year of age when a festival for the child is held. The midwife calls the child grandson (*magô*), the child calls the midwife grandmother (*babasama*). The third day after the birth is called *misome* 'first look,' on it the baby is given a name. The name is composed of characters taken from the name of the parents, but one character at least must be taken from the name of the midwife.

On the 21st day the *sekku misome* 'first festival (at which the child can) be seen' takes place, it is a take-over ceremony. It consists in exchanging cups of rice-wine between the midwife with her husband and the parents of the child. This ceremony inaugurates a special relationship between the family of the child and that of the midwife. When the child becomes seven years old, the 15th of the 11th month is the date for another festival which is called *himodoki* 'unfastening of the string,' meaning that the child is handed over to its parents. Though the child grows up in the care of his parents, the midwife shows interest in it and gives advice in educational matters.

**Kuwano Fumi:** Fictitious Parents and Go-between. A marriage custom in Kami-Ina District, Nagano Prefecture.

West of Jôtotsu Pass in Nagano Prefecture it was an old custom that for a marriage ceremony not only a go-between was sought but also parents. The latter were called *kanetsuke-oya* [meaning not clear]. Their duty was to look after the new wife and give her council. Their care accompanies the newly wed couple throughout their life. Also the go-between continues his office after the wedding, for he must exert his efforts for a harmonious marriage life of the couple whose union he has arranged. The couple must show their respect to their "parents" throughout their life, to the go-between only for three years.

Their affection for the "parents" remains always greater than that for the go-between. Both persons however are essential for newly wed people and are both chosen by the family of the groom.

**Takaya Shigeo:** Taboo Customs in Hino Town.

In Shiga Prefecture, Gamo District, Hino Town, until the last war custom forbade the eating of meat of four-legged animals, of birds and of eggs, and old folks are still sticking to it. They say that such food cannot be eaten because the inhabitants of the region are all members of a clan affiliated with the Kumano Shrine. On the eve of a number of days throughout the year they extinguish the fire in the house and remove the ashes. As soon as they have finished their supper they clean the cauldron, the kitchen utensils, cups, plates and chopsticks. After the cleaning, all remaining food still cooked over the old fire must be eaten up. This practice is called "the change of the fire" (*higae*). Before a shrine visit a bath must be taken or the body washed otherwise. In all houses food offerings for the gods must be cooked over fire kindled with a tinder-stone.

**Hosokawa Toshitarô:** The Treatment of Memorial Tablets in Iya Valley in Kagawa Prefecture, Shikoku.

Mount Iya and Iya Valley are the place to where the souls of the dead retire. People when about to return from there after having mourned there for a deceased and deposited the memorial tablet, first eat noodles and rice in a wayside inn and then descend to the lowland. When eating on the mountain people like to have a farewell dinner with the souls. While descending they must by no means look back. This belief in the mountain as an abode of souls is certainly older than any Buddhist sect in Japan.

**Nakamura Takao:** On the Carpenters of Kiso District, Nagano Prefecture.

In Hiyoshi Village of Kiso District, hamlet Miyonokoshi, about ten carpenters form a group under a master. As a group they go to work everywhere in the province and are known as the carpenters of Kiso. When they find no work in a village, they get at least some money which is called "money for straw-sandals," and go on to the next village. To their own village they return only for New Year and for *Bon* (Buddhist All Souls' Day). Their apprentices work with them for seven or eight years, thereafter they start their own independent business after hav-

ing been given a complete set of tools by the master. At *Bon* and at New Year they have their own religious gatherings at which the master introduces the new apprentices to the group, and at which plans and prospects for future work are talked over. All are anxious to keep their reputation intact. In the mountains of Kiso space for farming is very limited so that all surplus population has to make a living otherwise.

**Omori Yoshinori:** Notes Concerning the Rituals for Non-ancestral Spirits.

Souls of dead for which nobody looks after are fearful and mischievous. When places are hunted by them, the female shamans, called *itchiko* or *oichi*, become active in order to get in contact with those forgotten souls.

**Gôto Shoichi:** A Study in Traditional Indigo Dyeing.

**Imamura Mitsuo:** The Tombstone Called "Sentai Botoke."  
*Sentai-botoke* means 'Buddha with thousand bodies.'