

KOJI INADA 稲田浩二 and TOSHIHIKO KAWABATA, Eds. 川端豊彦編, *Hirusen bonchi no mukashibanashi* 蒜山盆地昔話. Tokyo: Miyai Shoten 三弥書店.

This is not a review but an announcement of the first volume in an all-Japan series of folk tale collections, twelve and an additional special volume, which is on its way to publication. All of the collections are postwar and a number of new areas and collectors are represented. Dr. Tatehiko Oshima has headed this work. He is an active young folklorist with considerable experience in editing. He has on his editorial committee the two editors mentioned above and Akira Fukuda. The earlier all-Japan series, *Zenkoku Mukashibanashi Kiroku*, came out in 1942-44 under the editorship of Kunio Yanagita, but it has long been out of print. The new series will be known as *Mukashibanashi Kenkyū Shiryō Sōsho Kanko*. Advance subscriptions to the series carry a discount. The address of the publisher is Miyai Shoten, 6-2-3 Mita, Minatoku, Tokyo, Japan.

Fanny Hagin Mayer

NAKATO EIJŌ: *Bushū Koma-gun Nakayamamura kiroku* 中藤栄祥・武州高麗郡中山村記録 Official documents concerning Nakayama Village in the province of Musashi). 427 pages, 8 pages appendix (*atogaki*), 16 plates, 1 map. Tokyo, 1966 (Shōwa 41).

One of the characteristic features of the spiritual world of post-war Japan is an increasing interest taken in the historical past of the nation. This interest is also manifested by a lively activity in the field of research work on small territorial units such as towns and villages. The many centers for the study of local histories have been organized into an organization of their own which tries to see the local histories in the context of the entire national history. At present much local documentary source material is published with which a more truthful national history can be expected to be written. At Tokyo University a center for the collection of historical sources exists, *Dai Nihon kobunsho*, which proceeds family-wise, that is by histories of families of historical significance.

It is in collaboration with this center that the author of the book on Nakayama Village has traced down and collected documents in his area. He is himself a descendant of one of the three influential families who, together with the temple Chikanji, were in feudal times invested with official positions and functions. The temple Chikanji, in which Nakato resides, belonged to the family Nakayama, an old vassal of the Mito branch of the house of the Tokugawa.

What Nakato presents in his book could best be termed with the German word "Heimatkunde" for which no adequate English equivalent is at hand, we can only circumscribe it. By *Heimatkunde* is meant a description of one's own native place, its geography, history, living

conditions, educational facilities, customs, traditions, folklore, in one word, the entire life atmosphere of the inhabitants for whom such a description is meaningful. It is an area study limited to a village or hamlet or a valley or some other community with a community consciousness of its own.

Nakayama Village is now part of Hannô City in the Musashino plain close to the Chichibu mountain range. The documents, the collection of which Mr. Nakato started in 1957, concern taxation, village government and law, traffic and commerce, agricultural production, leading families, temples, the Hannô war at the turn from the feudalistic Tokugawa regime to the modern State. The history of the village can be traced back to the eighth century A.D. when Korean immigrants, bringing continental civilization with them, settled down there. The Nakayama family occupied high positions as early as the Nara period. Their descendants formed part of the local nobility down to modern times. Most of the documents brought together by Nakato cover various periods, especially the later ones, of the Tokugawa time. They were compiled by local officials for all kinds of administrative purposes. To mention one item: in the year 1639 (Kanei 16) the order for the seclusion of the entire country was ordered and Christianity proscribed. The priest of the Buddhist temples were enjoined to keep lists of their parishioners and to issue for each person a certificate of his or her religious affiliation. At that time Nakayama Village had six temples and they all came under the order for the religious supervision of the villagers. To pick out another item: a number of documents refers to timber trade. The Chichibu mountains are still covered with valuable cypress (*hinoki*) forests and many documents from earlier centuries deal with forestry problems.

In Nakato's book we find a great deal of rural life in feudal Japan reconstructed, it is in the best sense a research work on folklife. The people of that corner of the Musashino plain of bygone centuries are coming alive and the reader of the book feels like wandering around among their homesteads. The book will be priced not only by people who call Nakayama Village their home, but also by the far greater number of all those students of things Japanese who are anxious to see how *in concreto* rural life looked like during the two hundred and fifty years or so of secluded Japan.

M.E.

Leaves in the Sun, in drawings and words by Yuki. Introduction by Haru M. Reischauer. 96 pages. John Weatherhill, Inc., Tokyo, 1967. Price: Yen 990, US\$3.95.

The author of this little book is Yukitoshi Inoue, a young college graduate who used to express his thoughts throughout his adolescent years in simple line drawings accompanied by his own comments in English. We are here concerned with this publication in so far as it reveals us something of the uniqueness of the Japanese national mentality. This, it seems to us, it does. The boy represents modern urban

youth, left to itself in the realities of life. Loneliness is the predominant note in his mood, which is the case with youth everywhere. What strikes us here is the intimate dialogue with nature in its various seasonal aspects. There will hardly be any other nation in which man lives in such intimacy with nature. Happenings in nature are for the Japanese meaningful as symbols of the conditions of his existence. Yuki's book gives us not only aesthetic satisfaction in the pen-drawings, but also bears witness to it that the Japanese, as they always did, keep their national identity however complex modern life may become. The old "*mono no aware*", the Japanese equivalent to our classic "*lacrimae rerum*", is still their main source of poetic inspiration, and they keep smiling, if it must be, with tears in their eyes.

M.E.

LAURENCE P. ROBERTS: *The Connoisseur's Guide to Japanese Museums*. Published for the Japan Society of New York. 240 pages, 16 photos of museums. John Weatherhill, Inc., Tokyo, 1967. Price: Yen 1.350 or \$3.75

A book written by a specialist in Oriental art and in museology for students and tourists. In it are described 208 significant museums and collections of objects of art, archaeology, anthropology and folk crafts, with their location and opening days and hours, a glossary of art terms used in Japanese and Chinese art history. Furthermore, each museum is evaluated as to its contents and display system. To be able to do this the author did extensive research work in Japan under the sponsorship of the American Philosophical Society and the Bollingen Foundation. Scholars of Oriental art can now find a reliable help in planning museum visits and tourists with art interest will also greatly profit from this handy guide-book. To be sure, there are many more collections of art and folk crafts to be found in the country, but any considerable increase of informations on institutions worth to be seen would make the guide-book too bulky for travelers. From Tokyo alone could, or perhaps should, have been included at least on half a page or so data on the *Kyôdokan* in Koganei on the western perimeter of Tokyo, a museum dedicated to the archaeology and folk traditions of the former province of Musashino. It is exactly what in German is called a *Heimatmuseum*. Added to it is an open-air museum, called *kodaimura*, or "village of the old times", consisting of about a dozen reconstructions of dwellings from the *Jômon* (string pattern) period through to the *Kofun* (burial mounds) period. Another museum worth visiting is the Ethnological Museum in Hoya. Though the housing of the objects there is deplorably inadequate for lack of funds, the student of Japanese folklife and customs will find a rich collection of objects pertaining to the traditional economic, social and religious life of the Japanese. Other countries have their respectable Folklore and Folklife Museums. We regret that in a country like Japan, still rich in old traditions and customs and crafts, a museum of this kind must still carry

on its Cinderella existence.

Every long-time resident of Japan knows that the Japanese are avid collectors of antiquities and good art appreciators, and show even in our progressive modern times a keen, ever increasing interest in their cultural heritage. Be he a specialist in some field or only possessing general interest and desire to learn more about Japan, he will often consult the new guide-book and perhaps wonder how it was possible for so long a time to do without it.

M.E.

CHARLES A. POMEROY: *Traditional Crafts of Japan*. Illustrated with the eighteenth century artisan prints of Tachibana Minko. 120 pages, 28 reproductions in four colors of woodblock prints. Tokyo, John Weatherhill, Inc., 1967. Price: Japan Yen 2.500 or \$6.95, U.S.A. \$8.95

Japanese woodblock prints are fairly well known in the West, those of Harunobu, Utamaro and Sharaku having courtesans or actors of the floating world as their subjects. Tachibana Minko's album of twenty-eight artisan prints has now for the first time been introduced to the Western readers by this new Weatherhill publication. Tachibana's prints were published around 1770 and saw several later editions which are now hunted for by collectors.

The book is interesting not only for art lovers, but also for students of folklore and folklife. In the almost two centuries that have past since Tachibana's album had appeared, several of the crafts pictured therein have gone, such as the art of the armorer, the swordsmith, the makers of millstones, of ceremonial hats and metal mirrors. We are fortunate that these crafts were recorded in their lifetime. Others have withstood the erosion by the modern technical age. So we still find makers of inkstones, of writing brushes, and of handmade paper, these items being essential materials for the arts of calligraphy, ink painting and woodblock printing. Also the craftsmen who make bamboo baskets and folding fans are still kept busy by the demands of the market for these traditional commodities.

Tachibana's prints feature the following artisans: the hatter, the mirror polisher, the carpenter, the swordsmith, the armorer, the cord-maker, the maker of hairdress ties, the weaver, the papermaker, the engraver, the maker of bamboo blinds, the quivermaker, the basket maker, the brushmaker, the potter, the maker of straw mats, the woodworker, the paper-mounter, the cardmaker, the maker of umbrellas, the maker of millstones, the needlemaker, the maker of inkstones.

The author Pomeroy uses Tachibana's woodblock prints to illustrate his own essays on each of the above mentioned arts, thus meriting high credit in the field of cultural history. His book gives valuable information on the peculiar society of Edo time, on the world of woodblock artists and on the position of Tachibana therein, then on the various craftsmen and their techniques.

M.E.

ANNE SWANN GOODRICH: *The Peking Temple of the Eastern Peak. The Tung-yüeh Miao in Peking and Its Lore. Appendix: Description of the Tung-yüeh Miao of Peking in 1927*, by Janet R. Ten Broeck. IV, 332 pages. Published by Monumenta Serica, Nagoya, Japan, 1964.

As we learn from her Preface, the authoress of this book became interested in the *Tung-yüeh Miao* when she was in Peking from 1930 to 1932. The Peking Temple of the Eastern Peak, dedicated to the T'ai-shan god, is one of those places in Peking which represent best the old China in search of which many foreigners come, or came, to the ancient imperial metropolis. Mrs. Goodrich selected it as object of an investigation into Chinese folk religion. She had visited the temple frequently and made the observation that it enjoyed enormous popularity both during festival periods and at other times of the year. What attracted her attention most, was the great number of statues of gods and the plastic representations of the courtrooms and punishments of Hell. Her guide and chief source of information was her language teacher, a Mr. Shih, she complemented his information however from sundry other sources as well. Furthermore, she did extensive background studies of relevant literature, and her 11 pages of bibliography are impressive and informative for every student who wants to go into studies on Chinese religion.

As to the content of the book, first a description of the buildings of the temple is given. We learn that it was built under Kubilai Khan and maintained since at the expenses of the imperial government. A report from 1959 says that the people of Peking are still going there to burn incense and worship though, as can be expected, the Communist government frowns upon it. Already the Republican Kuomintang government had discarded a number of gods.

The chief god of the *Tung-yüeh* Temple is of course the Great Ruler of the Eastern Peak, T'ai-shan, a mountain massif in Shantung, one of China's five sacred mountains. This god got his hall built in the place of honour in the center of the main courtyard. He is believed to grant protection to virtuous people. The general agreement developed that the god in the *Tung-yüeh Miao* is a deified human being and that he rules, under Yü-huang, over life and death. This Yü-huang, or Jade Emperor, is, according to the Taoists, the Supreme Divine Ruler of Gods and Men. According to the Confucianists, the supreme ruler is Shang-ti, or Emperor of Above. The writer of the book under review found that the worshippers in the *Tung-yüeh Miao* identified the chief god there with Shang-ti and Lao-T'ien-yeh, the God of Heaven. Her fieldwork on popular religion as centering around the temple, has yielded rich results.

This temple as a center of religious life shows us how religion in China is lived. Somehow the teachings of the Confucianists, as far as they are religious, are known and put into practice, but the main stream of religious life produced an innumerable host of gods besides the god of Heaven and the other gods of the official cult. There are as many

gods in China as there are human needs and anxieties in which supernatural help is sought. In a way we can the complex *Tung-yüeh Miao* call a compendium of Chinese folk religion. This folk religion is not just an insignificant corollary to the official religion, but is the religion of the many hundreds of millions of the Chinese people. In China we cannot neatly separate, in matters of religion, the upper and the lower strata of society as two entirely unrelated segments. The Confucianists stood for a fixed set of festivals and ceremonies, but were unconcerned with other religious manifestations in which they even took part as individuals and private citizens, as long as they had not to fight heresies. In their definition of heresy the social and political aspects of religious innovations was their main concern, they condemned only creeds and practices which could eventually upset the established order.

Mrs. Goodrich's monograph on the *Tung-yüeh Miao* is further proof of the sound statements which Clarence Burton Day presents in the chapter "Syncretism of Religious Heritage" of his book "Chinese Peasant Cults" (Snanghai, 1940), and is an addition to the findings of Henri Doré in his monumental "Recherches sur les Superstitions en Chine". In the chapter "Organizations connected with the Temple" we find also valuable information both on the social side of the *Tung-yüeh* belief and some divinatory and magic applications of it. Among others, there is, or was, an association which cares for the incense burners. From the way paper burns, the will of the god is divined, and the ashes were said to have great healing power. Dust from the temple is taken home in the hope that it will turn to gold. Things connected with the "Holy" are having supernatural power which can serve the purpose of human security. In short, we have here a new book on Chinese religion of rare value.

M.E.