

work. He selected tales from various texts and touched them up for popular reading in the three little volumes. He identified each by the region where it was collected, omitting the name of the collector and the name of the published collection where it appeared.

Appendix B, "Glossary of Japanese Terms," is accurate except for the definition of *chōja*. This is a character who belongs to the folk tale. He is a simple-hearted character, frequently depicted as a fool, who receives unexpected blessings. Anybody who tries to imitate his good fortune is sure to fail.

The Subject Index lists topics in Chapter One, and the Article Index lists its articles. The Folktale Index is a mixed package.

This review has been rather negative in character, but the efforts of Algarin show promise. She has done far more than flip cards in a card catalog to build her work. She gives a brief description of each entry, frequently giving summaries of the items in it. As a specialist in the field of the folk tale, the reviewer welcomes young students into the field. Algarin has been fair in handling source material, giving a word of caution where she thought it was due and credit where it belonged. However, the reviewer does not think she composed the statement in the flier introducing her book as "a comprehensive and authoritative guide to the field of Japanese folktales." We can anticipate the fine work she can present after she has gone into the texts of the hundreds and hundreds of folk tales now available in Japanese.

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TANIGUCHI YUKIO and ENDŌ NORIKATSU 谷口幸男, 遠藤紀勝 *Kamen to Shukusai, Yōroppa no matsuri ni miru shi to saisei* 仮面と祝祭. ヨーロッパの祭にみる死と再生 [Masks and Festivals, Death and Rebirth in European Festivals]. Tōkyō: Sanseidō, 1982. 208 pp. Color and black/white photographs, bibliography, guide to museums. Hardbound, Yen 5,800.

This volume presents a collection of photos of European festivals, most of them in color, which Endō Norikatsu took over a period of more than 10 years. The photos are a delight, the text largely a disappointment. Parts of the material were first published in a special issue of the "Asahi-Graphic" on smiling and crying masks in Europe. The reason for this interest on the part of the Japanese is easily understood, because the photographer has met here, quite unexpectedly, fossilized remnants of a folk religion which is similar in many ways to folk customs still very much alive in Japan. He only regrets that the festivals take place in far-away places, usually outside of the tourist season. He wants therefore to show his countrymen this "hidden face" of Europe.

The theoretical framework is supplied by Frazer and Eliade and is limited to two aspects, ancestor worship and fertility rituals. The main burden of the argument is carried by the Alpine regions of Switzerland, Austria and Germany, with some side-glances at Scandinavia. Spain and Italy provide more photos with Christian themes.

Endō projects the world-view of the Japanese folk religion onto an alien culture, concentrating on the old pagan Germanic religion without taking much notice of the Christian period. This is understandable, because this reviewer, who comes from the Alpine region of Switzerland, found in the Japanese *matsuri* ("festival") a key to the understanding of many ancient rituals at home. The point is, however, that in Europe

only specialists in folklore and religion are still aware of these roots, hardly ever the performers themselves. Furthermore, Endō takes Europe as one entity, apparently conceiving it to be as homogeneous as Japan.

The European reader is surprised by the view of the old continent emerging from Endō's account: more and more one feels as though he is reading Tacitus of 2000 years ago. Up to the seventeenth century, Europe was, according to Endō, mostly covered by dense virgin forests, inhabited by menacing demons, wild animals and robbers. The forests were the sacred habitat of the Gods, each tree representing a divinity. Sacrifices were offered to these trees. The crossroads were places for divination. Only in the sixteenth and seventeenth centuries did merchants and travellers dare to cross these forests, and only in the eighteenth century did agriculture spread further. Sacrifices were offered at bridges to the water goddess to prevent her from destroying the bridge in a fit of anger. There were house gods and earth gods everywhere. The main crops were wheat and soy beans (!)

At this rate, by page 58 the reviewer lost interest in the text, even though he does recommend the photos for comparative study. The Namahage of Akita turn up in the Roitschäggäte of Lötschental (Wallis, Switzerland), and the Yama no Kami, the Lion and the Bird (probably representing the souls of the dead) are met in Basel. The *yorishiro* as god-seat is found near my own hometown. The life-tree is represented at the Hanamatsuri in Aichi prefecture, by the evergreen *matsu*, hung with mochi (rice cakes), while in my hometown it is a *Tannenbaum*, to which bread is stuck. A comparative study could be helpful, but it needs a more profound theoretical background and a more critical attitude.

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ARKUSH, R. DAVID. *Fei Xiaotong and Sociology in Revolutionary China*. Harvard East Asian Monographs 98. Cambridge (Massachusetts) and London: Harvard University Press, 1981. xviii+376 pp. Notes, bibliography, glossary, index. Cloth, US\$20.00. ISBN 0-674-29815-2.

Biographies are hard to write, and biographies of contemporary figures even more so. But hardest are those of contemporary Chinese figures. The reason is simple. The political background of contemporary China is complicated and, moreover, many of those involved are still on the stage. Being a foreigner in a detached position, R. David Arkush can of course free himself from direct entanglement. But, on the other hand, given the closed and everchanging nature of Chinese society, plus the sensitiveness of actual politics, there is a congenital difficulty in writing a biography of a scholar who has experienced various political storms in contemporary times.

This is easily proved. The book devotes only 73 of its 286-page body to narrating the earth-shaking thirty years after 1949. If we say the forty years prior to 1949 were Fei's academic formation period, then the following stretch of thirty years is where his achievements lie, and hence should be analyzed in depth. Moreover, as he is considerably active in Chinese academic and political circles at the moment, this period should be easier to handle for the sheer availability of material. Because this period is not well covered, one comes away with a feeling of incompleteness after reading Arkush's book.

The author has, however, included a very detailed, comprehensive and annotated