

envy; he has also done a lot of groundwork and has surveyed many Japanese secondary sources, though one wishes he were less obedient to their implied ideological thrust than Hikotonushi-no-mikoto was to the tangle En-no-gyōja submitted him to. What we should organize is a really interdisciplinary and international conference on a topic that Plutschow has rightly recognized as central to any attempt at understanding the medieval period. As a historian of Japanese religions with a deep interest in literature and the arts, I would love to participate.

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YONEMURA, ANN. *Yokohama: Prints from Nineteenth-Century Japan*. Washington, D. C.: Arthur M. Sackler Gallery and Smithsonian Institution Press, 1990. 198 pages. Bibliography, chronology of world events, list of artists. Cloth US\$45.00; ISBN 0-87474-993-X. Paper US\$26.95; ISBN 0-87474-999-9.

Yokohama prints, the subject of this catalogue, are a genre of *ukiyo-e* 浮世絵 (Japanese woodblock prints) that flourished from 1859 to the 1870s. They were produced to satisfy Japanese curiosity about foreigners and foreign cultures at a time when some foreigners arrived at Yokohama, an international port newly opened after over two hundred years of national seclusion. This mass-produced popular art, covering the time from the very end of the Edo period to the early Meiji period, has been reevaluated recently (see MEECH-PEKARIK 1986). This catalogue, full of color illustrations, accompanied the traveling exhibition that was held at the Arthur M. Sackler Gallery, Washington, D.C., and two other museums in the United States in 1990-91. The prints are from the collection of William and Florence Leonhart of Washington, D.C.

Ann Yonemura, author of the catalogue and Assistant Curator of Japanese Art at the Arthur M. Sackler Gallery, thematically arranges the prints and tries to explain suitable historical settings and contexts. Backed by historical information, the author's approach successfully explains how the prints demonstrate the vast range of Japanese interests in foreigners and their cultures. For example, the chapter "Leisure and Entertainment in and around Yokohama" includes such leisure activities in the foreign community as Sunday promenades, private parties in the merchants' residences, boisterous parties in pleasure quarters, exotic animals, visiting circuses, and military exercises (129).

The author's thematical approach, however, does not clearly show how and why Japanese interests changed along with the drastic political and economic change of the Meiji Restoration in 1868. While she covers the entire production period, she fails to show the transformations in Japanese interest in foreigners and their cultures in the sequence of thematical chapters. Since I have a great interest in this historical perspective, I found this lack of treatment disappointing. Many scholars (see YOKOTA 1989, 67-68) prefer to divide Yokohama prints into two periods of production according to changes of subject matter. The subjects in the first period (the early 1860s) concentrate on the foreigners themselves. Then, in the second period, the subjects change to rapid Westernization of Yokohama, and sometimes Tokyo. Moreover, the prints in the Meiji period, depicting Western inventions such as steam locomotives and balloons, can be strictly interpreted as *kaika-e* 開化絵 (enlightenment pictures)

because of the government's slogan for Westernization, *bunmei kaika* 文明開化 ("Civilization and Enlightenment").

Yonemura's interpretation, while deficient in some areas, does offer insights into the way the Japanese adapted to new situations, in this case by adapting their artistic conventions. For example, she points out that "a popular subject with an established audience, such as portraits of beautiful courtesans (*bijinga*), would thus be 'translated' into a foreign theme by the simple substitution of foreign women" (32). She also shows that Japanese artists' lack of familiarity with Western culture appears in the form of various odd, misunderstood details in the prints.

Concerning this point, the significance of Yokohama prints might have more appeal to the reader if Yonemura had referred to other, lesser-known Japanese attempts to depict foreigners during the Edo period. Each attempt shows different interpretations of foreigners. For example, there are Nagasaki prints that depict the Dutch and Chinese in Nagasaki as well as folk and popular art that depicts foreign embassies in procession to Edo (now Tokyo). When Commodore Perry's expedition arrived at a small fishing village in 1854, the locals and professionals created what are called the Black Ship Scrolls. In the Scrolls, Perry appears like *tengu* 天狗, a fearful genie with magical power over human beings (see STATLER 1963, 66–67). Therefore, a comparison with other attempts to depict foreigners would most probably better characterize Yokohama prints. The author mentions that the prints "portray the foreign community in an exuberant and festive spirit that reveals no trace of the complex and ambivalent attitude that some Japanese officials held toward the newcomers" (129).

Although not entirely satisfied with Yonemura's approach to Yokohama prints, I believe that the catalogue provides an important contribution to the study of Japanese folk and popular art. We can consider these prints rare historical representations of foreigners from the Japanese point of view. Hopefully they will be studied as texts in the future.

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#### CHINA

ROHSENOW, JOHN S. *A Chinese-English Dictionary of Enigmatic Folk Similes (Xiehouyu)*. Tucson: University of Arizona Press, 1991. xvii+324 pages. Illustrations, bibliography, index. Hardcover US\$45.00; ISBN 0-8165-1031-8.

This is the first Chinese-English dictionary of enigmatic folk similes (*xiehouyu*) ever to be published and, as such, it is a welcome contribution to the study of Chinese language.