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NAUMANN, NELLY. *Die einheimische Religion Japans. Teil 1: Bis zum Ende der Heian-Zeit* [Japan's indigenous religion. Part 1: Until the end of the Heian period]. Handbuch der Orientalistik, Abt. V, Band IV, 1. Abschnitt, Teil 1. H. Hammitzsch, editor. Leiden: E. J. Brill, 1988. xiv + 299 pages. Bibliography, index. Paper G 140.—(for subscribers G 128); ISBN 90-04-08591-2. (In German)

Nelly Naumann, known for her many publications on Japanese indigenous religion (cf. SCHWADE 1986, 56, 107-108), provides us in the present work with a detailed analysis of the early development of Japan's national religion, Shinto. Characterized by thorough scholarship and careful interpretation, the book deals with the period from Shinto's earliest beginnings until the end of the Heian era (1185).

In her preface the author notes that most Western scholars of Japanese religion (Aston, Florenz, Gundert, Holton, etc.) have focused on the recent development of Shinto rather than on its primeval origins. In so doing they have missed an important aspect of Japan's native religion: since Shinto can be seen as an expression of the traditional values of Japanese culture, its beginnings are deserving of a thorough academic investigation.

Naumann takes up the following themes in the six main chapters of the book:

- I The religious ideas of the prehistoric period
- II From early history to history
- III The myths
- IV Pre-Buddhistic religion and its confrontation with Buddhism
- V The early [Shinto] cult in the Nara and Heian periods until its definitive formulation in the *Engishiki*
- VI Religious developments during the Nara and Heian periods

At the end of each chapter the author adds a very useful summary, in which she presents her conclusions concerning the issues and materials discussed.

In the first two chapters the author turns to the ancient archaeological and historical evidence to produce her own description of Japan's primitive indigenous reli-

gion, and attempts to clarify how early religious developments differed from those occurring subsequent to the introduction of Buddhism. Naumann then examines the transition period from protohistory to the historical era, devoting special attention to the *Kojiki* and *Nihongi* as source materials for Japanese religious history.

Chapters 3 and 4 form the heart of the book. In chapter 3 Naumann investigates the subject of Japanese mythology, taking up not only cosmological myths but also those of clan and state. She argues that the Japanese myths should be interpreted for their religious content, that is, for what they say about the true nature of things. The author emphasizes that the indigenous religion of Japan at the time of Buddhism's introduction was not a coherent, unified entity, though there were elements common to its various forms (133). Naumann also points out that the *Kojiki* and *Nihongi* express primarily political ideas, with a tendency to stress the imperial clan's right to hegemony; the religious dimensions of the myths were not understood by the ruling classes, who often violated their spirit for political purposes.

One of the author's central points is that the Japanese word *shintō*, or *shindō*, was adopted from the Chinese. The following sentence from the Chinese classic *I-ching* is believed to have been known to the author of the *Nihongi*: "[The holy man] affords them a view of the divine way of heaven, and the four seasons do not deviate from their rule. Thus the holy man uses the divine way to give instruction, and the whole world submits to him" (WILHELM 1951, 486). According to Naumann, the word *shentao* 神道 (Jap. *shintō*) in the *I-ching* connotes the "divine way" that the holy man (i.e. the sovereign) makes his own. It was in this sense that the term was understood by the compilers of the *Nihongi*, where we find it in an edict of the emperor Kōtoku (r. 645–54) from the year 646. Under the emperor Temmu (r. 673–86), who substantially reformed the Japanese government in accordance with the Chinese model, the "holy ruler" of China was transformed into the "divine ruler" of Japan, a position legitimized by the mythical legend of the Japanese ruling family's descent from the sun-goddess Amaterasu. Naumann argues that *shen-tao/shintō* became the "way" of the Japanese emperor in his role of divine figure (*kamu nagara*, 137–38), a role first claimed by Temmu (174). This explanation of the origin of the term *shintō* contradicts that of Gundert, Kitagawa, and other Western scholars of Japanese religion, who claim that the word was created by the Japanese in order to distinguish the native "way of the gods" from the imported "way of the Buddha" (137).

In chapter 5 Naumann describes the organization and development of the Japanese state cult until the time of its formulation in the *Engishiki*. Chapter 6 deals with related festivals, official offerings, ritual prayers, and *ujigami* (clan god) cults. Near the end of the book the author examines the interaction between the old and new religious traditions (particularly the syncretistic influences inherited by Shinto from Buddhism), and looks at some of the more personal aspects of Shinto as expressed in the *Man'yōshū* and other coeval literary works. At the end of the book is a bibliography of the primary and secondary literature used by the author, followed by an index.

Certain of Naumann's assertions and conclusions may strike scholars of Japanese religion as a bit dogmatic and insufficiently verified, but such considerations in no way detract from the overall value of the work. The large amount of important material assembled in this book, its reference to the research of other eminent scholars, and its creative yet restrained interpretations insure that this pioneering work will be most helpful and interesting for Japanologists and specialists in the history of religion in Japan.

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ORTOLANI, BENITO. *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism*. Handbuch der Orientalistik, Fünfte Abteilung Japan, Zweiter Band Literatur, Theater, Musik, Erster Abschnitt. Leiden: E. J. Brill, 1990. xix+352 pages. Glossary, bibliography, index. 70 photographs. Cloth \$195.—/US\$100.00; ISBN 90-04-09314-1. ISSN 0921-5239.

Benito Ortolani is a scholar well qualified to provide an accurate history of the Japanese theater. *The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism* is a welcome addition to the field, helping to fill the need for a solid scholarly overview of the subject.

The reader may be somewhat disappointed if he or she expects to see all genres of the theater covered in uniform depth. The size of the book does not allow such a treatment, and the author's objectives are more specific:

Proportional priority was given to areas which are less known and in which satisfactory syntheses are either nonexistent or hard to reach, such as the period of origins, *kagaku*, *gigaku*, and the origins and theories of the *nō*. Other important areas which are covered by excellent and easily accessible studies, such as *kabuki* and *bunraku*, were given a comparatively shorter treatment. (xviii)

The book's intended objectives are achieved superlatively, and the serious reader is handsomely rewarded.

The most valuable section of the book is formed by its early chapters: chapter 2, "Kagura"; chapter 3, "Gigaku"; chapter 4, "Bugaku"; and chapter 5, "Theatrical Arts from the Ninth to the Thirteenth Century" (this entry is particularly good). These chapters present a wide and detailed treatment of areas that are usually covered rather hurriedly.

Ortolani introduces at length the research of Gotō Hajime, whose view on the relationship between *sangaku* and *sarugaku* is as follows:

The ceremonial *sarugaku*, performed by the conservative court musicians who also performed *bugaku*, was more formal and reflected the imported Chinese contents. On the other hand, the informal *sangaku* of the countryside freely displayed the native comic elements, and developed original Japanese realistic contents in the style of *monomane*. (58-59)

Ortolani suggests two theories for the origin of *Nō*. The first "includes interpretations that concentrate on the study of performers," and the second "proceed[s] from the analysis of playtexts, records of actual performances, and written chronicles" (85). The latter method "has revealed . . . a connection between *nō* and shamanistic rituals of possession" (87). As an example, the author introduces Honda Yasuji's theory