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CHING-I TU, Editor. *Tradition and Creativity. Essays on East Asian Civilization.* East Asian Studies University Publications. Rutgers, The State University of New Jersey, New Brunswick. New Brunswick (US) and Oxford (UK): Transaction Books, 1987. 176 pages. Paper US\$19.95; ISBN 0-88738-738-1.

This is a delightful little book if one takes it for what it purports to be, not more and not less. It is the publication of eight written texts out of a total of eleven lectures on East Asian civilization delivered at Rutgers University, New Brunswick, in 1985-1986, moreover arranged in the very order in which they were given.

The volume starts with "Popular Religion in Japan: Faith, Belief, and Behavior" by Robert J. Smith. Smith adopts, as he explains, a highly specific definition of the word "popular" and the broadest possible one of "religion." Focusing on contemporary religion-related Japanese behavior, he describes what concrete forms this behavior takes—including a long section on the "popular religious" use of the calendar—and how these can be interpreted in terms of faith and belief. Smith's conclusion that the practices he has dealt with should not be equated with superstition is very much inspired by his anthropological perspective, but it also shows his deep insight in Japanese religiosity based upon years of direct contact through intensive field work.

The second chapter deals with a totally different theme. "Virtuous Wives and Good Mothers: Women in Chinese Society" by Marilyn B. Young excels by its clarity and its narrative tone. Starting from the role of women in traditional Chinese society she turns then to the new China, comparing both from various angles, until she reaches her conclusion that "'virtuous mothers' and 'good wives' remain at the heart of gender ideology in China—a sure sign that the revolution for women remains incomplete" (39).

The third chapter on "Popular Culture in China" by Evelyn S. Rawski also pays attention to living reality, although this paper limits its observations to past ages. Showing how both elite and popular (non-elite) cultures developed through mutual borrowing and interaction, the author first points out the importance of the kinship group, the cosmic order, and Yin-Yang theory in early cultural orientations and how these were affected by the great traditions of Buddhism and Taoism. Two other important factors in shaping popular culture, she indicates, are the external world against which Chinese identity was defined, and the bureaucratic order which imprinted popular culture with its own structure. Finally she focuses on the central role of drama and fiction in disseminating cultural values and themes.

With Chapter Four we are again in Japan. Akira Iriye deals with "Japanese Culture and Foreign Affairs" in the history of modern Japan. He develops his thesis about their mutual influence by suggesting four dimensions: "First, culture as mem-

ory, that is, as a collective historical consciousness as well as individual remembrances. Second, culture in relation to social change, particularly the degree to which individuals and groups in society are willing to accept change. Third, culture in relation to power, especially the ways in which cultural pursuits are seen as separate from, or dependent upon, the pursuit of power. Fourth, . . . ideas of war and peace as an expression of intellectual assumptions in a given culture" (67-68). After examining each dimension he concludes that "first, cultural activities and traits oriented toward openness and change should be encouraged. . . . Second, Japan's contribution to international affairs may lie in seeking an answer to the question . . . whether it is possible to develop a mentality conducive to peace. . . . Third . . . educators, scholars, and artists would seem to have to play a key role in fortifying cosmopolitan and peaceful outlooks" (83).

James T.C. Liu brings us back to China with his "Chinese Culture: High Integration and Hard Modernization." His paper deals with two big problems: "First, why did China, whose previous development was notably ahead of that of Europe, lag so far behind in its struggles for modernization? The second problem . . . : How did Chinese culture manage to survive without falling apart, battered but not shattered?" (86) Liu proposes not a theory but a hypothesis that suggests research directions, and takes the phenomenon of the integration of Chinese society in its geographical, intellectual, and institutional dimensions as a keynote for developing his argument. He concludes his paper by stressing that "between modernization and tradition there must be a two-way traffic of reintegration, allowing plenty of time and flexibility for mutual adjustments" (96).

"Modern Art Criticism and Chinese Painting History" by Wen C. Fong and "Religion and Literature in China: The 'Obscure Way' of *The Journey to the West*" by Anthony C. Yu are the two papers in this series which are the least general in scope since they deal with very specific themes, respectively Chinese painting, especially of the post-Sung period, and the famous sixteenth-century narrative, *The Journey to the West*. Although it is not so easy to follow their arguments because of this specificity—at least when compared to the other papers—both authors succeed in conveying their message that the relation between tradition and creativity, which is the general theme of the lecture series, is a theme that has to be continuously rethought and reinterpreted by new approaches of research.

The volume concludes with "Management and Labor in the Japanese Economy" by Solomon B. Levine. Levine's point is that the effectiveness of Japan's present system of industrial relations is mainly due to the fact that "the Japanese, by large, have diligently pursued and actively applied universally sought principles of justice and fairness for governing relationships between managers and workers in modern industrial life" (155). He makes his point by looking at two institutions, namely collective bargaining and joint consultation, which have in his view fashioned the so-called "three golden pillars"—lifetime employment, seniority wages, and enterprise unionism. At the end of his paper he warns, however, that future changes in Japan's environment will require new efforts "in making and remaking the web of rules" that in the past proved so successful.

This brief description of the contents of this volume speaks for itself. All the authors are widely known as specialists in their respective fields. What is brought together here is not something new, but rather a general introduction to what they have expressed in previous writings. The lecture series, of which this book is the proceedings, was intended for people who are not familiar with East Asian civilization, and its purpose was to stimulate interest in Asia in general and China and Japan in particular. One can surely say that this purpose has been fully achieved. The authors

have proved that true academic proficiency also includes the capability of explaining complex problems in terms understandable to a non-specialized public. The value of this publication lies precisely in this point. It can serve as a kind of introductory reading material for those who are somehow interested in East Asian civilization but do not know where to start. Yet, specialists also will certainly benefit from it. Indeed, in our age of extreme specialization it is good to look back once in a while to what has been achieved and to "summarize." Admittedly, generalizations can easily distort the complex nature of reality. When they are made, however, as in this little volume, they are enlightening. This reviewer, who can only claim some competency in a few of the themes dealt with in this book, has certainly benefited from reading *all* of the papers contained in it. Some of them constituted a welcome refreshment; some of them were an equally welcome stimulus for broadening one's own interests.

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DUMÉZIL, GEORGES. *The Destiny of a King*. Translated by Alf Hiltebeitel. Chicago: The University of Chicago Press, 1988. 155 pages. Paper US\$11.95; ISBN 0-226-16976-6. (Cloth published 1973; ISBN 0-226-16975-8)

Georges Dumézil, the distinguished French scholar, believes that Proto-Indo-European society was characterized by a unique tripartite ideology of three hierarchically integrated functional domains: the sacred (sovereignty); the martial (physical force); and the economic (fertility, prosperity, etc.). These functions in their various manifestations are associated with specific and ordered triads of social groups, divinities and even with cosmic and somatic divisions (LYLE 1982). *The Destiny of a King* examines how such tripartite functions combine in the figures of several "first kings": Yayāti and Vasu Uparicara of India and Yima of Iran; and sets forth the basic themes of ("first") kingship: heritage; duties ("... the organization of the earth into its ethnic divisions, and the organization of society into its functional division." 47); the consequences of sin; and salvation or restoration through sacrifices rendered by royal descendants.

Dumézil begins with a problematic comparison of Yama, the Indian god of the dead, with the Iranian Yima. Yama is the half brother of Manu, the first human, and the co-ruler of the cardinal points. The son of one of the Ādityas, Yama himself is a god but chooses to die in order to prepare a "realm" for the dead. Yima, on the other hand, is a terrestrial king whose career ends tragically. Unlike Yama who rules the dead, Yima is ordered by god to build a subterranean shelter for the living so that they can survive a coming cataclysm. Like Yama, Yima has a twin sister but he becomes involved with her in an incestuous relationship. What remains common, however, is the nature of the heritage of these two first kings: Yama is the son of Vivasvat, the first sacrificer, and Yima is the son of Vivañhat, the Iranian inventor of sacrifices.

The story of how Yayāti organizes the earth's divisions and partitions them for his five sons is related to his rejuvenation through the exchange of his curse-induced instant senescence for the youth of one of his sons. Similarly, when aging and death are temporarily arrested, Yima, with the help of two divine instruments, enlarges the