has criticized the Western " culture-bound " approach for its overly rationalistic, individualistic, and analytic emphasis. These radical comments may anger some readers, but if they provoke a reconsideration of theoretical assumptions, they will prove worthwhile.

The present reviewer is sympthetic to this radical critique, especially in light of the rather wooden application of certain " Western " theories to Japanese culture and religion, but is not yet convinced of the general theoretical plan implied by this critique. It is not completely clear what the recommended " syncretic " approach would be, except for greater emphasis on expressive rather than instrumental concerns. DeVos is in favor of ' primary process thinking,' but does not spell out fully what this would be: it is a critique of Western cognitive controls, especially control over nature, but that still leaves the postive study plan undeveloped. Potentially there is a dangerous dichotomy here between " us " and " them ": with " us " being criticized for rational, analytical, logical, individual, thought and control over nature; and with " them " being praised for espousing the non-rational, syncretic, inituitive, collective, thought and flow with nature. The argument in these two articles does not state this dichotomy explicitly, but without further clarification of the positive approach some readers may assume such a conclusion. Such an East-West dichotomy was posed earlier by figures such as Alan Watts, and there are any number of proponents of similar " us-them " juxtapositions of the pre-logical intuitive mind against the logical analytical mind. Especially because this reviewer has found the psychocultural work of DeVos to be highly stimulating for the interpretation of Japanese religion, it is to be hoped that he will elaborate the approaches sketched in these provocative articles. We would all profit from a more thoroughgoing psychocultural treatment of Japanese culture, society, and religion.

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MOERAN, BRIAN. *Ōkubo Diary. Portrait of a Japanese Valley.* Stanford: Stanford University Press, 1985. Xii+257 pages. Hardcover US$28.50, ISBN 0–8047–1296–4.

Western ethnographers of the Japanese countryside have provided us with an unusual number of rich and sensitive portraits of rural life patterns. One thinks particularly of the works of the Embrees, Richard Beardsley, David Plath, Robert J. Smith, Ronald Dore, and Gail Bernstein. To that list one must now add Brian Moeran. Moeran, moreover, is of special linterest to folklorists because his research has focused on the potters of the small Kyūshū hamlet of Sarayama, whose pottery is widely known in " folkcraft " (*mingei*) circles as Onta ware. The subject of his dissertation and a recent book, *Lost Innocence* (Moeran 1984), was the complex relationships between these potters' social organization of production and marketing and the public's aesthetic standards of appreciation and appraisal. The public includes both local dealers in near-by Hita City, leaders of the national folkcraft movement, and the urban consumers of the New Middle Class, who have come to fetishize such expressions of folk art as Ontayaki.

Moeran returned to the Sarayama area in the early 1980s for a second two-year period to continue his research and to revise the manuscript that became *Lost Innocence*.

This time he settled with his family in the tiny hamlet of " Ōkubo," several kilometers down the " Oni Valley " from Sarayama. *Ōkubo Diary* is a personal journal of this second stay, an intimate account of contemporary rural life and a rare glimpse of the pleasures and pains of ethnographic fieldwork. It is a self-portrait of immersion, empathy, and eventural disillusionment.

The book is constructed as a series of 103 episodes, some as brief as a short paragraph, others as long as a dozen pages. Moeran patterns his style after the Japanese *zuihitsu*, although it is perhaps closer to the *nikki* fashion of diary writing. He writes from a distinctly subjective perspective, but the larger structure of the book is really formed from two, interrelated narrative streams.

The first of these is a sequence of ethnographic vignettes, local incidents and happenings which reveal the fabric of relationships that bind and test the people of the valley. There are memorable depictions of firing the kiln of his potter friend Inoshige (32—50), a neighbor's funeral (69—82), Inoshige's 41st birthday party (84—97), a raucous bus outing with the village men (134—138), the politicking and arguing over widening the main road up the valley (158—171). These are woven together with shorter observations on such topics as the varieties of gossip, the tempo of drinking gatherings, marriage maneuvers, and styles of public speech-making. For evoking the nuances of daily rural life, these compare with the very best passages of Ronald Dore's *Shinohata* (1978).

Beneath the flow of public life is a second, more personal story of the ethnographer's " lost innocence " (viii). The 103 episodes of the book are grouped into three sections. " The River's Flow " describes Moerans's efforts, mediated by his friend Inoshige, to rent and renovate a dilapidated farm house high on the valley side. The Moeran family quickly becomes fully immersed in and enamored with valley life. Much of the second part, " Scattered Blossoms," revolves around their protracted negotiations to purchase their house from their canny, irascible landlord. As these become more and more tangled, their enthusiasm fades. Their plans to make the Oni Valley their Japanese home are irrevocably shattered by their son's tragic swimming pool accident at the village elementary school, which opens the third section, " The Voice of the Cicada." Their efforts to secure a settlement ends eventually in litigation over the education authorities' unwillingness to accept responsibility. The Moerans' departure from Ōkubo is bittersweet.

Throughout, Moeran writes with an acute eye and ear for the rhythm of valley life, and yet his occasional analytical commentaries hardly do full justice to his vivid ethnographic depictions. Moeran cannot seem to decide between a characterization of rural society in which community interest subordinates household and individual interests (e.g., 66, 76, 129, 152, 235) or one in which social harmony is a convenient fiction for mystifying a more sordid pursuit of private profit (e.g., 140, 160–161, 171, 190–191, 238, 242). In part this is because he relies on familiar dichotomies that are elided rather indiscriminately: harmony and conflict, sentiment and principle, communal solidarity and private interest. In part, the analysis is disappointing because here, as in *Lost Innocence*, he accepts rather uncritically local, retrospective views of an idyllic past and a fractious present. However, the journal of another ethnographer of rural Kyūshū life, Ella Wiswell's portrait of Suye-mura in the mid-1930s (Smith and Wiswell 1982), would recommend a rather more critical view towards present representations of the past.

This lingering " innocence " is somewhat puzzling. Moeran demonstrated clearly in his Sarayama study how the aesthetic ideals of the folkcraft movement entailed particular social ideals of craft production (communal, anonymous, and natural) that

were based on a romantic, imagined village community. These were not realized (nor realizable) in the present, nor is it likely they ever described the actual past of most settlements. Rather they served as an ideological currency in the negotiations of identity and authenticity among local households, dealers, folkcraft philosophers, and consumers. Thus it is particularly unfortunate that Moeran does not probe the frequent pieties of the " good old days " (*mukashi*), given his comparative experience in folkcraft-famous Sarayama and in Ōkubo, the adjacent hamlet of little notoriety. It is precisely here that a historically sensitive anthropology can contribute to folklore's growing sophistication about the problematical nature of " tradition."

Despite these reservations, Moeran offers a frank and memorable view of fieldwork in the modern Japanese countryside. *Ōkubo Dairy* is an essential companion to *Lost Innocence*, and together they are of considerable value to our appreciation of mutual influences of rural society and the nation's multiple ideologies of the " folk ".

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MORRELL, ROBERT E. *Sand and Pebbles* (Shasekishū). *The Tales of Mujū Ichien. A Voice for Pluralism in Kamakura Buddhism.* SUNY Series in Buddhist Studies. Albany: State University of New York Press, 1985. Xxii+383 pages. Glossary, bibliography, index. ISBN 0–88706–060-9.

Mujū Ichien was an eclectic Buddhist monk with a penchant for popular tales and a religious style that was as wide-ranging as it was tolerant. Robert E. Morrell is a teacher of Japanese literature at Washington University in St. Louis, Missouri, who shares both Mujū's love of stories and his active intellectual curiosity and tolerance.

Mujū was a product of thirteenth century Japan; Morrell a creature of twentieth century America. Both ages, and both countries, could do with a good many more like these two.

Shasekishū, the work whose English translation is under review here, was completed by 1283, when its creator Mujū was nearly 60. It was the first major work of this monk whose belief was that the new (for the age) Zen Buddhist practices " were compatible with Shingon, Tendai, and the older schools of Nara Buddhism " (ix). It was not to be his last. Mujū proved to be a prolific moralist cum storyteller, and left us with a respectable corpus of literature.

His interest in stories, however, is what prompts most of the interest in him. *Shasekishū* is a collection of short tales we now call " setsuwa," though this, it should be noted, was a term which would have meant nothing to Mujū or any of his contemporaries. These tales have a long and rather active history within the general flow of