

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

Japanese literature, though they have been largely ignored by Western scholars, who have tended to focus their interest on the more aesthetic (and, hence, more "literary") genres to be found within this tradition.

There are, indeed, some remarkable similarities between Mujū Ichien and the man who has chosen to become his biographer for Western audiences. Both show a wide range of interests, and refuse to be caught up in parochial interests. Morrell notes Mujū's successful use of *hōben* 方便 (skillful means) and his "sympathetic interest in every variety of thought and practice" (ix); the same range is what makes Morrell's work so worthwhile to the modern scholar, himself constantly in danger of succumbing to overly narrow views on what constitutes Japanese literature or Japanese culture.

Both individuals, further, have tended to approach their topics from a solid background in Buddhist studies, but to view it in terms of the realities of the Japanese society in which it took root and grew.

Mujū's tolerance, indeed, went far beyond the formal Buddhist structure of which he was a part (just as Morrell's extends far beyond the discipline of literature in which he received his training). Early on in his collection (from the very first story, in fact; see pp. 72-75), Mujū discusses the role of the *kami*, or native Japanese deities, in the attainment of Buddhist enlightenment. He finds their role indispensable, and indeed was a strong advocate of the syncretic Buddhist-Shinto beliefs which so strongly characterize his day. Throughout his collection of stories he draws on the vitality of the indigenous religious beliefs to establish his own set of morals.

If for no other reason, *Shasekishū* must be of interest to the folklorist because it provides such an excellent example of the merging of the so-called "small" and "great" traditions in religion.

But the book should be of interest to many others, as well, providing as it does a veritable case study of the blending of native (and hence "low class") elements with the imported (thus "high class") ideas and forms which has resulted over the years in the development of what is often called the "hybrid" Japanese culture. Japanese aesthetic ideals, for example, while owing much to Chinese culture, Buddhism, and the Japanese aristocracy, still did not take hold in a void. They were nurtured by thought patterns such as those found in the story summarized on p. 211 (7: 18), about a woman who is nearly violated by a snake.

The point about this story is that the woman has seen not a snake, but a "handsome young man," although the creature appeared in the form of a snake to an onlooker. This view of the relative nature of truth has been an important part of Japanese literature from Heian court poetry to the film "Rashomon," made by Kurosawa Akira to great international acclaim.

We need a good deal more academic work on the nature of the blending of "folk" with "aristocratic" culture in Japan. Morrell will prove a reliable guide to this new world, for he knows his way around both of its components.

Shasekishū must be read to be fully appreciated. Morrell has translated many stories in full, and provided detailed summaries for the remainder. The book also includes snippets from other of Mujū's writings. It is well annotated, with a total of 383 footnotes. It also includes a lengthy (sixty-eight page) introduction, presenting biographical information on Mujū as well as a good deal of background about the times in which this remarkable individual lived.

The pages of *Shasekishū* include a good many stories recounting folktales which can still be found alive and well in Japan today, and they also contain a variety of references to myths. If one could fault Morrell for any point, it would be that sometimes the annotation for these stories is not complete. One of the tales related in 2: 6, "Vari-

ous Favors of the Bodhisattva Jizo," for example, is very similar to a folktale in which a human being attempts to deceive a woman searching for a husband by pretending to be a deity (see p. 113), though nothing about the relationship is mentioned in the notes. There are other such examples, as well.

But in point of fact, these do nothing to detract from the worth of the book. It is already a long book, and to note every little piece of information would make it all the more longer (and hence more difficult to publish in an age when most publishers do *not* share Mujū's wide range of interests). This is a well rounded translation, with enough information to keep most people well satisfied, and enough first hand material to point the way to exciting new directions in the field of Japanese studies.

Mujū Ichien left us with many other works after *Shasekishū*. Let us hope that Robert Morrell follows his example, and continues to provide the type of valuable studies he has shown such a talent for.

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KOREA

KENDALL, LAUREL. *Shamans, Housewives, and Other Restless Spirits. Women in Korean Shamanism*. Studies of the East Asian Institute. Honolulu: University of Hawaii Press, 1985. Xiii+234 pages. Appendices, glossary, bibliography, and index. Hardcover US\$20.00, ISBN 0-8248-0974-2.

A study of Korean shamanism, both as it has survived the long history of Korea and as it yet remains a dynamic force in certain areas of culture, can provide a glimpse of some fundamental characteristics of the Korean people.

During the 1970s young scholars brought new directions to the study of shamanism in Korea. They attempted to apply the new theories and methodologies of cultural anthropology, comparative religion, psychology and psychoanalysis. Until very recently most of these new works have been published only in Korean (and occasionally in Japanese), which limited their accessibility to Western scholars. In the meantime, a growing number of Western scholars have become interested in Korean shamanism. With the appearance of research works in Western languages by these Korea specialists, a groundwork for international cooperative research on Korean shamanism is being laid.

However, many religious aspects of Korean shamanism have yet to be clarified. Shamanism is a complex phenomenon which has assumed its present shape through incessant and dynamic historical contacts with other (both foreign and domestic) religions. It was persecuted and misconstrued by the Confucian government of the Chosŏn dynasty and was deliberately deformed by the Japanese colonial cultural policies. Christianity and Western rationalism have served only further to denigrate and degrade its position as a modern religion of Korea. These factors have hindered a holistic understanding of Korean shamanism. Numbers of topics have been left untreated: the composition and attitudes of the followers of a shaman, the religious situation in a follower's household, the relationship between follower and shaman, etc.

Kendall's book has for the first time paid attention to some of these topics, especially the religious involvement of women. Her work probably represents the first intensive study on Korean women's rituals. It is an ethnography on Korean shamanism, for