

Glaring as these omissions are, they would be forgivable if the few entries on Japan were at least accurate. However, in fact, Liza Carihfield's dissertation, "The Institution of the Geisha in Modern Japanese Society" (Stanford University, 1978) concerns not "entertaining girls of Taipei," as the author has it on page 13, but exactly what the title suggests. He would have done well to include her first book, *Ko-uta, Little Songs of the Geisha World* (Rutland, Vt. and Tokyo: Charles E. Tuttle, 1979), while her second, *Geisha* (Stanford: Stanford University Press, 1983) is too recent to have been included. Another necessary correction concerns item 605, the author of which is Naomi Goldenberg, not Goldenberry.

The bibliography is still, however, with the above qualifications, a welcome bibliographic aid which fills a genuine need for a ready reference to the increasing volume of sources on women and folklore. It should be useful to folklorists, historians of religions, anthropologists, and sociologists.

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TURNER, VICTOR, and YAMAGUCHI MASAO, editors. *Misemono no jinruigaku*
見世物の人類学 *Spectacle—An Anthropological Inquiry*. Tokyo: Sanseidō, 1983. 429 pp., photos and illustrations. Cloth, Yen 4,300. ISBN 4-34827-8. (In Japanese)

When Gary Snyder was teaching as poet-in-residence at the University of Cincinnati a few years ago, a student sought his advice on the most auspicious undergraduate major for an aspiring poet. The student wondered if literature would be the best choice. Hesitant to make extra-poetic pronouncements, Snyder nevertheless offered his conviction that bad things befell literature in classrooms and suggested instead anthropology as particularly appealing. If the volume here under review is any indication, Snyder surely was correct in his assessment. For through the pioneering scholarship of several of the contributors to this book, principally Victor and Edith Turner of the University of Virginia, anthropology today, with its exciting exploration of the notion of liminality in human behavior, is vigorously blazing new and enticing trails.

What exactly is liminality? Given currency by the French folklorist Arnold van Gennep early in the twentieth century, liminality refers to the second of three phases which mark all rites of passage: separation, in which one behaves as though detached from one's group; limen, in which one traverses a realm that has few or none of the familiarities of past experience; and finally, aggregation, in which one completes the passage and returns to mundane life within the social group. Anthropological research has been preoccupied heretofore with the first and third phases. But, as the Turners point out, the limen, or margin, involves a crucial, ambiguous state. The "passenger" or "liminar" in this state has completed one stage but is not quite ready for the next. It is a state where lines of classification dissolve, where prior patterns of human behavior are open to change, where, in fact, change becomes eminently possible, even desirable. In short, liminality refers not only to transition but to potentiality—to the very dynamics of culture.

Perhaps because of the ambiguity of (or perceived lack of significance in) the liminal state, the notion of liminality until recently has not been a prominent subject in an-

thropological scholarship. Moreover, anthropologists often have considered modern Western spectacle—particularly the modern theatre—to be bereft of its erstwhile classical vitality and therefore of the aspects of ritual and festive play, aspects central to any consideration of liminality. Johan Huizinga, for example, in his influential book *Homo Ludens*, has perceived Western theatre since the eighteenth century as gradually having lost the aspects of ritual and festive play. Huizinga's definition of this play-element is remarkably similar to the concept of liminality: "... an activity which proceeds within certain limits of time and space . . . according to rules freely accepted, and outside the sphere of necessity or material utility" (1955: p. 132). Without such a play-element, spectacle can hardly be seen as rite of passage, as ritual or as festive; its completion alone becomes important, liminality irrelevant.

But the Turners and their cohorts take a different view, viz., spectacle in the contemporary world abounds in ritual and festive play—whether we are watching Shakespeare or sumo, performance art or the Olympics—and thus provides the very context for a consideration of liminality in human behavior. Indeed, the editors of *Spectacle: An Anthropological Inquiry*, Victor Turner and Yamaguchi Masao, advance the provocative suggestion that anthropology today stands at a crossroads and that liminality signals a new direction for the discipline (pp. 138–139; 424–425). The goal of this new direction is twofold: to probe the deep layers of the present and to connect the past with the present. Moreover, only by taking spectacle into consideration, assets Turner, is this goal to be realized, for through spectacle we can best fathom the dynamics of culture, i.e., the inner workings of the liminal state. Turner justifies further this concentration on spectacle by suggesting that contemporary culture, which has chased away the sacred, finds itself weak, torn between past and present, and undergoing a crisis in identity; examining spectacle, in his view, will serve to strengthen a weakened culture, to heal the rift between past and present, and to check the crisis in identity.

This, in short, is the approach taken in *Spectacle: An Anthropological Inquiry*. The book is a conference volume, compiled following an international symposium, entitled "Misemono to minshū goraku no jinruigaku" (An Anthropological Inquiry into Public Entertainment), which took place at Tsukuba University in the summer of 1981. The sixteen chapters are divided into the somewhat arbitrary categories of "Topos," "Text," and "Rhetoric," but a far more felicitous grouping would have made use of a less abstract division into the three areas covered by the symposium: 1. semiotic analysis of performance, as through space (e.g., Kurimoto Shinichirō's "Toshi no gurotesuku—yami no misemono to yami no Kūkan" ["Urban Grotesque: Dark Spectacle and Dark Space"]); 2. analysis of amusement and festive space (e.g., Edith Turner's "Sheikusupia ni okeru shukusai—riminarusei no ryōiki" ["Festivals in Shakespeare; The Liminal Sphere"]—to my mind, the book's finest essay); 3. symbolic and cosmological dimension of sports (e.g., John MacAloon's "Shukusai no naka no hadakamono—gendai orimpikku ni okeru asobi to pafōmansu no shojanru" ["Naked Persons in Festivals: Play and Various Forms of Performance in the Modern Olympics"]).

Whatever the organization, the essays are consistently enlightening, even, as with Edith Turner's, stunning. Unfortunately, for the moment all this fine scholarship, published as it is in Japanese, will reach a limited readership. Tapes of the conference, however, are available in both English and Japanese, and an English edition is now being planned by Edith Turner and Yamaguchi Masao. (A profound loss to the field of anthropology occurred in December 1983 with Victor Turner's death.)

REFERENCE CITED:

HUIZINGA, Johan

1955 *Homo ludens: a study of the play-element in culture*. Boston: Beacon Press.
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JAPAN

FUKUDA AJIO 福田アジオ and MIYATA NOBORU 宮田 登, eds. *Nihon Minzokugaku Gairon* 日本民俗学概論 [A Survey of Japanese Folklore]. Tokyo: Yoshikawa Kōbunkan, 1983. Xiv+291 pp. Index, glossary, list of contributors, chapter bibliographies. Photographs and illustrations. Paper Yen 2,300. (In Japanese)

There are no folklore departments in Japanese colleges and universities, no schools of folklore. Such courses as are offered take the form of 'special lectures' or 'special topics' rather than standard program courses. Survey courses in Japanese folklore, or in general folklore for that matter, are conspicuously lacking. For a land so wealthy in folklore materials as Japan, it is embarrassing that there has been no native *discipline* of folklore.

All that is changing, however. For various reasons interest in Japanese folklore is now surging; it is even becoming fashionable. To meet the new demand at the secondary schools, junior colleges, colleges, and universities, a need exists to produce on the one hand a corps of teachers trained in folkloristics and on the other a suitable array of quality text and reference books that the teachers may use in and out of the classroom.

As I look over my book dealer's printouts of books on Japanese folklore studies currently available, I am saddened by the obvious dearth of books that might be suitable for introductory courses at any level. A few reference books in encyclopaedia formats exist; the rest tend to be local or regional studies or studies on specialized topics. The introductory works of Yanagita Kunio 柳田国男, Yanagita and Seki Keigo 関敬吾, and Wakamori Tarō 和歌森太郎 have long been out of date; the only introductory work of recent date to my knowledge, *Nihon minzoku no kenkyū shiryō* 日本民俗の研究資料 [Research Materials for Japanese Folklore], which was done by Tsuboi Hirofumi 坪井洋文, is not listed on the printouts (the publisher appears to have folded).

That leaves the compendious works. Heibonsha's thirteen volume series *Nihon minzokugaku taikei* 日本民俗学大系 [Compendium of Japanese Folkloristics] is currently out of stock at the publisher's. The planned ten volume series *Nihon minzokugaku kenkyū taikei* 日本民俗学研究大系 [Compendium of Studies in Japanese Folklore] being produced by Kokugakuin Daigaku, is only forty percent complete at present; and Shōgakkan's planned fourteen-volume set, *Nihon minzoku bunka taikei* 日本民俗文化大系 [Compendium of Japanese Folk Culture], is a little over half complete.

Such is the context in which the book under review was happily introduced and such is the problem it addresses. It is of no small interest that the articles, or chapters, in the book were contributed largely by young scholars—more than half of them were born after World War II—for, as I believe, their generation will be the one to bring Japanese folklore studies out as a proper discipline. The contributors are almost all graduates of Tsukuba Daigaku and all are ardent folklorists.