

of the catalogue and the present monograph is very stimulating for scholars of folklore, cultural anthropology or else, too.

Three partly incidental points at the end: first, plate 1 (map of the region around the town Ōmihachiman) definitely needs a legend in a European language and, above all, an attached map of Japan as a whole. Second, it would be much more convenient for the reader if the plates, like the photos, followed at the end, for because of the chapter-by-chapter translation into English the plates have been separated by pages from the text related to them. Lastly, one cannot suppress some reservations with regard to the English version in comparison with the German text, which seems to be much more precise and far reaching, so that doubts may occur concerning the real contents of a certain statement.

REFERENCE CITED

NAUMANN, Nelly

1970 Einige Bemerkungen zum sogenannten Ur-Shintō, *Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens* 107/108, 5-13. Hamburg.

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HESS, ALBERT G. and SHIGEYO MURAYAMA. *Everyday Law in Japanese Folk Art: Daily Life in Meiji Japan, As Seen Through Petty Law Violations: Woodcuts, c. 1878*. Aalen, Federal Republic of Germany: Scientia Verlag, 1980. 64 pp., 72 plates. Bibliography, index. US \$29.50 ISBN 3-511-09080-6

In 1878 a broadside was published in Kyoto presenting seventy vignettes illustrating petty infractions of the law (*kaii*). This woodblock print is the intriguing subject of Hess and Murayama's volume. The broadside's illustrations were printed on a single sheet measuring approximately thirty-five by fifty centimeters, entitled *Kaii Zaimoku Nanajū Kajō* 註違罪目七十箇條 (which the authors translate as "Minor Law Violations: Seventy Regulations"). The plates of the present volume enlarge each vignette separately, and the authors provide captions for each illustration with English translations of the original admonitions as well as brief comments or explanations for every vignette and provision of the ordinance. Hess and Murayama have also included a forty-one page text to accompany the plates.

The illustrations give fascinating glimpses of problems of daily life in urban Japan shortly after the Meiji Restoration, from which one can infer some of the attitudes towards law and order that existed then (and perhaps now). The simple, roughly executed scenes suggest the flavor of contemporary life in much the same fashion as do the more sophisticated, more carefully wrought *ukiyo-e* of the Tokugawa period; as the authors point out, these woodcuts resemble Hokusai's *manga*, or sketchbooks. Particularly interesting is the portrayal of the sometimes incongruous introduction of Western material culture into the lives of ordinary citizens, and the apparent ambivalence with which Western influences were viewed; in most of the frames that show Western dress, vehicles, or other items, it is the owner, wearer, or driver of the Western article who is seemingly at fault.

Though the majority of the infractions could as easily have been problems of earlier or later ages, clearly some arose only with the introduction of Western tech-

nology. Prohibitions concerning photography and experimentation with balloons (which the authors suggest may have stemmed from government desires to control technology that had potential military applications), for example, could not have existed a few decades earlier, while these activities were so commonplace in later years that efforts to proscribe them would have been by then both ludicrous and impossible.

Aside from prohibitions of photography and balloons, the ordinance primarily addresses matters of traffic and travel, public sanitation, compliance with signs and posted directives, protection of fields and waterworks, regulation of business, and the maintenance of public order. The regulations reflect an authoritarian attitude toward the administration of justice; the final provision states, "all cases of [petty infractions] will be decided by the police without going to court and without reference to precedents. In case similar provisions are found in earlier law, they shall not be applied under any circumstances" (Plate 70). The ordinance also suggests the extent to which Tokugawa era limits on freedom of movement continued in force even in 1878; regulation 16 states that persons who are not innkeepers must report to the authorities anyone to whom they offer lodgings, while regulation 67 says it is forbidden "to fail to report to the town mayor travel beyond the town limits, or to fail to apply for a passport except in the case of a one-day trip."

Other provisions show the general character of the ordinance:

"Forbidden is to wantonly drive a coach in such a way as to annoy pedestrians; (Plate 3)

"Forbidden is for women to cut their hair without grounds; (Plate 11)

"Forbidden is to urinate or defecate in such places on city streets that are not [public] toilets; (Plate 14)

"Forbidden is to mislead travelers about an inn through untruthful advertising; (Plate 17)

"Forbidden is to extinguish street lights for amusement; (Plate 20)

"Forbidden is to participate in a brawl among strangers without reason; (Plate 22)

"Forbidden is to lead cattle by ropes more than three *shaku* long; (Plate 27)

"Forbidden is to cause disturbance by flying large kites; (Plate 33)

"Forbidden is to disturb a place where fishes are laid out for drying; (Plate 35)

"Forbidden is to damage young trees or trees in the streets without reason; (Plate 46)

"Forbidden is to throw old rice-straw sandals on the branches of trees along the streets." (Plate 55)

The plates form the bulk of the book and are its greatest strength; the authors' introductory commentary fails to do them justice. The text's seven sections are titled: Introduction; Historical Background; The Early Meiji Period; Development of Law in Japan; Petty Offenses; Criminological Observations; and Art-Historical Considerations. These are supplemented by a bibliography and an index (which usefully indexes not only the text but also the subjects portrayed in the individual plates). Though the authors aim to place the broadside in its historical, sociological, legal, criminological, and artistic context, their introduction gives only fragmentary and rudimentary information that is strangely disconnected from the broadside itself.

The text is an almost random selection of bits and pieces of information included with little apparent concern for their salience or historical relation to the woodblock print, the ordinance, or the broader subjects of "everyday law" and "folk art." The reader is presented a smattering of sketchy and disjointed facts about such things as Will Adams' arrival in Japan, the persecution of Christians in the early Tokugawa

period, the views of T'ang and Han dynasty Confucian scholars towards the role of law in society, the efforts of a French scholar to revise the legal codes for the Meiji government, changes in crime rates in Japan since World War II, differences in techniques of framing and perspective utilized in Chinese painting and Japanese wood-block prints, and so forth. What is lacking is any sustained effort to connect these facts to any of the main subjects of the book. One wants to know instead about such things as the nature and administration of justice in the Tokugawa period and changes that may or may not have occurred in the early years of Meiji; popular attitudes towards law and social order; the social system in which these regulations were developed, and the role of communities (or other institutions) in informally enforcing them; or the use of folk art as a medium for disseminating information to the populace. Innumerable questions of this sort will spring to the mind of almost any reader studying the plates (and are implied by the book's title). Unfortunately, questions such as these are not posed by the authors, and the smattering of information in the text provides only occasional insights.

In sum, this book presents to a Western audience an aspect of early Meiji life that to my knowledge is no where else documented. The book's greatest merits are the well-reproduced and inherently intriguing plates, and the authors are to be commended for making these available in an attractively produced volume. However, the book is unlikely to satisfy either specialists or casual readers; neither audience will find that the text lives up to the authors' stated intention of providing a useful introduction to the social, cultural, legal, and historical milieu in which the *Kaii Zaimoku Nanajū Kajō* was created.

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CHINA

LIU SENHOWER 劉文三. *Taiwan shenxiang yishu* 台灣神像藝術 [The God statues of Taiwan]. (Yishijia tsengkan 藝術家叢刊 No. 18.) Taipei: Yishijia chubanshe 藝術家出版社. 235 pp. NT \$150.

Over the centuries Chinese culture has given birth to a panoply of deities. Continuous reference to the existence of these deities in popular literature, art and song, has inextricably entwined them with the lives of most of China's people.

Many of the deities so spawned were connected with life crisis situations. They were approached by worried and anxious people who asked for divine assistance in curing an illness or delivering one from harm. The Goddess of Childbirth, *Jusheng Niangniang* 註生娘娘, who could secure the safe delivery and birth of children, was one of these, before whose altar expectant mothers gathered. In a similar manner, entire village populations might approach the Gods of Pestilence *Wangye* 王爺 to eradicate a plague from the community.

Still other deities served to mark the passage of time in the human life cycle. In most peasant villages the Kitchen God *Caoshen* 灶神 not only helped protect a household against fire, but his annual leave-taking every New Year to report to the higher deities on the conduct of the people in his household was an occasion for giving the house a thorough cleaning in hopes that his report would be a favorable one. The New Year also marked the passing of the old year and thus was an automatic birthday,