Kelsey has divided his exposition of *Konjaku* into five chapters. The first, " The Compiler and His Times," briefly describes the historical setting of the work and then discusses authorship. The major candidates are the courtier Minamoto Takakuni (d. 1077) and the monk Kakuju of Todaiji in Nara. No conclusive case can be made for either, however, and Kelsey himself prefers to think that *Konjaku* was compiled and written by a Tendai monk on Mt. Hiei (p. 17).

Chapter 2, " *Konjaku Monogatari-shū* in the *Setsuwa* Tradition," starts by defining and discussing the *setsuwa* genre. *Setsuwa* are not exactly folktales (the stories in *Konjaku* are precisely situated and presented as historically true), and as Kelsey notes, they are sometimes said to contain little myth. Kelsey contests this proposition by selecting stories about serpents from *Konjaku* and from earlier literature, and by showing their mythical dimensions. Many other themes present in *Konjaku* could have been used to make the point equally well: *Konjaku* is rich in the material of myth and folklore. This second chapter closes with an analytical discussion of other *setsuwa* collections particularly related to *Konjaku*.

Chapter 3, " The Compiler's Vision," treats the sources and the organization of *Konjaku*. There are four major subdivisions of the work: tales about India, tales about China, Japanese Buddhist tales and Japanese secular tales. (Thus *Konjaku* covers what the Japanese then understood conventionally to be the whole world.) Kelsey outlines each section, then translates and discusses an example from each. He also sets forth the pattern discerned in all four sections by such scholars as Kunisaki Fumimaro: an initial sequence of tales with the theme of " history," a second with the theme of " praise," and a third of a particularly didactic character. Given the size of *Konjaku* and the diverse nature of its material, this threefold division of each section is not easy to spot. In fact as one would expect, *Konjaku* is not a thoroughly coherent whole. However it is probably as highly organized as any collection of its kind could be, and that is one of its remarkable features.

Chapter 4, " *Konjaku Monogatari-shū* in Japanese Literature," discusses the position of *Konjaku* in the literature of the Heian, medieval and modern periods. It is in the last chapter, "A Critical Overview," that Kelsey deals with a further aspect of the organization of *Konjaku*: the " linking " technique by which long sequences of tales in each section are linked to each other not only by general subject matter but by specific themes and ideas. Reading *Konjaku* is a little like paddling easily down a river. While the scenery may now and again change abruptly, usually the landscape changes slowly and smoothly. One tale melts into another, as the poems in the classical Japanese poetic anthologies do too, in ways which Kelsey describes, and illustrates as well with two more translated tales. The book concludes with notes, a selected bibliography and an index.

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RATHBUN, WILLIAM J. *Yō no Bi. The Beauty of Japanese Folk Art.* Seattle: University of Washington Press, 1983. 144 pp., 84 illustrations, 8 in color, map, bibliography, index. Paper US $17.95 ISBN 0–295–96076–0

Yō no Bi, which means the beauty of function, is a catalogue prepared by William Rathbun, Curator of Japanese Art at the Seattle Art Museum, for an exhibition of

Japanese *mingei*, or folk crafts. It contains 8 colour and 76 black and white illustrations, each of the latter being accompanied by an explanatory text describing the object's history and function. The catalogue is divided into sections on sculpture and wood-working, furniture, metalwork, lacquer, bamboo and basketry, textiles, painting and shop signs, and ceramics. Since all the items in the exhibition come from collections along the north west coast of America, they are a welcome addition to our knowledge of *mingei* wares.

But to say *wares* is to beg the question: what are functional wares doing in an art museum's exhibition catalogue? *Mingei* is a word coined by Yanagi Muneyoshi (or Sōetsu, as he liked to call himself in later life and is so known in the West) in 1925 to describe artisan work made by anonymous craftsmen living predominantly in rural Japan. (Rathbun makes a case for the notion of *mingei* being extended to urban crafts, an opinion with which Yanagi himself would never have dissented, although it so happens that the folk craft movement has tended to concentrate on rural crafts.) The beauty of folk crafts derived primarily from the fact that they were functional, made by craftsmen in a spirit of cooperation and harmony, making use of natural materials and traditional methods of production. *Mingei* was made to be used.

Yanagi insisted, therefore, that *mingei* was not folk *art*, but folk *craft*, standing in direct contrast to those elaborate forms of art favoured by the feudal lords and aristocrats in Japan. At the same time, a number of Yanagi's closest associates have discarded the word *craft* in favour of *art*, and in the West *mingei* has almost always been translated (cf. Bernard Leach) as " folk art." Rathbun follows this tradition, justifying his position by saying that to do so is " not a rejection of Yanagi or the virtues he saw in these works, but a reflection of a contemporary sense of approval implicit in the word art that the word craft does not convey " (p. 1). The fact that Yanagi himself collected for the Folk Craft Museum in Tokyo only those objects that were clearly " artistic " and provided a " standard of beauty " has always been something of a paradox. By *collecting* objects and by placing them in a *museum*, the folk craft leaders immediately undermined the basic premise of *mingei* theory—that beauty derived from use.

That the work of some folk craftsmen should now cost tens of thousands of dollars, and that such craftsmen have, over the years, been recognized by the Japanese Government and designated the holders of Intangible Cultural Properties (more popularly known as " Human national treasures "), shows the extent to which so-called *mingei* has climbed the ladder from the lowest rung of craftwork to the higher rungs of art. *Mingei* has not yet, perhaps, come to be seen as Art with a capital A, but there is every likelihood that it will in the end become so if museums of art like the one in Seattle continue to put on such exhibitions of folk art and publish expensive catalogues such as that being reviewed here.

It is not to the exhibitions or catalogues that I object so much as to the way in which *mingei* is now presented. The trouble is that the *mingei* movement has never been simply an art or craft movement, but a spiritual one as well. Consequently, Yanagi—like Morris before him—has made out the production of *mingei* to be utopian, something that came out of a communal golden age when all was well with the world and man was in harmony with nature. Surely it is time for critics to reassess the past, instead of wallowing in its nostalgia. Enough is now known about Japanese craftsmen and Japanese history for us to avoid such phrases as " the frugality of farmers " when " downright poverty " is meant. To suggest, as Rathbun does, that the potters and decorators of Arita wares " shared with the urban customer the self-confident and dynamic spirit of the Genroku era " is utterly absurd.

Rathbun has also adopted the unfortunate habit of using an art critic's language

to describe *mingei*. This is all part of the up-grading process from craft to art, but I am sure that every self-respecting craftsman would wince at the following: " (*Mingei* wares) have an individuality, the charm of handmade goods; their nubby textures, modulated earth tones, and surefooted balance abound with a warm-hearted hospitality that refreshes and soothes the spirit. They possess the seductive enticement of a sentimental tug back to an era when life seemed simpler " (p. 4). Like connoisseurs of wine, folk art critics sometimes seem to be talking more about women than objects.

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KOREA

JANELLI, ROGER L., and DAWNHEE YIM JANELLI. *Ancestor Worship and Korean Society*. Stanford: Stanford University Press. 1982. Xiv+ 228 pp., 21 diagrams, 1 map, photos, bibliography, character list, index. Hardcover US $25.00 ISBN 0-8047-1135-6

Among the anthropologists of the younger generation, none are more qualified for such research than the Janellis who, both from their background and training, made the ideal team: Roger Janelli, Associate Professor of Folklore at Indiana University, wrote his doctor's thesis on Korean rituals of ancestor worship, and his Korean wife, Im Don-hui 任敦姬, now Assistant Professor of History at Dongguk University in Seoul, and daughter of the well-known Korean folklorist, Im Sŏk-jae 任晳宰, graduated with a dissertation on Korean fortunetelling. Considering this unique constellation, it is regrettable that the book does not offer more detailed information on their method of fieldwork, which judging from a few passing remarks must have been " participant observation " combined with free interview and the study of locally recorded genealogies (*sebo* 世譜).

The study reviewed here is the result of fieldwork done in 1973/74 and 1977/78 in a lineage village called Twisŏngdwi south of Suwŏn 水原, a middle-sized town in Kyŏnggi-do 京畿道 south of Seoul. Its main objective was " a comparative social analysis of the Korean ancestor cult in the light of similar studies from China, Japan and sub-Saharan Africa " (p. VIII). The introduction and the first two chapters give the necessary background information on the village and the lineage in question, which is a branch of the great Kwŏn 權 lineage of Andong 安東 in Kyŏngsang-bukdo 慶尚北道, tracing its origin to a certain Kwŏn Haeng 權幸, a tenth century official who became prominent in connection with the establishment of the Koryŏ Dynasty. In the 15th century, one of his seventeenth generation descendents, Kwŏn Po 權堡, moved from Kaesŏng 開城, the capital of the Koryŏ, to the present area shortly after the establishment of the Yi Dynasty and its new capital at Seoul. By the 23rd generation, around 1600 A.D., his descendents had split up into five local lineages, one being the Twisŏngdwi lineage. The ancestor worship in the families of this lineage is the object of this study.

The book first discusses problems of lineage property, the lineage being "landed gentry," and of the relation between lineage members and outsiders, such as hired workers and new settlers who started moving in in the 1930s and whose number has rapidly increased during recent years, and the role of both in village affairs. This is followed by an analysis of lineage families and their structure which quickly shows