

seen in their relation also to the structural conditions of a building. To interpret the roofs as representing ships might be correct as a partial interpretation, but it would not meet the requirements for a structural explanation.

This volume has to be seen in relation with others that accompanied an exhibition held in Zürich, Switzerland. Together they try to direct the attention of students of certain traditions, in this case of building traditions, first to a correct and detailed analysis of forms and their respective functions before jumping to premature "symbolic" interpretations. Domenig raises many new questions and needs to be challenged in a number of his assumptions, but he also succeeds in providing both a convincing and a thought-provoking explanation for an important aspect of traditional Indonesian culture. I would highly recommend this book which is, incidentally, also good ethnography, to everyone with an interest in traditional building methods as well as in their possibility of providing for symbolic interpretation.

Peter Knecht

ALGARIN, JOANNE P. *Japanese Folk Literature, A Core Collection and Reference Guide*. New York and London: R.R. Bowker Company, 1982. xii + 266 pp. Appendixes, indexes. Hardbound US\$24.95.

The title which Joanne P. Algarin chose for her reference work is misleading. The book is a core collection neither of Japanese literature nor of Japanese folk tales. The title is apparently one which she coined to cover the selections she made for her study.

The book demonstrates carefully organized detail, and the format is pleasing. The main text is divided into three chapters, to which are added two Appendixes and three Indices. Entries are numbered consecutively from the start of Chapter One to p. 138 at the end of Chapter Three. Items are listed alphabetically by author in the first two chapters, except that ten works of Lafcadio Hearn are given numbers 54 to 63 at the end of Chapter one. Items in Chapter Three are listed alphabetically by English title followed by the Japanese title romanized and *kanji* where applicable.

The carefully written Introduction is addressed to those who depend upon English language books and articles or translations from Japanese. It presents as background for study some brief comments on Japanese myths, historical tales, and the Buddhist tales known as tale literature or *setsuwa*. *Otogizōshi* and *Nara-ehon* are omitted. The reviewer questions Algarin's estimate that "during the medieval era of Japan, literacy increased dramatically, so that by 1600 well over half of the male population, and a good percentage of the female population, were at least semiliterate" (p. x). She mentions "books" that were read, but the early literature was written or copied by hand into scrolls. Sometimes these were folded into pages and bound, but such works were available to only a limited number of people. The myths, historical tales, and tale literature were hardly *popular* reading.

Algarin's discussion of such works is followed by descriptions of general works on the folk tale to give a basis for recognizing that form of literature. The reviewer questions her statement that "the best source of folktales from individual countries is the Folktales of the World series published by the University of Chicago Press" (p. viii). She apparently is not aware of *Die Märchen der Weltliteratur* published by Eugen Diederichs in Leipzig prior to World War Two and subsequently in Jena. The translation of Fritz Rumpf (1938), which was edited and enlarged by Horst Hammitzsch (1964) gives good selections of Japanese folk tales. Algarin closes her Intro-

duction with a caution to readers that pre-World War Two material in Japanese folk tales should be checked for authenticity by consulting Hiroko Ikeda's index (entry 25) and Seki Keigo's index (entry 46). The reviewer suggests that Algarin, herself, should have made such evaluation of the material she has presented to readers.

Chapter One, "Works on Japanese Folklore," consists mostly of articles or books about certain superstitions about animals, Buddhist legends, or folk tales. It omits mention of a number of substantial works which give sidelights on Japanese folklore, such as *A Japanese Village* (1946) by John F. Embree and *Village Japan*, edited by Robert K. Beardsley, John H. Hall, Robert E. Ward (1959) and works by the British scholars, Ronald Dore and Geoffrey Bownas, and the Dutch scholar, C. Ouwehand. Japanese scholars such as Chie Nakane and Ichirō Hori have written important books in English, too. Unfortunately, translations from Japanese folklorists into English are scarce. While the introspective observations of Lafcadio Hearn may give sidelights on Japanese folklore, it is unusual to see ten of his works mentioned as being on the subject.

One must question the use of the term *anthology* by Algarin in Chapter Two, "Japanese Folktale Anthologies." Eleven entries have fewer than ten tales, one being devoted to a single tale. A rough estimate of the average number of tales in the various entries would be twenty or thirty. The duplication of tales in the collections also cuts down the actual number of tales published in the nineteenth century and retold in the twentieth. They were written before the Japanese, themselves, had started to collect and publish folk tales. There is an air of Victorian gentility about the selections in the books which little resembles the simple, home-spun feel of authentic folk tales. In Harold G. Menderson's Introduction to his selections from Post Wheeler's versions of *rakugo* told by professional story tellers (entry 106), he states that among types he had to omit were the Rabelaisian tales. This was unfortunate, because there was his chance to present Japanese folk humor, which one finds in many folk tales.

The number of collections that have been translated directly from Japanese sources is limited. Algarin indicates that this was the case only in one entry, 109-B, *Japanese Folk Tales, A Revised Selection* by Yanagita Kunio. The mythological tales, episodes concerning historical characters, religious instruction, miracles, and legends among folk tales also cuts down the actual number of folk tales. She has listed titles of selections by three scholars for translation from *Konjaku monogatari shū* and the entire Table of Contents for the translation of *Uji shūi monogatari*. A few folk tales were included in these works, but the collections are not considered to be folk tales.

No basis for the selection of tales in Chapter Three, "Classic Japanese Folk Tales," has been given. Twenty-seven numbered tales and two without numbers are listed by English title, followed by the Japanese title and *kanji* where applicable. The reason for her choice could hardly have been based upon the number of times a title appears in her work, for that varies from three to twenty-seven. By checking the Folktale Index, the reviewer found several other authentic folk tales which appear six or seven times. Twenty more titles of authentic folk tales are listed at least three times in the Index.

Appendix A, "Japanese Language Sources," is for obvious reasons limited to works or translations in English, except that Seki Keigo's *Nihon mukashibanashi shūsei* has not been translated. Algarin should have mentioned the earlier work, *Nihon mukashibanashi meii* (1948), which is due to be published in English soon. It is a selection from notes by Yanagita Kunio on folktales and compiled under his supervision. Both Yanagita's *Meii* and Seki's *Shūsei* are used in cross-reference in modern collections of folk tales in Japan. Seki's *Nihon no mukashibanashi* is not a reference

work. He selected tales from various texts and touched them up for popular reading in the three little volumes. He identified each by the region where it was collected, omitting the name of the collector and the name of the published collection where it appeared.

Appendix B, "Glossary of Japanese Terms," is accurate except for the definition of *chōja*. This is a character who belongs to the folk tale. He is a simple-hearted character, frequently depicted as a fool, who receives unexpected blessings. Anybody who tries to imitate his good fortune is sure to fail.

The Subject Index lists topics in Chapter One, and the Article Index lists its articles. The Folktale Index is a mixed package.

This review has been rather negative in character, but the efforts of Algarin show promise. She has done far more than flip cards in a card catalog to build her work. She gives a brief description of each entry, frequently giving summaries of the items in it. As a specialist in the field of the folk tale, the reviewer welcomes young students into the field. Algarin has been fair in handling source material, giving a word of caution where she thought it was due and credit where it belonged. However, the reviewer does not think she composed the statement in the flier introducing her book as "a comprehensive and authoritative guide to the field of Japanese folktales." We can anticipate the fine work she can present after she has gone into the texts of the hundreds and hundreds of folk tales now available in Japanese.

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TANIGUCHI YUKIO and ENDŌ NORIKATSU 谷口幸男, 遠藤紀勝 *Kamen to Shukusai, Yōroppa no matsuri ni miru shi to saisei* 仮面と祝祭. ヨーロッパの祭にみる死と再生 [Masks and Festivals, Death and Rebirth in European Festivals]. Tōkyō: Sanseidō, 1982. 208 pp. Color and black/white photographs, bibliography, guide to museums. Hardbound, Yen 5,800.

This volume presents a collection of photos of European festivals, most of them in color, which Endō Norikatsu took over a period of more than 10 years. The photos are a delight, the text largely a disappointment. Parts of the material were first published in a special issue of the "Asahi-Graphic" on smiling and crying masks in Europe. The reason for this interest on the part of the Japanese is easily understood, because the photographer has met here, quite unexpectedly, fossilized remnants of a folk religion which is similar in many ways to folk customs still very much alive in Japan. He only regrets that the festivals take place in far-away places, usually outside of the tourist season. He wants therefore to show his countrymen this "hidden face" of Europe.

The theoretical framework is supplied by Frazer and Eliade and is limited to two aspects, ancestor worship and fertility rituals. The main burden of the argument is carried by the Alpine regions of Switzerland, Austria and Germany, with some side-glances at Scandinavia. Spain and Italy provide more photos with Christian themes.

Endō projects the world-view of the Japanese folk religion onto an alien culture, concentrating on the old pagan Germanic religion without taking much notice of the Christian period. This is understandable, because this reviewer, who comes from the Alpine region of Switzerland, found in the Japanese *matsuri* ("festival") a key to the understanding of many ancient rituals at home. The point is, however, that in Europe