

## BOOK REVIEW

Noriko Mayeda and W. Norman Brown: *Tawi Tales: Folk Tales from Jammu (North India)*. American Oriental Series Vol. 57, American Oriental Society, New Haven, Connecticut, 1974, 609 pages (photolithographed).

At the head of the book, Noriko Mayeda states that her teacher Dr. W. Norman Brown, Professor of Sanskrit and Chairman of South Asia Regional Studies, University of Pennsylvania, has not only given her the manuscript of *Tawi Tales* which he has collected, but also provided her with valuable reference materials and invaluable suggestions. She further acknowledges her indebtedness to Dr. Mark J. Dresden, Professor of Iranian Studies, and to Dr. Ernest Bender, Professor of Indo-Aryan Languages at the Graduate School of Arts and Sciences, University of Pennsylvania. In addition, the two Indexes of Indian folktales compiled under the guidance of Dr. Stith Thompson as well as the professor's personal advice have greatly helped her. She finally mentions the guidance and advice of Indian scholars, such as Dr. V. Raglavan, retired Head of the Department of Sanskrit, University of Madras, and various others, among them learned local experts in the city of Jammu.

The second author of the book, Norman Brown, then explains his share in the joint authorship. While in Jammu, in the state of Jammu and Kashmir, as Professor of English, he let students write essays, suggesting that they take folktales, as heard from family members and relatives, as their topics. Some of the tales collected in this way the professor published in the college monthly magazine *The Tawi*, so named after the river that flows through Jammu City and borders the college campus. Many stories, solicited in this way, the author put together in a collection which he named *Tawi Tales*. Later, when Noriko Mayeda studied under him at the University of Pennsylvania, he gave her this collection with the understanding that she make the necessary analysis of the stories, collect parallels and add pertinent notes so that publication of the collection could be recommended. Mrs. Mayeda accepted this proposal and thus earned her Ph.D. degree in 1965. In addition, she herself went to Jammu in North India to do further research work on the *Tawi Tales*.

Dr. Mayeda went to work according to all rules of the academic handling of folktales. Before presenting the texts of the tales she first gives an impressive list of pertinent literature on Indic folktale research. *Tawi Tales* does not mean that the tales have to do with the river Tawi. The only thing which the name of this river indicates, is the provenience of most of the tales from the state Jammu-Kashmir, since the majority of their collectors originate here. One of the special merits of this collection is that it fills a gap in. So far only little folktale collecting has been done in this remote area of India. The other merits to be credited to Dr. Mayeda are the comparative study of the tales from the unfamiliar land of the Dogras within the frame of the rest of folktale research in India, the motif indexing according to the Arne-Thompson system, the elucidation of the tale diffusion questions and the eventual connections of the tales presented with the old Indian literature. Much information on such problems the reader finds in the notes to the single tales. For instance, Dr. Mayeda finds that "Tawi Tales,

which were collected from the relatively secluded land of the Dogras, are for the most part related to tales recorded from outside the Jammu area".

Last but not least, we wish to give credit to the clean and easily readable photolithoprinting of the book. Perhaps this printing technique should be recommended for similar publications of folktale research. In view of the present printing costs of standard type setting we have to do away with the bias against photolithoprinting and accord it an honorable place in scientific publications.

M.E.

Tamba Motoji: *Shinmon* (Divine Crests)

Tokyo, Akiba Shoten, 1974, 254 pages, with many photos, drawings of crests of Shinto shrines, and distribution maps of crests. Forewords by Hanawa Mizuhiko and Toiguchi Kiyoyuki, both Professors of Kokugakuin University.

Every Japanese knows about Shinto Shrine crests, but the foreign visitor of Shinto shrines will also not fail to notice that such crests differ from shrine to shrine and that a great variety of them exists throughout the country. At first glance we get the impression that the majority of them are stylized plant motifs, but the casual observer will also come across other motifs.

There are family crests as well as shrine crests. The family crests are still seen on solemn occasions when people wear a *haori*, a coat which is adorned with the family crest and called *montsuki*, that is, a garment with a family crest on it.

The author of the book has graduated from Kokugakuin University, which always has been, and still is, a center of Shinto studies, or in a larger sense, of Japanese studies in general. Mr. Tamba, our author, is currently engaged in High School teaching near Tokyo.

This book is divided into three main chapters: 1) a general introduction to the Divine Crests, 2) a survey of the types of crests of important shrines, 3) the geographical distribution of the main types of crests over the 47 provinces of the country. First, the concept of "Divine crest" is examined. Under *Shinmon* come three different objects, 1) crests that stand for the god worshipped, 2) the crests that are the special sign for a shrine, and 3) the crests that belong to the family of shrine ministers who were and are in hereditary charge of their office.

The book is informative in many ways. From it we learn much about shrine ranks and about the social implication of the crests; furthermore, much about religious, social and political history, since the shrines with their gods form an integral part of all three complexes. There was always a good reason for selecting a particular motif as the god's or the shrine's crest, this reason often being given in a myth or a legend surrounding the shrine. Many are the crests which some clan used as its prerogative and mark of identity. For instance, a chrysanthemum with sixteen petals is the exclusive mark of shrines with which the Imperial family is connected. The plum blossom is the crest of shrines in which the soul of Sugawara Michizane (845-903) is worshipped, the most famous of such shrines being the Kitano Tenmangû in Kyoto and Dazaifu Tenmangû in Kyushu. Smaller shrines of this deified minister and scholar are found in many other places in Japan. The hollyhock (*aoi*) is the exclusive shrine crest of the Tokugawa clan. Perusing Tamba's book, we find a surprisingly great number of shrines in which the ancestor of a clan, who has entered the political scene only in later historical times is worshipped. As an example well at hand, we can cite

the various Tōshōgū in which outstanding Tokugawa shoguns are buried and worshipped, or shrines where the souls of outstanding emperors are worshipped, as the Meiji Shrine in Tokyo. In the Akama Jingū Yamaguchi Prefecture, Antoku Tennō is worshipped, who perished when his grandmother Nii no Ama jumped with the seven year old emperor in her arms into the sea after the defeat of the Taira clan in Dan-no-ura at the hands of the Minamoto clan. Though all emperors are considered divine, not all of them were made shrine gods. The Great Shrine of the Sun Goddess in Ise is without a crest, since shrine crests became general only in the late Heian time, and the Ise Shrine is older.

The most numerous shrines in the country are the Inari shrines and the Hachiman shrines. The Inari shrines have beautifully stylized rice ears as their crest. The crest of Hachiman shrines shows three beads, stylized more or less as three whirls. Inari is worshipped by the farming population as the fertility bestowing god; Hachiman is the guardian god of the warriors.

In by far the greatest number of the Divine crests plant motifs are used, mostly flower blossoms and leaves. Other crest motifs are the fan, the sailing boat, the sword, the wheel, the swastika, the arrow, the crow, the phoenix, quadrangles and triangles, the snake eye, a few Chinese characters, clouds, butterflies, and others. There are about 200 basic crest patterns.

In the third chapter the author examines the patterns of the crests of each province, trying to discover which ones are dominant. In many cases the family crests of powerful clans were made the crests of the shrines affiliated with the respective clans. Many changes of shrine crests occurred as a consequence of the ascendancy or descendancy of clan power.

The author scrutinized all together 4,827 shrines, only a fraction of the more than 100,000 shrines of the country. He confined his research to old shrines above the rank of village and prefectural shrines. In Japan the study of shrines is a study of the old religion and at the same time of the old society. Nowadays one sees everywhere in the country construction companies at work, with their bulldozers turning over almost half of Japan. Factories and mansions are mushrooming and new roads cross the countryside. But nowhere are shrines demolished or shrine groves cut down. Somehow the gods are still respected.

In this time, when the Japanese nation has regained its identity, Tamba's scholarly and charming book will find a good number of enthusiastic readers. At the end of the line of all those who are grateful for the book may come foreign students of Japanese religion who will consider the book as a competent guide into the world of Japanese shrine crests.

M.E.