

## BOOK REVIEWS

Maria Penkala: *A Correlated History of the Far East. China, Korea, Japan.* With 26 maps by Edward Penkala, five maps by N. Bellin, one map by Nic. Witsen. Charles E. Tuttle Company, Rutland, Vermont, and Tokyo, Japan, 1966. Library of Congress Card No. 69-11089. Price in Japan: Yen 1,800 or \$5.00.

This book is, of course, intended primarily and mostly for the student of Far Eastern History to whom it is a very valuable help indeed, but also other scholars, the folklorists among them, who in their pursuits want to stay within the historical data, will be happy to have it. Other charts of correlated history of the Far East have been compiled earlier, we only refer here to the one big size sheet of "China's Cultural History", by Shao Chang Lee, Professor Emeritus, Chinese Studies, Michigan State University, Third (revised) edition 1964 by the Michigan State University Press.

The headings of the ten rubrics in Penkala's books are: period (Shang, Ch'ou, Ch'in, Han, etc.), date, capital, characters and events, political and social institutions, economic and social life, religion and philosophy, education and literature, arts and science, world history. Perhaps in Prof. Lee's synoptic chart of Chinese cultural history more cultural data are found than in Penkala's correlation, therefore being of special interest for the student of folklore and folklife. But on the other side Penkala's presentation of the dynastic history many more data are condensed. The maps show the state boundaries not only of China, but also of states and tribal territories in Central Asia, India and other Asian countries. Another feature are the correlated histories of Korea and Japan. The rubric "Related Events" covers the main data of Indian and Near Eastern history. The history of Japan is in its amount of details second only to the history of China. It is amazing to see how much world history has been brought together on each page, and world history certainly it is what happened on this side of the Pamir and the Himalaya range, whether studied in the occidental schools or not.

Many specialists in Far Eastern studies will be grateful for the help the new correlation gives him, be he working on (Far Eastern) world history, or on history of religion, of literature, of culture, etc. All want to stay in the right historical context. To do this, Penkala's synchronisation will be a most welcome guide.

Trading under Sail off Japan, 1860-99. The Recollections of Captain John Baxter Will, Sailing Master and Pilot. Edited with a historical introduction by George Alexander Lensen. Sophia University, Tokyo. In cooperation with the Diplomatic Press, Tallahassee, Florida, 1968. With 1 woodcut frontispiece and 6 plates. Library of Congress Catalog Card No. 68-26390. Price in Japan: Yen 3,150 or \$8.75.

Not often does a book appear with news of the past and men of it of such an extraordinary character as the hero of this book. Captain Will was a pioneer in the development of Western navigation and commerce in Northern Japan. His memoirs cover the years from 1860-1899, that is, about the first half of the Meiji era (1868-1912), in which Japan changed much of her old life and opened herself to cosmopolitan intercourse. One of the big things the Japanese were avid to learn was the handling of modern vessels for high sea traffic. Captain Will worked with Japanese seamen and instructed them how to run Western ships until they were masters in this skill themselves. Will's memoirs make not only highly interesting reading, they are also documents in many ways, showing the experiences of mariners along the coast of Japan and in Chinese waters, here and there throwing light on peoples and events in the fast changing world of the second half of the nineteenth century.

The editor of Will's memoirs, Dr. George Alexander Lensen, is Professor of History at the Florida State University in Tallahassee. He has spent two years in Hakodate, Hokkaidô, and published several books focussing on Hakodate and the rest of the far North of Japan where Imperial Russia and Imperial Japan met.

The content of the book with the recollections of Captain Will is presented in seventeen sections under the following headings: Apprenticeship off the Scottish coast.—In and out of Hakodate.—To open and unopen ports.—The battle of Hakodate.—To Saghalien and Vladivostok.—The Aomori to Hakodate run.—The murder of Ludwig Haber.—Carrying gunpowder and ship owning.—Salvaging a Russian dispatch boat.—Shipwrecked.—A Napoleonic captain.—To Sendai without a passport.—Salvaging off Funakawa and Nemuro.—Working for the Mitsui Bussan Kaisha.—Stevedoring in Nagasaki.—Off to the Klondike gold rush.—Retirement in Hakodate.

Many aspects of the Meiji Restoration as witnessed at close range by a British sea captain come to life. Readers with special interests in cultural history and in a fascinating case of an acculturation process on a grand scale will find satisfaction in various ways. Every other reader can exercise his imagination and will wonder how different from now life was in this corner of the world in the last decades of the past century.

Folk Songs of Japanese Children. Compiled, arranged and annotated by Donald Paul Berger. Illustrations by Yoshie Noguchi. Charles E. Tuttle Company, Rutland, Vermont, and Tokyo, Japan, 1969; 64 pages. Price in Japan: Yen 1,620 or \$4.50. Library of Con-

gress Catalog Card No. 69-11087.

Mr. D. P. Berger, Music Director of the American School in Japan since 1959, has compiled this book for the practical purpose of enjoyment of Japanese children's songs for music lovers inside and outside of Japan. He arranged the songs with easy piano accompaniments for unison or two-part singing by children or adults. The complete Japanese text, in both Japanese characters and Roman alphabet, is included for each song, together with a singable English version and a literal translation. From more than one hundred songs fifteen have been selected and presented in this book, which are, in Mr. Berger's own judgement, representative. In his Introduction the arranger wrote a short essay on Japanese folk songs in general and on children's songs in particular. He classifies the latter into the following categories: 1) play songs, 2) lullabies, 3) seasonal songs. Of each of these categories with their many variations the explanations are well to the point. Mr. Berger's commentaries to the songs on their specifically Japanese cultural background show his familiarity with the subject matter. The illustrations by Yoshie Noguchi are high class graphic art. All in all, the book brings to its user and reader the enjoyment of the songs as such, and then much knowledge of the psychology of Japanese children and through it of the Japanese people in general, which is still tradition minded and has not abruptly jumped into the modern times but steadily grown into them.

Leon M. Zolbrod: *Kusazōshi: Chapbooks of Japan*. In: *The Transactions of the Asiatic Society of Japan*. Third Series Vol. 10, August 1968; pp. 116-147.

In this paper the author explores the popular literature of the Edo of about the last two decades of the eighteenth and the first two decades of the nineteenth century: The *kusazōshi*, or "weed-tales", were illustrated, entertaining short tales in a language close to the colloquial Japanese of the eighteenth century, supplying the lesser educated classes with moral guidance, ethical values and entertainment. Often expressing discontent with the living conditions under the increasingly incompetent Tokugawa *bakufu* regime with its water-head of unproductive, parasitic, and, at the same time, overbearing *samurai*, this kind of literature contributed to the discreditation of the Tokugawa shoguns (vice-roys), and helped to pave the way for the restoration of the Imperial rule and to a thorough-going overhaul of the State.

Much of the material produced within this rubric of literature can be called folklore, but it is not only this, the chapbooks were of great actuality at their time, their writers always struggling, openly or concealed, with the pressing problems of the day. Zolbrod shows himself master of an enormous amount of details, analyzes, classifies, and synthesizes truly scholarly, being thoroughly at home in his field he arrives at a break-through in the exploration of a period of the history of Japanese literature hitherto only vaguely known.

The author finds that the spirit of the *kusazōshi* is still alive in modern times, though garbed differently, "where literature and commercial journalism meet in Japan, the ghost of the *kusazōshi* is seldom far removed" (p. 147). To

readers interested in knowing more about the literature of the townsmen of Edo, especially of the period before that covered by Zolbrod's research, can be recommended the monograph by Howard Hibbett: *The Floating World in Japanese Fiction*. New York, Oxford University Press, 1959.

Venčesleva Hrdličková: *Chinese Storytellers and Singers of Ballads, Their Performances and Storytelling Techniques*. In: *Transactions of the Asiatic Society of Japan*, Third Series Vol. 10, August 1968; pp. 97-115.

The writer of this paper spent four years, from 1950-1954, in fieldwork on the art of storytelling in Peking. She explored all aspects of it, the training and livelihood of the artists, the places where people gather for this entertainment, the types of the stories told, the paraphernalia used and their handling, vocal techniques, the construction of the stories, and the significance of storytelling and ballad singing for education and the building of the Chinese national character. In footnotes many valuable literary references are given. We know from other sources that the present Chinese political regime is well aware of the significance of storytelling and other folkloristic performances, and that it knows how to make use of them for political indoctrination. We may refer to Chun-Chiang Yen: *Folklore Research in Communist China*, in: *A.F.St.*, Vol. XXVI, 2 (1967), pp. 1-62.

*The Prancing Pony*. Nursery Rhymes from Japan. Adapted into English Verse for children by Charlotte B. De Forest, with "kusa-e" illustrations by Keiko Hida. John Weatherhill, Inc., Tokyo, 1967; 64 pages. Price in Japan: Yen 1,000 or \$2.75.

Although this book has been written for the sake of art, the folklorist should not ignore it. He would have wished that the Japanese texts had been given to the rhymes together with a romanized transcription and a literal translation, and then finally the adapted version. But still something of the essence of Japanese childhood shines through in the liberal wording. This is because Charlotte B. DeForest, the translator of the rhymes, has devoted herself for many years to the study of the subject. Tasuku Harada, an outstanding Christian educator, had by the turn of the century collected well over a hundred choice examples of nursery rhymes and made a literal translation of them. Later Miss DeForest was approached for an English translation which could make the rhymes enjoyable also for English speaking children. The translator first remained too faithful to the original so that a more liberal adaptation was felt necessary before the rhymes could be presented to the English speaking world. In the final version still as much as possible of the Japanese spirit and intent has been preserved.

The illustrations by Keiko Hida belong to the finest products of the art of collage. The artist is well known in Japan and abroad. Her contributions to this book are a visual translation of the sentiments carried by the rhymes.

In reproducing the rhymes in English and presenting them without linguistic and cultural commentaries compromises had to be made if a direct appeal to foreign children was to be achieved, yet in the book as it now is the liberal adaptation and the psychologically sensible illustrations jointly convey much of the unique Japanese atmosphere which animates the rhymes.

**Francisco Demetrio: Towards a Survey of Philippine Folklore and Mythology. Ateneo de Manila University Press, 1968, 144 pages (mimeographed).**

In his preface the author makes it clear that he himself does not consider the present study in any way definite and conclusive. "I hope this work may prove to be some contribution to a vast storehouse from which the students of the various social and humanistic disciplines may be able to draw materials for a deeper understanding and appreciation of the native and Philippine culture".

The Table of Contents shows the material covered and its organisation.

**Part I. Of Gods and Spirits.**—1) The World of Spirits, 2) Gods of Our Forefathers (Beliefs in the Supreme Being(s), 3) Guardian Gods, 4) Ancestral Spirits, 5) Nature Spirits.

**Part II. Sacred Animals and Their Worship.**—1) Animals as Gods, 2) Beliefs Concerning Birds, 3) Beliefs Concerning Cats and Other Animals, 4) Idols and Fetishes, 5) Sickness and Disease.

**Part III. Philippine Cosmogony.**—I. Beliefs Concerning the Firmament.—(1) The Sky, (2) The High Sky, (3) The Sun, (4) The Moon, (5) The Origin of the Stars, (6) Comets and Others, (7) Beliefs Concerning the Clouds and the Rainbow, (8) Beliefs Concerning the Earthquake, (9) Thunder and Storm, (10) The Origin of the Eclipse, (11) Fire.—II. The Days of Gods and Men.

**Part IV. Epics of the Philippines: Synopses.**—1) The Story of Lam-ang, 2) The Ibalon: Handiong, 3) Hudhud, 4) Maiden of the Buhong Sky or the Fragment of Tuwaang, 5) Darangen, 6) Tulalangan, 7) The Epic of Hinilawod, 8) Labaw Donggon.

Glossary of Native Terms, Footnotes, Bibliography.

As far as we know this is the first attempt ever made at a comprehensive synthesis of Philippine Folklore. Though not pretending to be, at this stage, more than a workshop orientation and a stock taking, already this preliminary survey is impressive. The author has the benefit of being a native of the Philippines and familiar with the main dialects of his country, sees cross-connections and relationships where others have worked perhaps too departmentally, though not without merits. Father Demetrio, S.J., is associate director of the Research Institute for Mindanao Culture, Xavier University, Cagayan de Oro City, Mindanao.

Vietnamese Legends. Adapted from the Vietnamese by George F. Schultz. 164 pages. Charles E. Tuttle Company, Rutland, Vermont, and Tokyo, Japan, 1968 (fifth printing). Price: Yen 900, or \$2.50.

Mr. Schultz is a retired Navy officer and lived in Vietnam during the years 1956-58. The thirty-two stories which he presents in this collection show much of the Chinese aspect of Vietnamese Culture. Among them we find also a version of the Cinderella story with Vietnamese cultural setting and flavor. In selecting and translating the tales Schultz was helped by native experts. The book is meant for the general public, is written in a pleasant English style and gives much information on the imagination and the ideals of the now so unfortunate people. It is a companion of another book in English published earlier, Ruth Quinlan Sun: Land of Seagull and Fox. Folktales of Vietnam, John Weatherhill, Inc., Publishers, Tokyo, 1966. (Review in A.F.St., Vol. XXVI, I, 1967, p. 139).

M.E.