

monies if not limited to them. Riddles are told to sleepy mourners at wakes and also to amuse the dead so that he leaves his former community in good spirit. Riddles may also possess magic power, and must then be handled respectfully. Among other tribes, in Southeast Asia for instance, riddling is limited to the harvest time, so also among the Isneg in Northern Luzon. In other societies riddle contests belong to courtship and marriage negotiations. Riddles have also been used to convey religious concepts.

The author emphasizes that the study of the riddles of the Philippines is only at its initial stage. We agree with him when he stresses the need of combining riddle research with a detailed research on the cultural milieu to which it belongs. "Until such field research is accomplished among different societies, the final decision must be postponed regarding the full potential of riddling in the augmentation or reaffirmation of existing knowledge of cultural behavior". Donn V. Hart must be given credit for having done excellent spadework not only for the Philippines but for the whole ethnic and cultural area of Southeast Asia.

M.E.

Kenichi Mizusawa, Ed. 水沢謙一編 TOCHIO-GO MUKASHIBANASHI SHU 朽尾郷昔ばなし集 Tochio-shi, Niigata: Tochio-shi Kyoiku Iinkai, 1963. p. 320.

Despite the title of his last book, *IKIGA PON TO SAKETA* (1958), for which he used as the title the closing formula of a Japanese folk tale to indicate it would be his last collection, Kenichi Mizusawa published this new collection of tales, *TOCHIO-GO MUKASHIBANASHI SHU* (Tales from Tochio-go). Tochio, in former times a castle city, is now an industrial community tucked away in the mountains near Nagaoka.

This book follows the technique of his previous collections, but with the help of the Board of Education of Tochio he has been able to include in it photographs of 38 of the 77 narrators. Many of these are taken in an informal, every day setting, giving the reader a feeling of intimacy with the old folks. The pictures of Sakujiro Kikuchi and his wife Nobu recall to the reviewer their hospitality and skill in reciting tales, particularly the skill of Nobu. Sakujiro's home-brewed potatoe wine filled the party with such good feeling that after his neighbors had drunk a little too deeply, they went home in a glow of good nature and brought our search for tales to an unexpected end that warm summer day.

The 101 tales in this collection were gathered by Mizusawa between 1958 and 1961. He has launched on a more detailed study of certain tales, but he has included here a fairly representative range of titles in spite of this. Originally he undertook to make a systematic study of "Cinderella Tales," a term used rather loosely by Japanese folk-

lorists in referring to stepdaughter stories. Although he includes four of these, he has also presented fourteen tales concerning settling the fortune of newly born babes. These show the folk belief that in the Tenth Month all *Kami* retire to Izumo to determine the fortunes for the following year. The month is referred to as the month without gods, *kami nashi getsu*. Several tales reveal the folk belief that a man's soul can leave his body while he sleeps. It leaves through one nostril in the form of a horsefly or some other flying insect and returns through the other nostril. A man thinks of this as a dream when he awakes, but it is frequently the means of discovering a treasure. Other elements of folk faith are evident in some of the tales.

Mr. Mizusawa indicated he expected to publish a series of volumes built around certain tale groups. This would be welcome, but as one settles down to reading the tales in his collection, he finds himself in the presence of an old narrator and the tale itself becomes of uppermost interest.

Fanny Hagin Mayer
April 12, 1965

Kenichi Mizusawa 水沢謙一 ECHIGO NO SHINDERERA 越後のシンデレラ. Sanjo-shi, Niigata: Nojima Shuppan, 1964. pp. 17 and 720.

Carrying out his earlier mentioned plan to make a study of certain types of folk tales, Kenichi Mizusawa has presented his first book length review of tales he has designated as Cinderella tales in his ECHIGO NO SHINDERERA. He offers two groups here, seventy-five of the "Nukabuku, Komebuku" (names of stepsisters) and nineteen of Ubakawa (the old woman's skin), which he has collected over the past ten years in Niigata Prefecture.

The work of Marian R. Cox in 1893 showing a world-wide distribution of 345 Cinderella tales included one from Japan, "Hachi Katsugi," an *otogibanashi*. By now some five hundred have been recorded in folk literature and within Japan there have been over fifty of the "Nukabuku, Komebuku" tale and over forty of the "Ubakawa." To this number Mizusawa has added this impressive collection.

The book has four parts, its Introduction, the Tales, a Summary, and a brief presentation of formulas used in telling the tales in Niigata. In his Introduction, the author defines what he means by a folk tale, an orally transmitted tale, and attributes his efforts in collecting them to the importance which Kunio Yanagita attached to them. Mizusawa had grown up hearing folk tales as a child in his home on the outskirts of Nagaoka in Niigata. Most of those he has included in this volume are those he collected in that general area known as Chuetsu, but he has included some from Kaetsu and Joetsu as well.

Mizusawa is primarily a collector. He has the friendly, patient way and tenacity of purpose which makes it possible for him to draw

out the hidden treasures in the memories of aged narrators, mostly women in their seventies, eighties, and nineties. He records these by hand in the original dialect, noting the place, name and age of the narrator, and date of collection. In printed form he notes in parallel lines to the dialect the standard equivalent or meaning when the expression first appears, so one absorbs this into the tale without difficulty, and the tale flows along without obstruction.

Toward the end of his Introduction, the author suggests that the reader go directly to the Summary (pp. 644-89), but it is only an austere student who denies himself the pleasure of pausing here and there on the way for a look at the tales or the illustrations by Shozō Mizuno or brief digressions while grappling with the information in the Summary.

Briefly, the points listed by the author for "Nukabuku, Komebuku" are as follows. The family setting is one where there is a stepchild by the former wife and a stepmother with her child.

1. The stepdaughter is abused. She is sent to gather chestnuts.
2. In the mountains she is helped by somebody.
3. The stepmother and her child set out to see the festival.
4. The stepdaughter stays at home to do tasks, but is helped in doing them.
5. She sets out to the festival and is noticed by a young man.
6. A test is given the two girls to choose the bride.
7. The stepdaughter marries.
8. Those who opposed her are punished.

The "Ubagawa" tale has the following points.

1. The family may have a stepmother and gathering chestnuts as an opening but the tale may open with the father's promise of a daughter to the one who will assist him in watering his paddy. He turns out to be a snake.
2. In the mountains the girl is helped by somebody.
3. She goes to work for a *choja*, a wealthy home.
4. She is seen by the *choja*'s son when her disguise is off.
5. A fortune teller helps in the solution.
6. There is test by which she is identified.
7. The marriage.

Mizusawa treats each tale separately. For "Nukabuku, Komebuku" he describes his search for the tales, the regions in which he finds them, and the narrators. Following this he gives minute details about the distribution of the tales, the names of the sisters, and the variations within each of the eight points of the form. He concludes by discussing the meaning of the tale, but here he introduces Keigo Seki's treatment of the subject. Seki treats it from the view of initiation into adulthood or testing for readiness for marriage. The "Ubagawa" tale gets the same kind of reporting.

It is in his interpretation of these tales that Mizusawa leaves an

impression of caution, perhaps stemming from his innate sense of humility. Since he has said he intends to search for elements of folk faith in the tales, his intimate contact with the setting and the narrators should furnish something deeper in that respect. There are certain questions that come to the mind of the reviewer. Why is the "Nukabuku, Komebuku" tale an autumn story, why the festival as the setting for match making, and why does the succor come in the mountains?

As Mizusawa goes further into his study of certain types of tales, we can expect him to gain more insight and more confidence in his conclusions. He is turning up a tremendous amount of fresh material from which we can hope for fresh and penetrating observations.

Fanny Hagin Mayer
April 12, 1965

C. Ouwehand: *Namazue and Their Themes*. An interpretative approach to some aspects of Japanese folk religion. XVI, 271 pages, 21 plates, 2 maps, drawings and charts in the text. Leiden, E. J. Brill, 1964.

To prepare this book the author worked twice in Japan, one year from 1956 to 1957, later, in a shorter sojourn, from 1958 to 1959. He studied collections of *namazu-e*, "catfish (sheatfish, wels) pictures," usually colour prints or painted on paper, sometimes on wood. Most of them were made on certain occasions for specific purposes for the satisfaction of the imaginative mind of the common people. Ouwehand studied a collection of 88 such pictures which is preserved in the National Museum of Ethnology in Leiden since 1902, and another consisting of 55 prints which were collected by the late Ch. Bolard-Talbère and are now kept in Geneva. Further collections studied were that of Prof. Fujisawa of Meiji University in Tokyo and one owned by the State University of Tokyo. Most of these prints were put into circulation immediately after the great earthquake that devastated Edo, now Tokyo, and the adjoining Kantô area in 1855 (Ansei 2), 10th month, 2nd day. Edo at that time had already a population over one million. A careful estimate is that about 5000 lives were lost and 14,000 dwellings destroyed, mostly by the ensuing fire. On the Bay of Edo tidal waves swept away entire villages. The *namazu-e* gained popularity because of this calamity. On the prints is pictured a monstrous fish which in the belief of the people caused the earthquake. The pictures show either the fish as such or disguised as some human being. The fish is pressed down by the Kashima deity by means of a sword or a huge stone, the so-called *kaname-ishi* or pivot stone. In a frequently occurring variation the *namazu* has the body of a serpent-dragon. Other substitutions for the *namazu* fish are the whale (*kujira*) and the thunder or fire god. "The monster-*namazu*, with Edo in flames on its head and