REVIEW OF REVIEWS

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Takeda Akira: On a Special Type of Retirement, the Father Living with the Eldest Son and the Mother with the Second Son.

The question arises whether this kind of retirement has its roots in the economic or in the religious life of the family. Retirement may take on different forms; namely, some old people, though they give up the reins of the household, still live together with their family, others live in a separate house, and some live in retirement, still using the common fire-place, while others do not. Some old couples live in retirement but on the commonly owned family fortunes, while others live on their private means. The case under examination here provides a separate dwelling for each party of the retired couple.

The first point to be explained is the separate dwellings of the retired father and mother and the use of separate funeral tablets for each of them. The ancestry of a branch-family is counted in the mother's line, according to tradition. Branch-families were originally closely connected with the main family, economically, socially and religiously, and formed one large family in the framework of village life, though they enjoyed a limited independence. The gods worshipped by the main family were also worshipped by the whole sib, and all sib members gathered in the house of the main family on *Bon* (All Souls' Day), *Higan* (equinocts) and New Year for the worship of the common ancestors. Such practices exist everywhere in the country. The independence of the branch family was strengthened by the shifting of the soul of the mother to it which was formerly supposed to belong to the main family. This concept is a recent innovation when the mortuary tablet of the mother of the main family began to be worshiped in the branch-family and even tended to assign the mother to the branch-family. No wonder that mothers, on their retirement, put up their residence in a branch-family. In this process the worship of the mother's mortuary tablet in a branch-family preceeds the residing of the mother in a branch-family on her retirement.

Another point to be discussed here is the connection existing between the separate residence of the retiring mother and the worship of her mortuary tablet in a branch-family on the one side and the formation of a new branch-family by the retirement of the mother. Both parents may retire to the family of their second son or of their youngest son, such cases being a single retirement only. Both parents may finally move a second time, this time back to the main family headed by their eldest son so that we have a double retirment. In consequence thereof retirement with a separate residence has developed as one way of dividing a family by retirement.

The third point to be discussed is why, when old people retire, the father goes to the main family whereas the mother retires to a branch-family. The most plausib-

le explanation is the main family consciousness and the heir consciousness of the eldest son of the main family which furthered the development of retirement with separate residences. Namely, when the family is divided by retirement of both parents, both parents leave the main family, and when this became the custom, the succession of the eldest son became an acknolwedged common practice in recent times.

The fourth point to be considered is that by retirement and separate living of the parents the labor supply for the old and beloved folk, above all for the mother, is better secured. A fifth point is that separate graveyards exist for male and female family members and that men and women have separate affiliations with Buddhist temples for their funerals and mourning rites, as it is the case in Chiba Prefecture and the whole Kantô area. This separation holds good not only for married couples, but also for all other male and female members of the family. This system of having different burial places for men and women has probably developed as a consequence of the growing strength of a male-line consciousness.

Naoe Hiroji: The Jigami (Earth-god) and Kôjin (Rough God) (part II)

4) The distribution of the belief in Kôjin.—Kôjin is worshipped on the fire-place inside the house as fire-god or as fire-preventing god. As Sambô Kôjin (' Three Treasures Kôjin ') he is worshipped outside the house as mansion god or clan-god or village god, displaying the nature of a god of the locality (ji-Kôjin). In this latter capacity he is found here and there in Kyûshû. In Nagasaki Prefecture, Kitamatsuura District, on the island Ukushima, they worship two types of Kôjin, namely one indoors under the name Kudo-Kôjin (' hearth-Kôjin ') as fire-god, another Kôjin, called Sambô Kojin, is worshipped as god of the place who is supposed to protect the fields. In Kumamoto Prefecture, Aso District, they call their mansion god (*yashikigami*) Kôjin. In the Eastern half of Kyûshû the ji-Kôjin (Kôjin of the place) is not worshipped as village Kôjin and does not function as guardian god of cattle and crops, but as god of political fugitives (*ochibito*) and as ancestor-god.

In Shikoku Kôjin is the god of the mansion (*yashiki*), though his worship is gradually disappearing. In Tamba and Tango in Central Japan Kôjin is worshipped together with the ancestor-god when associations for the worship of ancestors hold their gatherings. In Chiba Prefecture they worship Jigami (god of the locality) as mansion-god, their Jigami frequently being Kôjin or Inari. In East Japan by Kôjin is understood the fire-god or the fire preventing god, commonly called Sambô Kôjin.

As to how Kôjin is worshipped, the following customs are known: in cases in which Kôjin is considered as Village God, in more recent times the worship takes place in Shintô shrines or other standing religious buildings, but formerly as Kôjin were worshipped a round shaped stone or a branch of a tree, such as camellia, pine, *sakaki* (*Eurya ochnacea*), or even a whole grove, then called *Kôjin-mori* (' Kôjin grove '). Just as it is the case with Jigami (' god of the locality '), the *ji-Kôjin* may be worshipped either by old main families, from which branch-

families have separated, exclusively, or by all families alike, or by the whole village. When we find a clan-Kôjin restricted to a mansion-Kôjin (*yashiki-Kôjin*), this restriction is due to a loosening of the clan coherence. The Kôjin as mansion-god of an influential family of old standing may be worshipped also by other clans and thus becomes a village Kôjin. Before this happens, the organization of a Kôjin association may preceed, as an intermediary form, as in the case of the worship of the Kôjin of an old family as village Kôjin. For the members of a Kôjin association the days of worship are the 28th of the first, the fifth and the ninth month. The worship of a clan Kôjin or a village Kôjin may take place twice or only once a year. In places with two days a year for this worship they fall in the sixth and the tenth or eleventh month, and communities who worship their Kôjin only once a year do it mostly in autumn. The choice of the 28th day for Kôjin festivals is closely connected with the belief in the god Fudô which seems to have greatly influenced the belief in Kôjin.

As to the character of Kôjin, he is considered as cattle protector in wide areas; that is, throughout Izumo, and in Jôbô District in Bichû. In Imba he is worshipped as god of the crop. The belief in Kôjin as god of the crop is older than that of Kôjin as cattle god. The latter developed out of special local conditions. Originally the god was the guardian of all spheres of human life; only later his function was narrowed down to the guardianship of cattle breeding.

In Sanin and near Izumo City people worship old tombs or graves of ancestors as Kôjin, so that we can see here a connection between ancestor souls and Kôjin. The best known quality of Kôjin is his fierce and frigthening character which he has in common with Jigami, the god of the locality. The anger of the latter will be terribly aroused if one of his trees is cut down. The same happens if a tree is cut out of a Kôjin grove. In this respect Jigami and Kôjin behave in the same way as do ancestor souls. At first this behaviour seems to contradict the character of Kôjin as guardian of the crop or of the whole productive activity of man.

At the basis of the belief in Kôjin is the concept of procreation (*musubi*) which is also essential in the belief in ancestor souls. In this belief the name Kôjin is but a later innovation. The present Kôjin belief has a close connection with the activities of fortune tellers (*inyôji*), prayer sayers (*kitôshi*) and Buddhist magicians since the Middle Ages, who popularized the name Kôjin and made the belief in this god a rather complex one. Essentially, the same gods are clan-gods (*dôzokugami*), mansion-gods (*yashikigami*), village-gods (*burakugami*) and the sib-gods (*ujigami*) in Tôhoku (Northeast Japan) and South Kyûshû. In the latter they are called *utugan*. They all are gods of the locality (*jigami*) who care for the sustenance and well-being of human life, and we find in the belief in Jigami and Kôjin an important element of the oldest native religion of Japan.

Satô Mitsutami: Marriage Institutions in the Borderland of Echigo and Dewa Provinces.

Along the boundary of the prefectures of Yamagata and Niigata we find the custom that after supper, the bridegroom and the bride go together to the house

of the parents of the bridegroom and stay there until late at night. This visit of the newly wed couple is called *shûto no tsutome;* that is, 'obligation of the daughter-in-law.' In Yamagata Prefecture, Nishitagawa District, Fukue Village, hamlet Koshizawa, about hundred families are living. Among them 44 married couples call every evening on the house of the parents of the wife. Only every second or third year the visiting couple is treated there to special dishes. As long as the bride, when a housewife, has no real power, she continues her visits to the house of her parents-in-law. Even when they are over forty years old, as long as both parents are still alive, the new couple cannot start their own independent family. Such customs point back to the oldest times when the newly wed wife continued staying with her parents and was visited at night by her groom. The above described custom represents an intermediary stage in the evolution of marriage from mere nocturnal visits of the groom to the house of his wife's parents to the admission of the wife into the house of the groom.

Kobayashi Kazuo: Ritual Consolidation of Affinity Relations in Marriage Ceremonies.

In Shinjô (Yamagata Prefecture), in accordance with the order of precedence for bridal processions, the go-between comes first, then the bride's father, her elder brothers, her uncles, the wife of the go-between, the bride, her aunts, finally her sisters and younger brothers, at the end of the procession the belonging of the bride are carried along. At the house of the bridegroom all proceed from the entrance door to the best room. The parents of the groom sit there facing the bride's parents, then between the bride and the parents of the groom cups of rice-wine are placed. No seat is provided for the groom and no nuptial rice-wine cups are exchanged by him and his bride and her suite. Hereafter, the family of the groom presents gifts and congratulations to the bride. A banquet follows. Most seats at the wedding celebrations are occupied by members of the bride's family. The bride eats some rice and soon passes the bowl with the chopsticks over to the bridegroom. When the banquet is half over, the bride changes her clothes, goes to the kitchen and begins to pay her respect to the members of the family and to relatives.

A lucky day is chosen for the wedding rites. Men of 25 years of age and girls of 19 years of age are not to be taken as marriage partners because of their critical age. The day after the wedding ceremonies the young wife returns home for two days, accompanied by the wife of the go-between, taking along rice mixed with red beans. This rice with red beans is called "tears of the bride" (*yome no namida*) and symbolizes the beginning of a life of hardships and tears for the girl. When a girl is about to get married, a week or ten days before the actual wedding, both bridegroom and bride are entertained in the house of the bride's parents.

In former times marriage partners were looked for within one's own village. No club-houses for girls (*musume-yado*) existed and the young fellows paid their sweethearts nocturnal visits at the homes of the latter and for the final arrangement of a marriage a go-between was found. The young couple sleep the first nights in separate rooms. The wife returns to her parents' home three times a year for a rest, namely on the 10th of March, then on the 10th of September or October and

on the 20th of January.

Watanabe Kôichi: Some Trends in the Marriage Situation of the Highlanders with an Emphasis on Taking Brides from Adjacent Lowland Villages.

Ichirisagari (' go down one mile ').—In Itoigawa, in Niigata Prefecture, Nishikubiki District, the term *ichirisagari* exists which signifies the territorial limit within which a marriage partner is chosen. In former times the limit was narrowed down to one's own village. As to the age difference of the marriage partners, a difference of nine years is considered to be the worst, even numbers are bad, and a difference of three or five years is good. The same age for both partners is not liked. Because of her greater usefulness for the household a bride older than the groom is welcome.

After marriage the bride moves first to her husband's house but returns to her parents to help out in work. The young wife's stay for half a year in her husband's house and for half a year in her parents' house is called *hambun hataraki;* that is, ' working half and half.' When the head of a family dies while his heir is still a minor, the elder sister of the heir is married so that a man comes into the house as a kind of guardian, who takes care of it on behalf of the heir until his coming of age. After that the temporary family head resigns. When a young man is married into the family of his bride, he keeps his own affiliation with that religious sect into which he has been born without regard to the affiliation of his wife, so that in case of death, he is buried at the temple of his sect and his wife at that of her sect. When a young man is married into a family under the condition that he has not to assume the name of his wife, the new name which the family then gets is called *wakana*, that is ' young name.' When a betrothal is made and the deal has been closed by drinking rice-wine, the girl may stay from this evening on in the family of her future husband, but she goes back to her own family every morning to help in work. Thus the girl commutes between the two families. This institution is motivated by the shortage of hands in the family of the bride. Three to five years may pass before the formal marriage ceremonies are held. Nowadays, however, no such temporary marriages are concluded.

When the formal marriage ceremonies have been concluded, but when the young wife has not yet been recognized as such by the relatives of her husband, she can neither visit these relatives nor have any other intercourse with them. She gets recognized when the relatives invite her to visit them and is then treated as wife for the first time.

Nakakubo Hisao: Marriage Customs of the Upland Villages in Nara Prefecture.

The two mountain districts of Soekami and Yamabe of Nara Prefecture are called Higashi-Yamanaka. When a marriage proposal has been made there, custom requires that it is first turned down. When the proposal is made a second time, it is decisive for its acception whether or not the wooden clogs (*geta*), of the caller are taken care of. If they are, the caller is invited to sit down for a talk which may however be fruitless again. For the validity of the marriage proposal, the

assent of the relatives is required. A lucky day must be chosen for the wedding date. To avoid competition, no two marriages are scheduled for the same day.

Before noon the bridegroom, accompanied by his suite, enters the house of his bride, bringing along presents for his bride's family. Congratulations are exchanged and a banquet is enjoyed. Thereafter the bridegroom with his suite returns home. Then the bride and her suite, consisting of her aunts, accompanied by the go-between, goes to the house of the bridegroom, her belongings are brought along. When she is about to step through the house-door of her parents, rice-wine cups are exchanged between her and her parents, called " cups of the separation of parents and child " (*oyako wakare no sakazuki*). The tea-cup which the bride has used every day, is smashed and a bundle of straw is burnt, symbolic of no return for the bride. When the bride arrives at the home of the bridegroom, she simulates washing her feet in a bucket that has been placed at the front-entrance. When bridegroom and bride have gone through the ceremony of exchanging rice-wine cups, a banquet is served. As long as they are not yet at the helm of the household, the young couple has to live in a side-room. Women remain for lifetime members of the congregation of their clan-god and contribute to the maintenance of the god's shrine. For certain festivals the young husband is invited with his wife to the house of the latter's parents.

Sakai Usaku: A Report on Kabira Village, Ishigaki Island, Southern Ryûkyû

1) Various beliefs.—Kabira belongs now to Ishigaki City; it consists of about 100 families, all together numbering about 600 people who live in four villages, each of them having its sacred mountain on which a female minister is in charge of worship ceremonies. All inhabitants are affiliated with one of the mountains. Girls, when married, belong to the mountain of their husbands. Nowadays the four mountains are Gunsei Mitake (*mitake* means ' sacred mountain '), Yamakawa Miyadori Mitake, Hamazaki Mitake, and on each of them stands a shrine. On Gunsei Mitake and Miyadori Mitake prayers are said for a good harvest, on Yamakawa Mitake and Hamazaki Mitake, prayers for safety at sea.

2) The succession of the shrine ministers.—According to a time honored custom the eldest daughter succeeds the shrine minister. She has to keep her virgin purity all her life. For the initiation to her holy office, the girl stays for three days (formerly for seven days) in the best room of the house around which a straw rope was hung up. Four other ministers retire with her to the room where they fix their minds intently upon the duties to be taken over. They believe that the god of the mountain concerned will descend into the room. Admission of persons not concerned with cult affairs is strictly prohibited. Behind the house even toilet facilities for the god have been prepared. After her seclusion of three days the girl is qualified to function as shrine priestess.

2) Funeral rites.—When 33 years have elapsed after death, the soul of the deceased is believed to ascend to Heaven as an ancestor spirit. His mortuary tablet in the Buddhist house-altar is reversed so that its frontside faces the inside of the house-altar. During the next four days some ceremonies are performed. On the

first day the mansion is purified, water offered in the Buddhist house-altar, and the surroundings of the house are also purified. On the second day some food offerings are taken out from the Buddhist house-altar and placed on a tray. Boiled rice is buried on the North side of the mansion. On the third day, called the main day, a shelf is built in the garden and offerings are placed on it. A priest recites a sutra. It is said that many souls of deceased are coming and that the shelf in the outer garden with the offerings on it and the priest's prayer are intended to evict them. Later people take rice-wine to the graveyard, sprinkle it on a stupa made of paper, burn the stupa, and offer incense. In this way the mourning period of 33 years is concluded. To relieve the next of kin from their fatigues, a banquet is given on the fourth day.

3) The belief in the fire-god.—There are two kinds of fire-god; one is worshipped by the individual families at home as god of the fire-place, the other is worshipped by the village as such. The fire-god of the village is worshipped in a little hut that has been built in a corner of an open square in the village. People believe that negligence in the worship of the fire-god will result in an increase of death and in a bad crop. The village celebrates its fire-god festival on the 4th day of New Year. The fire-god of the house is represented by three small stones fixed over the fire-place. On this easily visible place flowers are kept in a vase and the housewife worships on the first and 15th day of every month. When a new family branches off from the old one and a new fire-god has to be installed, stones are picked up from the river-bed or the beach and placed over the fire-place to represent the fire-god of the family. The day before the rice harvest the god is said to ascend to Heaven, and prayers are said to him that he may protect the house from fire.

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Mogami Takayoshi: Folklore Concerning Cormorant Fishing.

Cormorant fishing enjoyed special protection by the monarch. Local traditions have their own explanations for this, the real reason however was that sweetfish (*ayu*), the main catch of summertime, was held in high esteem by the upper class because of its fine taste and figured also among the most exquisite gifts. Fishermen working with cormorants were always eager to secure for themselves the fishery right within the boundaries of the Imperial domain but had to face strong competition from the general populace and were even threatened with expulsion. A tendency prevailed among the common people to claim descent from warriors (samurai). The fishing methods of the cormorant owners were very effective so that fish did not multiply so fast as the population wished, but still the position of the cormorant owners always remained unshaken because of their protection by the lord. With the Meiji Restauration fishermen's associations were formed, making the practice of cormorant fishing difficult in many territories. Dam constructions for electric plants and water polluted by chemical waste from factories were responsible for an alarming decrease of sweetfish, so that the efficient nighttime fishing had to be prohibited. Watching cormorant fishing from a boat was formerly an amusement for the lords and upper classes, only in recent times becoming enter-

tainment for the masses.

Ishizuka Takatoshi: Growth of the " Possessed Lineages " in Amaba District, Oita Prefecture

The old country Bungo in the Northeastern corner of Kyûshû is outstanding for its great number of cases of possession. The possessing gods are dog-gods, badger-gods and water-spirits (*kappa*). A dog-god is the size of a small cat but operates always in large numbers, starts barking and making prophecies which surprisingly often become true. To get rid of possession, people call in persons going about performing religious austerities (*gyôja*), itinerant monks (*yamabushi*) and old women prayer reciters. Such persons burn one or two bags of charcoal on the earthen floor of the house, then walk over the remains barefoot. The possessed person does the same after them until the possessing god has gone. Others boil water in a cauldron and keep it boiling for several hours while the monk or old woman sings a magic song. When the water, already about to cool off, is sprinkled over the body of the possessed person, the possessing spirit quits.

In mountain villages along the seaside of Ryôkai District on Kunisaki Peninsula, and in Ôno District, about 10% of the villagers belong to possessed lineages, in some villages even as many as 42%. In their daily life they mix with other people, but when it comes to their marriage, they can find their partner only among persons of another possessed lineage. In their outward appearance members of a possessed lineage display no special characteristics. It is said however that lineages possessed by a dog-spirit are well-to-do people. The inhabitants of a village try to prevent newcomers with possessed lineages from settling down within their community. On the other hand, such newcomers have the power to intimidate the natives of the place.

It is said that the dog-spirit resides under the floor; therefore offerings for them are placed there. In Chûgoku districts the spirit is believed to reside in the so-called *nando*, a dark and secluded room of the house. Houses with a dog-spirit keep a stone image of their spirit in the alcove (*tokonoma*) of their best room. The housewife officiates as his minister. The spirit follows the female line. That means that when a girl is married out, the spirit goes with her into the new family.

In West Sanuki in Kagawa Prefecture, dog-spirits, after exorcism, are sent into a bush outside the village or to a river-bed by letting them first take residence on a staff with cut paper (*nusa*) which is then thrown away outside the village. Sometimes it is picked up by some people who wish to have a dog-spirit as their family-god.

Chiba Tokuji: Family Lines with Hereditary Possession Power in Mountain Villages along the Boundary of Mino and Hida

The two districts of Ena and Kamo in Gifu Prefecture are places where the Hirata Shintô once was strong; therefore most Buddhist temples were abandoned, mortuary tablets and Buddhist house-altar objects thrown away, the funerals performed according to Shintô ritual, and the few remaining Buddhist temples supported only by a handful of faithful. It is said that there were families who were known for the possession of persons by a living soul of some absent person. Such lineages

were called *toritsukisuji*, that is lineages with possession. The tendency existed to cut off social ties with them, and nobody was happy about their calling in times of happy or unlucky family events. When at childbirth or at a sick-bed if a possessed person was among the callers, people were always afraid that the baby or the sick person might die. It was believed that living souls could never take possession of a fervent worshipper of gods or Buddha. The behaviour and speech of the possessed person always betrayed the possessing living soul. Stories were told that the soul of the wife had taken possession of her husband.

In the district of Ena there are family lines that are called *tsumetate*, a word that means scratches caused by the claws of animals. In other words, when a fox takes possession of a person, he leaves behind traces of his talons. The same thing is meant by *kitsunetsuki*, fox possession, a word used in Kiso in the old province of Shinshû. Families called *kitsunetsuki* trace their descent through many generations and are said to make their fox-spirit also possess other persons. Those possessed suffer pain, but not those who are responsible for the possession of others. When somebody envies somebody else, he makes him possessed by a fox-spirit and suffer, but a family who raises a fox becomes wealthy. Also horses can be possessed by a fox and a family who gets a horse from a house where there is a fox-spirit will be possessed. Since foxes follow brides into their new families, girls from possessed families cannot find partners. What they call *tsumetate* in Ena District, is called *gonbadane* along the river Takahara in Yoshiki District, and is a possession of the same type as the *toritsuki*.

Nishigaki Seiji: Survey Documents on Customs and Usages in Mie Prefecture from the Year 1883

On weekdays people ate boiled barley; rice only on rest-days and festivals. If even barley was scarce, seaweed served as staple food. Cotton clothes were generally used. For weddings and funerals a *hakama* (pleated skirt) and a *haori* (coat) were worn. Before childbirth a midwife was called on a lucky day and a celebration held. Five days after the delivery, a rite called *nawahiki* (rope stretching) was performed, consisting of inviting the midwife and in worshipping the local guardian-god and the mountain-god. On the seventh day a ceremony called *shichiya* (seventh night) was performed for naming the baby, combined with serving a banquet. From the seventh day the mother moved to a special room (*sanya*, birth room) inside the house where she was to live for 75 days, using her own fire for cooking her rice. On the 25th or the 37th day the baby was carried to the clan-god (*ujigami*) and on the 110th day to the village shrine. The initiation rites for boys (*gempuku*) were performed when they were seventeen years old. Each of them had to offer in his own name 1 *shô* (1.59 quart) of rice-wine. After this act they were publicly recognized as adults. Girls got their teeth blackened at seventeen.

A man called *tônin* (head man) acted as minister for the public worship of gods. The office made its rounds every year among respectable members of the community. The *tônin* had to prepare his food over a special fire in his house. On the festival day he donned a black ceremonial hat and a white robe, just as shrine ministers do now, and he offered unrefined wine to the god and prayed for the peace and pro-

sperity of the village. In villages along the sea shore he had to ride out in a boat to welcome the divine spirits.

On the 3rd of March and the 5th of May (old calendar) people abstained from work for half a day and paid their respect to the clan-god. On the Day of the Wild Boar (*i no hi*) of the dog-days (*doyô*) of June a festival for the field-god was celebrated, and rice boiled with red beans (*sekihan*) and wrapped in chestnut or sedge eaves was eaten. A harvest festival was celebrated for three days, namely from the 16th to the 18th day of September. The whole village turned out at it and feasted after having invited the gods to partake of the new fruits of the field. On the 15th day of October fell the festival of the god of the kitchen hearth (*kamado-gami*), on the first day of November the Earth Festival, on the 7th day of the same month the Mountain-god Festival.

Hara Yasune: Gods Worshipped by Kinship Groups in Kamiina in Shinshû

In Miyoshi Village, Kamiina District, Nagano Prefecture, each kinship group with the same family name worship their own god, called *iwaigami* (god of worship). They are either the Foot God (*ashigami*) or Inari (a fertility god) or Bentensama (a god of fortune, the Indian Sarasvati) or the kitchen-god or some other.

Ono Jûrô: On the Name *Yoyoi-gasa* (a headgear donned by boys participating in the tug-of-war in full-moon nights)

In Ibusuki District, Southern Satsuma, a tug-of-war takes place on the 15th night of August. In former times young men and children retired to the mountains for a life of austerity before celebrating a festival on the 15th night of August, coming back to the village on the 15th day or on the 14th, covering their faces with miscanthus and visiting the families as the gods to be worshipped at the festival. In their district taro (*satoimo*) is considered a sacred food, and on the first day of New Year's no other food but taro is eaten and in the worship of the gods of their home only taro is used. It is said that the tug-of-war on the night of the 15th of August serves to secure fertility for rice and millet.

Baba Tomiko: Transportation Customs in the Region on the Eastern Bank of Tama River

Dobashi Riboku: The Deity Omishake-san

Functional and heralding demons subordinate Omishake-san to higher deities. —A report from Minamitsuru District, Yamanashi Prefecture —Around Iida in Yamanashi Prefecture the god of harvest is worshipped under the name Inari Daimyôjin or Omishake-san (from Omisaki-san). A white fox is worshipped as Omishake-san. His special functions are to stop the crying of children during night, to help recover lost articles, and to bless silkworm breeding with success. When a prayer to him has been answered, a dish of rice mixed with red beans, together with fried bean-curd is offered at the next shrine visit. The offerings are placed in a hole on a huge stone; the next morning only the empty vessel is found. Omishake-san cries *konkon* when in good mood, and *kankan* in bad mood. In the settlements of Iida and Kakehashi, people visit the shrine of Omishake-san on the 7th

day after the birth of a child and offer rice there mixed with red beans.

The festival of Omishake-san was formerly celebrated every year on the 12th of the 2nd month, but nowadays a month later. Every family prepares a bowl of rice which is ground to flour and then collected by representatives of the village and used for making dumplings. The dumplings are offered at the shrine together with fried bean-curd and carrots. Afterwards the offerings are divided among the villagers who have a grand style festival.

Gôda Yôbun: Marriage Customs in Minami-Amabe District, Oita Prefecture

In Bungo, Minami-Amabe District, there were *wakashiyado* in former times, that is, houses for the young folk, boys and girls alike. When a boy wanted to ascertain the intentions of a girl, he sent a go-between over to her. In Shimonyûnji Village, hamlet Nishinoura, the men from the head-family, as well as those from the branch-families, sent rice-wine and bean-curd over to the girl when asking for her marriage consent. The day for the wedding ceremonies was fixed on the same day on which the above named presents were sent provided the girl had given a positive answer. For the next two or three months the girl still remained at the young girls' house. The bridegroom did not visit her in the house of her parents. When the bride finally moved to the house of her bridegroom, a rope, called *iwai-tsuna* (congratulatory rope), was stretched over the road. This was then cut by the go-between with his sword. The bridegroom did not take part in the wedding celebrations. In the hamlet Nishinoura the custom was that on the day after the fixing of the wedding day, both parents of the bride were invited and treated to a drink which usage was called *katari* (talk). At this occasion both bridegroom and bride took part and the parents of both saw one another for the first time about the marriage affair. In the hamlets of Kasahara and Tajiro, the day after the fixing of the wedding date, both parents of the bridegroom, the bride, and the bridegroom go together to the house of the bride. This custom is called *shûtoiri*, *shûto* means one's husband's father, *iri* means enter, therefore ' the husband's father's visit of the house of the bride.' When a marriage is concluded against the consent of the bride's parents, be it because the bride is possessed by a dog-god, be it because she stems from a despised class such as the Eta or Getô are, a fire is kindled at the door of her parents' home, called *kadobi* ' gate-fire ', just as it is done after a funeral or at the Bon Festival when the souls of the deceased family members are welcomed back, and the obstinate bride looses for ever her connection with her home, and she is treated as a stranger to the point that no word is exchanged when parents and daughter happen to meet one another on the road.

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Satô Mitsutami: Religious Beliefs among the Fishermen of Shônai

The author deals mostly with the belief in Funadama, the guardian-spirit of fishing boats.—1) The names of Funadama.—In Amakusa in Kumamoto Prefecture, on Izu Ôshima, and in Awa in Chiba Prefecture people say Funadamasama, but they say Ofunasama on Miyakeshima, and Ozadasama or Ogatasama on Midarajima

in Saga Prefecture. On Okinoerabushima in Ryûkyû the name is Hinadamaganashi, whereas on Himakajima in Owari it is Jinpachisama.—2) The worship of Funadama.—In some places an amulet (*shintai*) of the spirit is kept hidden somewhere in the boat, in other places it is not. If an amulet is hidden, the worship of it varies in different places. In Sado in Niigata Prefecture, in Chigura in Chiba Prefecture, on Miyakeshima and Hachijôshima in the Izu Islands, in Minamizaki in Shizuoka Prefecture, on Himakajima in Aizu Prefecture, the amulet consists of a combination of female hair, a male and a female figure, twelve coins and a pair of dice with the number six. This kind of amulet has a wide distribution in Kyûshû and Kantô. In the prefectures of Iwate, Hiroshima, Shimane, Yamaguchi and Nagasaki, no human figures are used, only the female hair, the dice and the coins. No female hair, only human figures, the dice and the coins are used in the prefectures of Miyagi, Mie, Tottori, Wakayama, Kôchi, Ehime, Ôita and Miyazaki.—3) The amulets (*shintai*) of Funadama.—In the native religion of Japan no physical object, serving as the residence of a god, was needed. The Funadama is female and does not like women. Female hair and other things used by women serve as objects worshipped as Funadama. Most probably in olden times a woman was chosen to serve the god and in the course of time she was taken as a goddess herself. The same can be said of the mountain-god. If we look at the objects worshipped and their connection with the female sex, the question puts itself in what form the women who offered her hair to the god takes part in the festival of Funadama. The hair contains the soul of the woman who serves the god. As an expression of her sincere dedication the woman offered her hair which in later times was identified with the god and the hair itself was worshipped. The primitive belief that female hair has supernatural power was partly responsible for this process.

In the fishermen's villages on the sand-hills in the Northern part of Iwafune District in Niigata Prefecture, women help on boats in handling the nets, but care is taken that no hair of women remains on a net or on the boat or drifts in the water as this would be harmful to the catch. In Okinawa as soon as the fishermen find a female hair on their fishing equipment when out fishing, they give up their work, throw away their fishing-rods, and go home. Thus the belief in the mystic power of female hair is demonstrated.

The god is frequently represented by a pair of figures, one male and one female, but also by a female figure only. It is made of folded paper in the same way as rural toys are made. A male and a female figure of paper are made to Funadama in Uzumii, Iwate Prefecture, in Minamizaki, Shizuoka Prefecture, on Himakajima, Aichi Prefecture, in Sugamura, Mie Prefecture. To worship a god represented by a male and a female figure was part of the old Japanese religion.

Almost everywhere red and white face-powder is added to the objects representing Funadama. It belonged to the make-up of the woman serving the god, but became a part of the objects which were identified with the god. The mirror, also one of the sacred objects, is attributed magical power, and was used by the female shamans of old Japan. To sum up, objects used by the woman who served the god or which were in bodily contact with her were finally taken as the god himself.

Baba Tomiko: Avoidances in Folksongs

In Ôtate in Wakasa, when somebody sings a song early in the morning, people say that this is a beggar's song and should not be sung. Similar avoidances can be found everywhere. In olden times folksongs could be sung at certain times only. Thus field planting songs were strictly limited to that time and place. In Tochigi Prefecture, Aso District, Himuro Village, field planting songs are never sung at other times as this would invite the mountain-god to come down and make him terribly angry. The well known woodmen's songs of Edo were also strictly confined to their proper time and place, and the kind and time of songs to be sung on building grounds were well defined. Namely, there were four periods in a day to sing them. Four tunes could be sung from 8 to 10 A.M. when the workmen smoked their pipe. The next time was lunch-time at noon, again for four tunes. Then at 3 P.M. four tunes when a little rest was taken to smoke the pipe. Until 5 P.M. another four tunes were sung. The songs for the rest-time with pipe smoking were defined in their time and number and called *tabako kiyari*, that is ' tobacco woodmen's songs.' No change whatsever could be made in the order of sequence and time. If a change was inavoidable, the other song had to have the same meaning.

Also in folksongs avoidances had to be observed in the way of singing them and dancing to them. In Kagoshima Prefecture, Hiki District, Ata Village, when smallbox was rampant, songs, accompanied with dancing, were sung to the god of smallbox who was said to be very fond of them. For one of their songs people put on their best clothes and toured the neighboring villages. This was done when smallbox had just broken out. When the epidemic had reached an advanced stage, people dressed as beggars and went around the villages singing and dancing and collecting money to be used for the medicine of the afflicted and to have incantations recited for them. Songs and dances had to be strictly faultless, as they were dedicated to the god of epidemics that he might grant relief from the plague.

As to the way of singing the words of the songs, in Saitama Prefecture, Chichibu District, Yokose Village, in time of a draught, all villagers climb a mountain and while looking at the distant range of Mt. Buko they pray for rain. The rain prayer songs for this occasion are sung in a way that the separate verses of it are not distinctly discernible making it very difficut to have them recorded on a phonograph. The songs are more like a spell and if sung distinctly they would lose their effect.

In Fukuoka Prefecture, Yabe Village, the *kuge-uta* (' court nobles songs ') are sung to a musical accompaniment. When sung in springtime, the sound *nôi* is added at intervals, in autumn *yâi* is added. An error would spell calamity.

The above reported observations refer to songs connected with the annual cycle of customs and performances, to boatmen's and travellers songs all of which have a deep bearing on religious beliefs. Old folksongs were closely related to the life of the common people. The time and place of their singing were defined by tradition and regulations, and the avoidances concerning them demonstrate their intimate connection with religious practices. They were songs dedicated to gods and were ceremonial.

Mizusawa Kenichi: Fieldwork and Folktales

A report from mountain villages in Niigata Prefecture, around Nagaoka City and Koshi District.—1) The time of story telling.—Old people say folktales are told in the evenings of the New Year's season, of the autumn festival, of *nijûsanya* (another festival in autumn), of Kôshin days (days with the calendar signs *kô* 'metal' and *shin* 'monkey') and some other days. Most stories are told at New Year's and called "New Year's tales" (*shôgatsu mukashibanashi*). The most favored days are the 7th, the 14th, the 15th and 16th of the New Year month. In Koshi District, Yamakoshi Village, hamlet Iketani, an eighty-five year old farmer informed the reporter that the 15th day of New Year is called Small New Year's Day and on it a ceremony called *sakuzuke* is performed, that is a field planting ceremony. After the ceremony the adults form a circle and one after another tells a story concerning the field-god.

2) Days mentioned in folktales.—Such days are New Year, Bon, the day before the commencement of the spring season (*setsubun*), harvest time (*akikari*), field-planting, New Year's Eve and some others. In mountain villages of Koshi District the tale *Uguisu Nyôbô* (The Wife of the Nightingale), also called *Uguisu Jôdo* (The Paradise of the Nightingale), is told and here is the story: Long, long ago wrestling was performed for three or four consecutive days. A girl went out every day to look on. She was beautiful. One day a young wrestler followed her on her way home. Deep in the mountains there was a big house where the girl was living alone. The young man thought that he must have lost his way and asked for shelter. He took the girl to his wife and they lived together in the big house. One day the girl left the house on an errand. The young man stayed at home alone. Behind the house there were twelve storehouses. Before leaving, the girl had told the young man that he might inspect eleven storehouses, but by no means the twelfth. The young man then inspected eleven storehouses, but he was very curious about the twelfth and tried at least to peep into it from outside. As soon as the girl was back she knew what the young man had done and changed into a nightingale, chanted sadly *hôkekyo* and flew away. The bewildered young man found also that the pretty house was gone and he stood alone there in the wild mountains.

3) Avoidances concerning folktales.—Telling of one hundred tales must be avoided as this number would result in the appearance of ghosts. Old people gave the reason that children who never get enough had to be frightened into stopping. Others explained that formerly the young folk gathered at the village shrine, telling stories in turn, until one hundred were told. Another reason given was, that if tales up to one hundred were told, rats would piss around in the house. The real motive behind the restriction of the number, according to other informers, was that not too much time could be vasted in daytime by story telling. Formerly stories were only told at ceremonies for the gods.

Tadenuma Midori: Water Women in Folktales

When a human being emerges from the water to bestow luck on somebody, it is almost always a woman. The motif of such stories is the remuneration given

by a being of the water-world to a human being for having thrown something useful into the water. In Niigata Prefecture, Minamikambara District, Mitsuke Town, a story runs as follows: a flower selling girl made an offering to the water spirit with her left-over flowers. When there was a flood and the girl could not cross the river, a huge tortoise came and carried the girl over to the abode of the water spirits where she received treasures. The concept of water spirits and of a dragon-palace was imported from the continent, but a belief in female beings residing in the water and helpful to man existed independently in this country.

In Fukushima Prefecture, Nishisotaniyama Village, before New Year's a girl went to town with a pestle to help with pounding rice-cake, but she was unable to find work. When she had thrown her pestle into the sea, a tortoise appeared and guided her to the spirits of the dragon palace where she received a dog who could bear money. In Nagasaki Prefecture, Minamitakaku District, Yue Village, a poor girl, selling fire wood, threw unsold fire wood into the sea. She was met by a spirit who gave her a black cat. Other stories are told of animals who were helped by somebody and then guided the helper to the land in the water. The best known story of this kind is that of Urashima Tarô.

In Aichi Prefecture, Nukada District, a story is told of a green frog who was turtured but was in fact the daughter of the dragon king. The man who came to her rescue was presented with a dog and became wealthy. In a story from Hiroshima Prefecture, Saeki District, Ôgaki Town: a fishmonger found a live fish he had bought and he set the fish free. It turned out to be a spirit from the dragon palace who rewarded her rescuer.

There are stories in which the woman from the water-world becomes the wife of a man. In Kôchi Prefecture, Aki District, they tell a story of a father who lived together with his son. On New Year's Eve he cut a tree and went to sell it. He then exchanged it for a live fish which he set free. A beautiful girl came and married his son and the couple lived a happy life together.

In many stories an extraordinary happy event happens on New Year's Eve. The 6th and the 12th month were the time for the worship of the water-god. Especially the last day of the 12th month, namely the transition from the Old to the New Year, is characterized by rites which are to a great extent acts of worship of the water-god. On Niijima in Izu an offering to the water-god is made daily from the first to the 3rd day of New Year. It consists of gruel cooked with water that is drawn by the housewife on the morning of New Year's Day, the so-called *waka-mizu* ('young water'). The gruel is eaten by the housewife when the offerings are removed. This shows that some special connection exists between the water-god and the time between the last day of the Old and the first day of the New Year. We must here also keep in mind the fact that the important rite of the "young water" at New Year's is an affair of the women as it shows that the worship of the water-god is the concern of the female sex.

Yokoyama Tomiko: The Pond-snail in Tales

There are many ponds about which tales are told that a pond-snail, who is the son of a god, is married to a girl and becomes a handsome man or a hero.—1) In Shiga Prefecture, Kurita District, Hayama Village, a ceremony in honor of the god

Deba Myôjin takes place on the 10th of April. This god uses pond-snails as his messengers. The community of believers of the god Deba fear and respect the pond-snails as gods and they strictly avoid touching the horns of a snail or eating snails. If people of Hayama Village come to another village and unknowingly light their pipe with fire over which pond-snails were boiled, they feel discomfort at once in their body and are sick for several days.

2) In Echigo plenty of tales of white pond-snails are told. In Kambara District the pond Mitaraimizu is well known for its pond-snails. There is the pond Maohi in Ashigadaira Village known for its swarms of snails and it is regarded as a mysterious place by the people, who do not dare to loiter around there. Rain prayers said to the divine snails are unfailingly answered.

Pond-snails also have their share in fire preventing magic. In Aizu in Fukushima Prefecture, some salt is buried under the four corners of the fire place (*yururi*) on one of the first days of February, and then a pond-snail is put on the roof of the house. In this way fire is prevented throughout the year. The pond-snails here are said to be the servants of the god Fudô. If eaten, they cause eye trouble.

Pond-snails are living in ponds and swamps and are regarded as the water-god or as messengers and servants of this god. They played their role in magic against fire and in prayers for rain. Though they are swamp dwellers they do not stay there the whole year around, they pass the winter in the mud and when the spring rains soften the mud they start creeping into the rice-fields. Early in summer they multiply and in autumn they disappear. Thus it looks as if they were going to some other world in winter, and it seems, people in former times thought they were going to the world of the field-god. They appear in the rice-fields and disappear from the visible world of the farmers at intervals which coincide with the intervals of the coming and going of the field-god.

Dobashi Riki: Tales of the Gold-jar of Sons with Filial Piety

Folktales can be grouped into those in which the hero becomes wealthy and into others in which the hero is lucky in finding a marriage partner. For becoming wealthy several different motifs exist such as courage, intelligence, a dream, the help of a small animal, and favor of a god. Virtues which are exalted are purity, humility, obedience, compassion, sincerity, gratitude, and the opposite vices are castigated. There is always a final reward for virtuous behavior, be it wealth or a happy marriage. Special stress is put on filial piety, probably under the influence of Chinese ethics.

Saitô Michiko: On Beating the Ground in Agricultural Rites

Beating the ground is an important performance in agricultural ceremonies. A thanksgiving festival in honor of the the field-god was celebrated at the time of the full-moon in the 10th month of the old calendar in the belief that at this time the god left the fields. At the same time the idea of welcoming the god on his return after the month without gods was gradually mixed into the autumn festival. To prepare themselves for the festival of the 11th month (*shimotsuki* ' frost-month ') people observed abstinence (*monoimi*) for one month, beginning with the thanksgiving festival of the 10th month. Ground beating was not limited to the Inoko

day (day with the calendar sign of the wild boar) and the 10th night (*tôkaya*). It was also done at Small New Year in mid-January, at the May Festival, Bon and in the 15th night of the 8th month. In at least two thirds of Japan the ground is beaten either with stones or with bundles of straw, with stones mainly in Western Japan but also up to Taira City in Fukushima Prefecture in the East. Now children make their round from house to house while beating the ground, and get rice-cakes and coins, but originally the rite was performed by adults at the entrance to the courtyard. They started with it on the threshing ground, then on the road, on a field, and then they moved to cross-roads and to the four corners of the fields, with the intention, it seems, to clear out and quiet evil spirits. We can safely say that the custom served to make a place sacred and to prepare it for some god who was supposed to take up his residence there. Thus it was a welcoming ceremony for the god, and for it people had first to practice abstinence. Remnants of this abstinence in confinement are still found everywhere, for instance in the little huts built by children at Small New Year. In the region of Matsuyama in Ehime Prefecture, an ordinary house is rented and made into an *Inoko shuku*, that is, a shelter for Inoko, into which children enter on the Inoko day. On the same day they purify Inoko, as they say, by scattering salt and they place a bag of the new rice in the alcove (*tokonoma*) of the best room in the house and sit on it.

Tanno Tadashi: On the Callers on Small New Year, mainly on the Masked Men called *Amahage*

On the first full-moon at New Year's callers considered as gods go from house to house. Best known for their masks are those from Ojika in Ugo (Akita Prefecture), but masked New Year's callers can be seen everywhere in North and Northeast Japan. Young people of the village don straw rain-coats and fearful devil masks and go from house to house. The present-day forms of the masks have undergone foreign influences. In Koshikishima in Kyûshû masked youths formerly covered their face by doning a basket and wore a straw rain-coat. Only nowadays they have begun to wear a devil mask, so we can guess the *namahage* (devil masks) of Akita Prefecture underwent the same change. In Mejika the masked men are called *amahage*. Small New Year is celebrated there on the 6th day of the New Year's month. Men between eighteen to twenty-five years of age perform the rite of *amahage* at night. Over their clothes they put on thick straw rain-coats and wear wooden clogs (*geta*) over their socks (*tabi*). They cover their faces with an artistically carved mask which is called Hiyama Bangaku there. Six men wear it alternatingly. A green devil and a red devil lead their procession through the village. When entering a house they shout " gî, gî, gî," are welcomed by the family members to which they say " *omedetô* " (luck to you). For their welcome the families light torches, clasp their hands and worship them and then serve them six round rice-cakes on a tray as if they were making an offering to gods. The visiting gods grasp the cakes, hide them under their rain-coat and retire. In some families the visitors are entertained with rice-wine and fish, otherwise given to gods as offerings. No call is made on houses where a childbirth or a death had occurred during the past year. The fearful masks are a later addition. The strange beings were original-

ly not devils but benevolent spirits who gave their blessing to the families and protected them from evil spirits.

Sugimoto Hisaji: Types of House Plans and Their Distribution in Kinki Area

Aoki Shigetaka: The So-called "Double Cemetery System" in Sado Island

Hirayama Binjirô: The Double Structure of Annual Rites and Festivals

Ozawa Hideyuki: Festivals of Mountain Sanctuaries

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Kojima Yôrei: The *Mairi-no-hotoke:* "Buddhist Deities" worshipped by Individual Kinship Groups

In Iwate Prefecture, Esashi District, Esashi Town, there are families who follow the tradition of celebrating a *hotoke matsuri*, that is a festival for Buddhist deities. On the memorial day for former generations celebrated on the 10th month of the old calendar a picture scroll of Amida is worshipped. All sib members (*dôzoku*) have to take part, and those who do not are fined. Compulsory worship days are also New Year's Day and the 16th day of the 7th monty. It is said that in former times when no temples existed yet, the picture scroll served instead of a temple, and funeral rites were also held before it. This festival was at first a family affair, then a sib affair, and was finally timed at the annual memorial day of the ancestors. The festival of the god Oshira has the same function.

The Oshiragami (*kami, gami* means 'god'), object of worship in Northeastern Japan, consists of a wooden stick with a male or female head or a horse-head painted on it in black. The stick is covered with pieces of cloth. Blind female shamans, called *itako*, handle these figures at religious ceremonies in a kind of puppet show. Of Oshira it is said that he is fond of children. In former times Oshira figures were carried ahead of funeral processions.

Oshira-botoke (Oshira-Buddha) was also called *Jûgatsu-botoke* (Buddha of the 10th month). The term was used in districts along the sea-coast of Iwate Prefecture. In Tsukuba District of the same prefecture the belief exists that the god will take his revenge if he is not worshipped every year, and all sib members, regardless of distance, gather for the festival of Buddha in the 10th month. The god is represented by a sword, a picture scroll and the figure of Oshira. In Esashi District and over to Waka District, such a Buddha, which became later a center of pilgrimage, was used in former times when neither a temple nor a Buddhist priest for funerals existed, and later became the center of worship for the whole sib. The worshipped object was a Buddhist picture scroll or a statue, but, though it looks Buddhist, the festival is essentially an affair of the sib, namely the main or head family keeps a Buddhist picture which is worshipped by the branch families. Those who have once taken part in the worship have to do so for the rest of their lives, otherwise

they risk the revenge of the god. Thus the original object of worship functions at the same time as a magic power.

Food offerings are given to the worshipped Buddha not by women but by a person other than the eldest son. If a girl has been married into a distant village or a son has gone there as a bridegroom, they cannot return to their home on a fixed day. So the custom was developed that offerings are not made by women and not by the eldest son. Because it became impossible to celebrate all annual ceremonies, which are festivals of the individual families, as festivals of the family god, the above described poular belief about the magic character of the common annual worship of Buddhist object has developed. The main point in this Buddhist worship are the family ties and the sib cohesion. Belief and strict rules make the head family and the branch family gather for worship and offering and are thus a strong social force.

Osada Hiroshi: Marriage Customs in the Southern Part of Izu Peninsula

1) The go-between (*nakôdo*).—The go-between is called *nakajaku*. Other terms used are *oyadon*, *nakaoya*, *ôyanakajaku*, *morainakajaku*, *kureoya*. 2) Qualifications of the go-beween.—Each village has its own set of requirements for a go-between. There are villages in which the office of a go-between has been hereditary through several generations and others in which it is not hereditary. There are also villages in which this office is closely connected with an association, for instance, a neighborhood association, whose members serve alternatingly as go-betweens. Hereditary office holding is most frequently found along the Eastern shore of the peninsula of Izu. In case that the office has been hereditary in a family, but if by some reason or other the head of that family is prevented from exercising his function as a go-between, the relatives decide on entrusting it to somebody else whose family then remains entrusted for generations.

2) Betrothel (*sakazuki*, ' rice-wine cups ').—A contemplated marriage is first talked over by relatives, helpers and acquaintances of the family. When they have come to a conclusion among themselves, a day is fixed on which the party of the prospective bridegroom makes the first formal approach to the family of the bride. It is common that the relatives and the neighborhood association are consulted even if the parents of both parties have already decided upon the union. The counsel taking is called *sakazuki*, *naisakazuki* (' interior rice-wine cup '), *honsakazuki* (' main rice-wine cup '), *honomiki* (' main sacrificial rice-wine ').

3) First visit of the bride to the house of the bridegroom (*ashiire*, that means ' setting one's, here the bride's, foot in ').—On the day of the *ashiiresakazuki* (' rice-wine cup of the first visit ') the bridegroom and the go-between proceed together to the house of the bride. When the go-between and parents and relatives of the bride have gone through the ceremony of exchanging cups of rice-wine, relatives accompany the bride to the house of the bridegroom where she stays for one night.

4) Wedding celebration (*iwaigoto*).—Both the bridegroom and the bride each have their suite which consists of children of the relatives of the young couple. Relatives and neighbors are also represented. If the relatives have no children

of a suitable age, that is, over ten years, the bridegroom is accompanied by boys who are at least a little younger then he is.

Miyamoto Tsutomu: The Youths' Association System in Heta Village, Izu Peninsula

Heta Village is situated on the Western coast of Izu Peninsula. Its population lives on fishing and farming. The young fishermen (*ryôkata-seinen*) are an association whose members are all fishermen who live in Heta. They are called *hamakata-waka* ('beachmen's youths'), *ura-waka* ('bay-youths'), *ryôkata-waka* ('fishermen's youths'). When a boy has reached a certain age, he gets a tutor from among the middle-aged fishermen who introduces him as a new member of the youth association. The tutor proposes his candidate for admission to the master of the youth house. The admission ceremony is called *yaire* ('entering the house') and may be beld on the 4th of January or 3rd of April or 16th of August. The newly initiated is called *kowakashi* ('little young man'). After three years he advances to a *chûshita* ('middle subordinate'). The next rank is that of a *kanji* ('manager' or 'secretary') which is held until the 25th year of age. Those who have reached this age may quit the association, but those among them who have meanwhile not become household chiefs, may advance to the position of *ôwakashi* ('great young men') and keep it until their 35th year of age. From among them one is made master (*kashira*) of the association.

The "little young men" have to return to the youth house every night. Tobacco and rice-wine are taboo for them. From the 3rd of April to the 20th of October they are not allowed to wear pants. If members of the youth association go out on business they do it together with another fisherman of the middle age class. The profit made by fishing is handed in by the youth association to the headquarters and distributed three times a year, namely in the 12th, 3rd and 8th month. This is called *shirowake* ('dividing the value'). If a member of the association has been unable to work, he gets the same share nevertheless.

Fishermen have their holidays, either all young men at one time, the middle-aged only, or all fishermen. On New Year's, Bon, the 4th of April, young and old take a day off for rest. In the festival of Bentensama, a fishermen's goddess, on the 3rd of April, all have to take part. On days of rest no business must be transacted. Working on holidays is rather heavily fined.

Sase Mitsuko: An Institutionalized Companionship near Aizu Wakamatsu Derived from Co-pilgrimage to Ise Shrine

Twenty four km. to the South of Aizu Wakamatsu, in the mountain village Ichinowatado, religious confraternities (*kô*) have existed since early times. The most important of them are the Ise confraternity, the mountain-god confraternity, the Buddhist prayer association (*nenbutsu-kô*). The Twenty-third Night Association (*nijûsanya-kô*) and the Horse-head Association (*batô-kô*, worshipping the horse-headed Kannon) are now defunct. At present the Ise Association still undertakes pilgrimages to the Ise Shrine and to the 33 Kannon of Shikoku with sigth-seeing as their main motive. Originally, however, they were an expression of a strong and fervent faith. The pilgrims were old men who had grandsons and who had

resigned from heading the household in favor of their son. They started on the journey after the autumn harvest. Since comfortable means of traffic exist nowadays, women also go along. In former times a party was away about eighty days and longer if a visit to the Great Izumo Shrine was included in the itinerary, a great ascetic achievement indeed. The members of a party were all of about the same age who enjoyed talking and common activities and brotherly companionship. An old saying has it, "those who spent money in the common enterprises of the Ise Association, enjoy the protection of gods and Buddhas until the third generation."

A day with the calendar sign for tiger is considered to be lucky for the start. First a banquet is held, called *tachiburumê* ('starting feast'). At the banquet each pilgrim treats his relatives and friends to eating and drinking. When about to leave the village, they make their rounds of all families who give them plenty of parched beans and walnuts and wish them *bon voyage*. The beans received are so plentiful that they cannot eat them all on the way. They keep them at home later and use them at the beginning of spring (*setsubun*) for the exorcistic rite of scattering parched beans (*mamemaki*) around in the house. When the pilgrims actually leave the village, they are seen off by its inhabitants at the village boundary. When they return, they are welcomed at the entrance of the village. When they reach their house, they enter it through a small door which is ordinarily not used. The people of the house look stealthily on as they take off their straw-sandals to find out whether or not an accident has befallen the pilgrims on their way. If a pilgrim looks away from his house while taking off his straw-sandals, it means that he had an accident. If he looks in the direction of the house, everything went smoothly. Then gruel is cooked in an iron pot and given the pilgrim to eat. If he eats much, everything has gone well. If he does not eat, then it is not he but only his soul that has returned home.

Chiba Tokuji: Fictitious Fraternity Based on Co-pilgrimage to Ise Shrine

In Iwate Prefecture and around Kamaishi there flourished until the end of Meiji time the custom of forming fraternities for the pilgrimage to the Ise Shrine. Groups of pilgrims going to Ise or to the Kannon shrines in Shikoku or to the Kotohira shrine in Shikoku formed fraternities, men and women, young and old folk alike, which bound their members together for lifetime. The members of a fraternity lived together in one house and begot children. Usually household heads and housewifes with a secured livelihood invited one another to a common life to continue the companionship which they had enjoyed and got used to during their pilgrimage. In this way the ties of the fraternity were even stronger than those of the sib or close kinship. The majority of the members were 30 to 40 years old. The pilgrimage took about 100 days, during which they ate and slept together, sharing all hardships of the voyage. A special contract or ceremonies stressing further brotherly relationship did not exist. The relationship thus entered lasted for one generation only, but in many instances it was to some degree extended to the second and third generation in so far as the fraternity members remained on

good terms with one another.

Those who had decided to start on a pilgrimage to Ise had to undergo purification and abstinence for seven days before they left and for this purpose they built a bamboo-grass hut in the river-bed and lived in it. On the day before the start they visited the clan-god (*ujigami*) of the village to pray for a safe voyage. The villagers went to the houses of the pilgrims and threw rice and coins in and bowed reverently as it is done in Shinto shrines. When the pilgrims came home, the people welcomed them at the village boundary, praying for their safe return. The pilgrims had their first banquet. Later they had some more, and, when feasting on the 10th day of the first month and on the season festivals in the 5th and 9th month they recalled together the memories of their common undertaking. The fraternity members called on one another always at happy and unhappy family events and consulted one another, like brothers and sisters, on family and other problems.

Kusakawa Takashi: Annual Rites in Yata, Ômo Village, Niigata Prefecture

1) On the first three days of the first month, called *chûhankazu*, lit. ' daytime-rice numbers ', no rice is eaten at daytime, but people eat rice early in the evening. On the 2nd day they begin to work early in the morning, making ropes and bags of straw before breakfast.—2) On the 15th of the first month men do the kitchen-work in the morning. They also draw the so-called " young water " (*wakamizu*), boil it and wash their faces with it.—3) On the 25th of the first month the Tenjin (goddess Amaterasu) Confraternity gathers.—4) On the 3rd day of the 3rd month the so-called " Festival of the Naked " in honor of the good Bishamon (*Bishamonsan no hadaka-matsuri*) is celebrated. Naked men jostle one another in the temple hall. They throw rice-cakes into the crowd of the onlookers. Those who can pick up one, will find a good marriage partner.—5) The 4th day of the 3rd month is the day to clean the village from the refuse of the rice-fields.—6) The 12th day of the 3rd month is dedicated to the mountain-god. Red beans and fried bean-curd are offered to him.—7) On the shrine-day (*shanichi*) in spring the field-god comes, and he returns on the shrine-day in autumn. On both days rice-cake dressed with bean-paste (*botamochi*) is offered on the three sides of the seed bed of the rice-field.—8) On the 5th and 6th day of the 5th month the spring festival (*sekku*) is held. People put sweet flag into the water of their bath.—9) The first day of the 7th month is called *kinnuki tsuitachi*, that is ' the first (day of the month) to take off the clothes '. The rice-cake made on this day is called " change of the clothes " (*koromogae*). From everything, even from vegetables, the clothes (skin) are drawn off.—10) The first day of the 8th month is called " the first day of the Bon month " (*Bonzuki tsuitachi*). Bon is the Buddhist All Souls' Day. Families who had to mourn a death in the past year, celebrate the " New Bon " (*Niibon*) and have prayers for the deceased said in the temple. On the 13th day people light torches and go to the graveyard to welcome the souls.—11) The 20th day of the 8th month is a rest-day. The 27th is Urabon (the Feast of Lanterns). On this day rice mixed with red beans is eaten. The day is also called " Festival of the Stars " (*oboshisama no matsuri*).—12) The first of the 9th month is the Wind Festival.

Nishigaki Seiji: On the Specific Deity Called Takagami

In the hamlets belonging to Misaki Town, Nishiuwa District, Ehime Prefecture, they worship Myôjin, Ryûô, Ishigami as their community gods. Myôjin has his festival on the 7th day of the 8th and 3rd months of the old calendar. The Ryûô Festival takes place on the 28th day of the 3rd and 10th months. Only owners of fishing boats say prayers. No date is fixed for the festival of Ishigami. In the hamlet Kôra near Misaki Town a Yashikigamisama (mansion god) is worshipped on the North side of the houses of fishing boat owners. A stone shaped like a mortar is worshipped as Takagamisama. He has no special festival day and is worshipped together with the clan-god (*ujigami*) on the 12th of the first and the 9th months. He is said to be the god of the sea. When a catch is good, fishermen offer him two sardines.

Tsuji Masahiro, Nakada Tazô and **Hosen Sumitake:** Materials concerning the " Graves for Infants " (*ko-baka*) Who Have Died Prematurely

The authors have examined many stone figures of Jizô in villages in an attempt to find how deep the belief in Jizô has permeated the folk religion. People pray to Jizô mostly over wells, on roadsides, in mansions, in temples, over graves of infants, at the scenes of accidents. The investigation was made chiefly in the Nara basin. In the " graves of infants " children are buried who died before reaching the 15th year of age. To protect the grave from dew, a wooden roof is constructed over it and an umbrella is unfurled. The graves of infants are entirely separated from those of the adults. The latter are called *ôbaka* (' big graves '). The grave of the adults are far away from the village, those for children nearby.

Matsuoka Minoru: Cult-group Called *Hikosan-kô* in Kusu Town, Oita Prefecture

In Hijindai, a typical mountain village in Ôita Prefecture, Kusu Town, an interesting old belief can be found, manifested in the Hikosan Confraternity. Strictly speaking, this is a confraternity of pilgrimages by proxy (*daisan-kô*). Every year at the Eihikoyama Festival two members of the confraternity are chosen by lot to make a pilgrimage as representatives of all others. The travel expenses are raised by the members of the confraternity. From the pigrimage the chosen members bring back amulets for distribution to obtain a good harvest and luck for the families. In former times when chemicals to fight insects harmful to the crop were unknown, such amulets brought back from a pilgrimage were the only means against them. They were fixed on split bamboo sticks and placed in the fields. Furthermore, on the way back from the pilgrimage, amulets were also issued at Buzenbô, now Tasumi Shrine, for the safety of cattle and then pasted in cattle barns. The belief in Hikosan had a deep bearing on the life of the farmers indeed. Pilgrimages by proxy were still in vogue about twenty years ago. Pilgrimages undertaken by the respective confraternities were also made to other places, such as Mt. Aso, Osekisama, and Mt. Ôri. Mt. Aso was considered to be the water-god, and amulets from there were dedicated to this god and used as rain prayers and to prevent floods. Osekisama was worshipped at the Hayamahime Shrine as a goodess of travellers

and of laboring women. Mt. Ôri is a rice-god.

Ikeda Shumpei: Rapid Recitation of Particular Stories in Amehata Village, Yamanashi Prefecture

Rapid recitation of stories was an amusement for drinking parties and for feasting at home. The form of the text was similar to that of folksongs. Its content concerned history and local traditions.

Noma Yoshio: The Cult-group System of Tsukushi Plain, Fukuoka Prefecture

Tomaru Tokuichi: The Rite of Burning Fire on the Buddhist All Souls' Day (Bon) in Gumma Prefecture

Wakatsuki Reiko: Field-notes on the Folklore of Azusayama Hamlet, near Yonezawa City.

ETHNOGRAPHIC AND FOLKLORISTIC MATERIAL IN THE PHILIPPINE MAGAZINE

Editor's Note.—When the editor of this journal came to the Philippines to attend the Eighth Pacific Science Congress, held in 1953 in Manila jointly with the Fourth Prehistory Congress, he did it with the intention to gain at the same time contact with the Philippine sector of the Malayan world. Until that time he was chiefly preoccupied with folkloristic studies on China and Japan. With China now fenced in by a tightly knit bamboo curtain and only Japan left for the editorial scope of Folklore Studies, the editor found it advisable to start including the Philippines. At that time it was the Rev. Father Rudolf Rahmann, S.V.D., Ph. D., then Dean of the Graduate School of the University of San Carlos, Cebu, now editor of the *Anthropos* and Professor of Ethnology of the University of Fribourg, Switzerland, who obligingly directed the editor's attention to the *Philippine Magazine* as a valuable source of information on Philippine Folklore and Folkways. He soon had the privilege of several conversations with Mr. A.V.H. Hartendorp in his home in Manila and was allowed to take home and peruse the private copies of the *Philippine Magazine* (under the editorship of Mr. Hartendorp since 1929) and was also granted permission to reprint articles from the said magazine in *Folklore Studies*. At that time a kind of a bibliographical survey of ethnographic and folkloristic material, contained in the *Philippine Magazine*, was prepared with the intention of making use of it some time for publication. Upon the editor's return to Tôkyô, arrangements already made with contributors of his journal with only 300 pages a year, did not yet leave him a chance to see the prepared survey carried into *Folklore Studies*.

In the meantime, Prof. Dr. Charles O. Houston, Jr., Dean of the Graduate School of the University of Manila, started reprinting articles from the *Philippine Magazine* in the *Journal of East Asiatic Studies*, published quarterly by the University of Manila under the editorship of Dr. Houston, which was a laudable enterprise indeed. Thus, the valuable documentation on old Philippine ways of life will not fall into oblivion, since the ravages of the Pacific War have left intact only a few complete sets of the magazine even in the Philippines (cf. Dr. Houston's editorial note: A Collection of Articles from the Philippine Magazine, 1928–1941, in: *Journal of East Asiatic Studies*, Vol. III, No. 4, July–October, 1954, facing p. 427). The materialisation of Dr. Houston's programme of reprinting in full the papers in question will necessarily be drawn out over a considerable stretch of time, so we found it advisable to present our survey now so that interested students may get a preliminary idea of the bulk of the material which will be presented in due time in the *Journal of East Asiatic Studies*. We list not merely the titles, but have also summarized the content and presented the most important sections of a paper by quoting them.

To Mr. Hartendorp we wish to express our sincere gratitude for permitting us

to use the relevant material of the *Philippine Magazine* for the purpose of this journal.

M. E.

The Philippine Magazine, *Vol. XXVI*, June, 1929, No. 1 ; pp. 23, 38–39

The Asuang

By Frank Lewis Minton

The *asuang* is a malignant spectre. " The following account is made up of about twenty-five stories of the *asuang* as told by people living in the Visayan Islands, most of them on Panay, which is believed, generally, to be the birth place of the *asuang*."

" Possessed of a devil ". The *asuang* is a human being " possessed of a devil " ; a species of maniac, who has been given supernatural powers by the evil spirits. It can change into a bird or an animal, but not into a dove or a sheep, both of which are believed to be sacred as symbols of purity. The *asuangs* usually haunt sick-beds.—" Charms against the *asuang*. Those who believe in the existence of the *asuang* wear a charm, or *anting-anting*, suspended about the neck. These charms usually consist of a piece of copper, a bit of shark bone, and a crocodile's tooth, or any one of these. A piece of black coral is also believed by some to protect the wearer against the attacks of the *asuang*. Just why these substances protect the wearer against *asuangs* has not been clearly defined in such stories as have been submitted to the writer. The consensus of opinion among the narrators is that copper is a symbol of the sun. The *asuang* fears the sun-god, and will not attack except under cover of darkness, nor will he attack anyone protected by a symbol of the sun-god's power. It is explained that the sun's light is light-golden in color at midday, and red at sunset, and that burnished copper reflects a combination of these two colors. The wearing of such a charm indicates to the *asuang* that the wearer is under the special protection of the sun-god.

As to the shark-bones and crocodile teeth, it is stated that both shark and crocodile are more powerful than the *asuang*, and quite impervious to his attacks. They eat the *asuang* in preference to ordinary human beings, and must be propitiated whenever possible. Consequently, anyone wearing a shark's bone or a crocodile's tooth is either under the protection of these powerful enemies, or is superior to them; so the *asuang*, realizing that the hand of the sun-god, of man and of beast, are all against him, prudently seeks to prey among the weak and unprotected. The reasons given for wearing black coral charms were vague and unsatisfactory. However, there is a belief current among the Mohammedan Malays that black coral is efficacious as a charm against disease and the visitations of evil spirits, and it is quite probable that the Visayans learned of this from Sulu traders."

The belief in the *asuang* is a deeply rooted superstition. " Even those who deny that they believe in the *asuang*, it is said, secretly wear charms to protect them against the goulish attacks of this eery spectre. And it is further stated that many a scapula, worn by a devout Christian, conceals tine bits of copper, shark bones, and crocodile teeth."

Vol. XXVI, June, 1929, No. 1; pp. 82–83

Some of the Usages and Customs of the Natives of the Philippines and Their Marriages, From " Voyage Dans Le Mer des Indes ".

By M. Le Gentil.

Translated from the original French.

By The Hon. Fred. C. Fisher

From the Editor's Note: " . . . The article in this issue is "Article IX " of the first chapter of the third part of M. Le Gentil's " Voyage Dans le Mer des Indes," published in France in 1781. A second edition was published in Switzerland a few years later. Le Gentil was a distinguished French scientist who was sent to India by his Government to make astronomical observations. He arrived in Manila on August 8, 1766, on the Buen Consejo, the ship which the Spanish Government had dispatched from Cadiz to test the feasibility of establishing a trade route between Cadiz and Manila."

Vol. XXVI, August, 1929, No. 3; pp. 131–133, 175–178, and No. 4; pp. 208–209, 237–239

The " *Dumagats* " of North-East Luzon

By Major Wilfred Turnbull

An Intimate Account of the Life of the Least-known Group of People in the Islands—the " *Dumagats* ," the " Sea People " of the Northeast Coast of Luzon, Believed to Have Come Originally from New Guinea.

Vol XXVI, September, 1929, No. 4; pp. 195–197, 244–245

The Peopling of the Pacific

By Roland Burrage Dixon

Vol. XXVI, (Idem), October, 1929, No. 5; pp. 262–263, 307–310. November, 1929, No. 6; pp. 337–338, 374–379. December, 1929, No. 7; pp. 262–263, 307–310

Vol. XXIX, May, 1933, No. 12; pp. 528–529

The Applied Art of the Lanao Moros

By A.V.H. Hartendorp

" Despite their artisanship in weaving, basketry, and metal work, as prescribed in the two preceding articles [were not available to the compiler of this survey], what the Lanao Moros pride themselves most on is their wood carving and wood painting. They ornament their houses and boats with elaborate carvings all brilliantly painted in contrasting and yet harmonious colors, and wooden boxes and bowls and various utensils are likewise so decorated " . . . " Lanao Art Worthy of Study.—It is greatly to be desired that some competent student of the Art of the various peoples in this part of the world would make a comparative study of the Art of the Lanao Moros. It has obviously been affected by Mohammedan ideas—as in the general lack of animal forms in design, as well as by direct artistic influences from Arabia, India, southeastern Asia, and Malaysia. The relative de-

gree of its indebtedness to these various influences remains to be worked out.

The aesthetic " drive " or impulse, however, must be powerful beyond that of most peoples, and they show a great fertility of inventive power in the hundreds of changes they are able to ring on fundamentally similar designs. They understood both symmetry and asymmetry.

Their sensitivity to color is perhaps their most outstanding characteristic. They are both bold and delicate in their use of color—bold in their color contrasts and delicate in their color harmonies, and their use of black and white, for the sake of additional emphasis, is almost uncannily skilful."

Vol. XXIX, May, 1933, No. 12; pp. 530–531

The Mountain Face

By Ceferino F. Cariño

A story on the mountain Bantay Mataan, the " mountain with eyes." " Bantay Mataan—the mountain with eyes—it is now called. Once its rocky sides showed all the lineaments of a woman's face, colossal in their dimensions, but the prominent forehead, the nose, and their features have been obliterated by the ravages of the elements and of time, and today only the eyes remain, their gaze seeming to follow the Abra river as it winds its sinuous course to the sea, whence they seem to expect the return of some one." The eyes are waiting for the return of Añgalo, the Mountain Man. " One night, hundreds of years ago, he went out to sea to fish and never came back. Bantay Mataan is the image of Añgalo's sweetheart which he had hewed out of the mountain side. That is why those who go up or down the lower Abra river on *balsas* always stop to implore the Bantay Mataan for a safe voyage and a happy return."

A legend is connected with this rock. The hero of it is the giant Añgalo, the Mountain Man. He settled down among the Tinguian fishermen helping them in every way, among other deeds by slaying a sea-monster that had killed hundreds of inhabitants every year. He won three friends among the youths and learned to know all about their love romances. But one of them lost his life in a fight with the God of the Wind whose cave in the mountain he attempted to close with a bolder. The two others killed one another with arrows because of an unfaithful maiden. The giant found the bodies of his dead friends and the girl whom he buried. People still show the three footprints of Añgalo which he left behind on the graves. The giant disappeared for ever.—A glimpse of Tinguian Lore: nature ghosts and an example of *Blutrache* according to the tribal code.

Vol. XXXI, January, 1934, No. 1; pp. 28, 30

Secret Dialects in Tagalog

By Maurus Garcia

" This article deals with the artificial forms of speech, based on various arbitrary changes in the Tagalog language, some of them showing great ingenuity, which have been used at different times in the Tagalog provinces, and, in particular, with the system now in vogue in Manila, especially the Tondo District.

I have made good use of the articles by Pedro Serrano Laktaw and A. E. Rivero on this subject in the now defunct *Cultura Filipina* for September and December,

1910, respectively, but the observations on the latest devices now current in Manila, are my own."

Vol. XXXI, February, 1934, No. 2; p. 57

Ifugao Spoons

By the Editor [A.V.H. Hartendorp]

". . . Spoons are handed down as heirlooms in Ifugao and the spoon of a father or grandfather is considered a precious possession. It is an honour when a guest is offered the use of such a spoon, and the host always mentions the fact that the spoon once belonged to a respected ancestor.

Spoons are always carefully washed before as well as after eating and it is considered insulting to offer any one an unwashed spoon. The spoon is customarily used in eating and drinking from a wooden bowl, although a bowl is not carried on a journey. In the poorer homes the family eats out of a common bowl. Eating habits are carefully regulated within the family circle, but such family rules are usually suspended when there is a visitor, except in the house of the wealthy where the family rules are adhered to at all times, regardless of whether a stranger is present.

All the ceremonial drinking is done with the spoon or the *taug*, a small cup of wood or coconut shell. The presentday carelessness in offering a visitor a drink of *bubud* or rice wine in a tin or enameled cup is indicative of the breaking up of the older formalities.

There is a good collection of Ifugao spoons among the Beyer collections in the National Museum, many of them from one hundred to three hundred years old. Former Governor H. P. Whitmarsh has a fine collection of old spoons. In America, unique collections of Ifugao wood carvings exist at Harvard, and in the Field Museum of Natural History in Chicago . . . The writer is indebted to Prof. H. Otley Beyer of the University of the Philippines for most of the information embodied in this brief article. [The article is illustrated.]

Vol. XXXI, March, 1934, No. 3; p. 114

Philippine Magic Charms

By Isagani Villa D'Bayan

"A belief in various types of *mutya*—talismans, amulets, and charms—still survives in many parts of the Philippines—love charms (*ligawan*), charms that bestow luck in gambling (*sugalan*), charms which give one skill in conducting business enterprises (*pangangalakal*), and charms which instill courage and strength in those who carry them (*palakasan at labanan*) . . . "

Vol. XXXI, March, 1934, No. 3; p. 116

Some Fragments of the Añgalo Legend

By Herminio A. Figueras

Stories on a family of giants who split the country up in many islands, shaped the surface of parts of them and left footprints behind.

Vol. XXXI, May, 1934, No. 5; pp. 195, 209–212

Bukidnon Marriage

By Ricardo Galang

An eye-witness report on the conclusion of a marriage.

Vol. XXXI, July, 1934, No. 7; pp. 285–287

Sulu Proverbs

Compiled and translated by John M. Garvan, M. A. [51 proverbs]. Continued in *Vol. XXXI*, August, 1934, No. 8; pp. 338–341 [72 proverbs]

Vol. XXXI, August, 1934, No. 8; pp. 323–325, 353–356

How Our Philippine Pygmies Fill the Passing Hour

By John M. Garvan, M. A.

Vol. XXXI, August, 1934, No. 8; pp. 328–329

The Non-Christian Tagalogs of Rizal Province

By N. U. Gatchalian

" The so-called Remontados who inhabit the mountains about Tanay, Montalban, and Antipolo, in Rizal Province, are among the most interesting types in the Philippines. According to a report of Mr. Claro Samonte, head of the branch office at Tanay of the Bureau of the Non-Christian Tribes, they numbered 3,387, as of December, 1933, marking an increase of 72 over the figure for the preceding year . . . The Remontados are gradually changing over from a semi-nomadic to a settled life. They are not very different from other Filipinos living in remote places untouched by education." Follow Population Statistics of the Remontados, Rizal Province.

Vol. XXXI, September, 1934, No. 9; pp. 378–379, 398–399

Our Philippine Pygmies

By John M. Garvan

" . . . In this article as in the subsequent ones to appear month by month in the *Philippine Magazine*, I would have my readers bear in mind that I am giving the more general facts and my own personal and most general impressions based on personally observed facts. I would also have my readers bear in mind that in my study of our Philippine Pygmies in Palawan, Luzon, and Mindanao, I confined my observations, as far as possible, to those full-blooded forest Pymies whose candor, vivacity, and other virtues had not been lost through intercourse with alien peoples."

On p. 399 Author's note: " —My previous article (see last month's issue of the *Philippine Magazine*) on the Negritos, or Philippine Pygmies as they are called by noted European anthropologists, are culled from a typescript Ms. of well over thousand pages entitled " Our Philippine Pygmies," by John M. Garvan, M. A. (Dublin). This Ms. is published when funds for that purpose are available. As to when, that is a problem which may perplex many a major prophet. The author is of the opinion, however, that the Philippine Government, some scientific society, or any patron of science can make arrangements with the University of California for its publication in the same way as the University of California made arrangements with the National Academy of Sciences, Washington, D. C., for the publica-

tion of John M. Garvan's work, " The Manobo of Eastern Mindanao " and the author offers his fullest cooperation toward that end."

[The first three chapters of Garvan's Negrito manuscript have been published in *Anthropos*, Vol. 50, 1955, pp. 769–796, under the title " Pygmy Personality." The entire manuscript of about 1,000 pages, to which Garvan refers above, has been published as Vol. 19 in the " *Micro-Bibliotheca Anthropos* " (MBA). For an evaluation of Garvan's ethnographic studies see Fritz Bornemann: J. M. Garvans Materialien über die Negrito der Philippinen und P. W. Schmidts Notizen dazu, in: *Anthropos*, Vol. 50, 1955, pp. 899–931.]

Vol. XXXI, November, 1934, No. 11; p. 472

Biakan and Putulan—Bolo Games

By Emeterio C. Cruz

" The game is simply to hold a straight sugar cane stalk upright, one end resting on the ground, and to cut it lengthwise, as far down as possible, with one single swish of a sharp bolo [long knife, carried on the girdle in a sheath]. Two contestants take part. A coin is usually thrown to see who will make the first slash. If the first man cuts the stalk down its whole length or more than half-way, he is forthwith declared the winner. If he does not succeed in this, the cane is cut off at the point he reached with his bolo, and his opponent takes a whack at the remainder with all his strength. The lengths split are then compared. The one who loses, pays for the sugar-cane. Both the contestants and the spectators take bites of the juicy stalk after the contest, believing the cane-juice is an excellent aid to digestion." This game is called *biakan*, *tistisan*, in other places.

" Perhaps an outgrowth of this game is a real strong man's game called *putulan*. While in *biakan* only a small bolo is used, the keen, meter-long *palatao* is used in this game.

A considerable number of sugar-cane stalks are cut into lengths of about a meter. Two of these are laid flat on the ground, and on top of these two more, and so on, all held in place by four upright bamboo sticks driven into the ground; the whole structure, somewhat resembling a short wall or fence, is securely lashed together with strips of rattan.

While *biakan* is only a match between casual contestants, *putulan* is customarily a more formal affair staged between two or more men of recognized strength, sometimes between challengers from different barrios. The contest is held in the evening so that more spectators can be present. It is a free show and the loser pays the prize, with free chews for all, so it is always popular.

The short double-wall of sugar-canes stands waist-high, in the middle of the yard where the contest is to be held; the two long, gleaming bolos, their points crossed, leaning against it. Men and women and children stand around in deep silence as the names and family connections of the two combatants are announced, and their past record at the sport.

The combatants are greeted with a cheer as they step forward, dressed in their ordinary clothing, and bow to the spectators. To show that there are no magic charms around their neck or under their arms they strip to the waist.

At a signal the first contender steps forward, grips the long bolo, raises it high, and brings it down on the projecting ends of the sugar-cane stalks, slicing off scores of short sections which fly in all directions. The other contestant next strikes a blow with all his might, and again the ends of the cane stalks fly. The number of stalks cut by each of the men is counted and the winner is announced, while the crowd, laughing and yelling, rushes for the sugar-cane."

Vol. XXXI, November, 1934, No. 11; pp. 476, 509–510
The Weird Tale of the Twelve Hunchbacks
By Toribio de Castro [reprinted on p. 199, ff. in this issue]

Vol. XXXI, November, 1934, No. 11; pp. 479–480, 507–509
Our Philippine Pygmies—Their Gentle and Genial Ways
By John M. Garvan

Vol. XXXI, December, 1934, No. 12; p. 540
Pangasi, the Bukidnon Wine
By Ricardo C. Galang

" *Pangasi* is as popular among the Bukidnon people as *basi* is among the Ilocanos and *tuba* among the Visayans. All Bukidnon *datus* [chieftains] keep it in store, usually in several big jars. It flows freely at all festivities . . . "

Vol. XXXIII, April, 1936, No. 4; pp. 187, 194–198
The Bukidnon of Negros Oriental
By Edilberto K. Tiempo

Vol. XXXXIII, May, 1936, No. 5; pp. 237–238, 270–271
The Bila-ans of Cotabato
By Segundo Alano

Observations on a native tribe in Mindanao.

Vol. XXXIII, May, 1936, No. 5; pp. 257–258
Mourning Customs in Paoay
By Virgilio D. Probe-Yñigo

"A stranger happening to visit Paoay, Ilocos Norte, and on an evening walk in the town, might be surprised to see right in the middle of the street a big bonfire. Upon approaching the place, his wonderment might be further hightened on seeing the house opposite well lighted and full of people. A big lamp hangs in the main window. His curiosity given voice, the stanger will be told that a certain person has died in the house and that the *atang* (bonfire) serves to light his soul in its flight to Heaven."

Fixed rules exist for the mourning widow or daughters concerning lamentation songs and costumes. After the religious rites in the church the widow does not accompany the hearse to the cemetery. " It is said that it was in the church that they were united as man and wife, so must they also part at the same place. Once in the home the surviving spouse is confined to a room draped on all sides with

a pabellon which covers all the walls and windows from ceiling to floor. For three days the mourner is kept in this room, never even attempting to take a peepe outside. Everything he or she needs is brought in and taken out by members of the household."

At midnight of the third day the confinement ends. Sugar-cane wine is poured over the head of the widow, and in the bathroom she is bathed with soap and hot water.

Then follows a procession with torches on the street. The following six days minute observances have to be kept concerning dress and movement. A widow continues in deep mourning for three full years after which she wears half-mourning dress the rest of her life. A widower remains in half-mourning for two years only.

" These are some of the customs observed in Paoay which sets that town apart from other places in the Philippines."

Vol. XXXIII, June, 1936, No. 6; p. 302

Tale of the Two Peddlers

By Maximo Ramos

An Ilocano Tale. There were two old men, Oppong and Angkil, both extremely fond of sugar-cane wine. One late morning Oppong proposed to Angkil a way to make some money, namely by peddling sugar-cane wine. They decided to sell their houses to raise the capital for buying the liquor. The latter was poured into a thick bamboo tube which Oppong slung over his shoulder when they started out late in the afternoon. As their wine container was rather heavy they frequently had to relieve each other in carrying it. The evening of the first day the first sale was made. The question arouse who should keep the money. They decided that whoever is carrying the tube when a sale was made should keep the money and than hand the load over to the other to carry.

When they were continuing their way during night Oppong suddenly asked Angkil: " Could you sell me some wine? " A coconut-shell bowl was filled and the coin passed over to Angkil. After a while Angkil got the idea to purchase a drink with his coin.

" The stopping, drinking, and relieving became more frequent, until at least the two peddlers just sat down at the roadside, pouring the *basi* [sugar-cane wine] for one another, and soon they had sold and drunk all their *basi*. Descrying a lighted hut not far away, Oppong said drunkenly: " Now let's go over there and . . . count our money . . . What d'you say! "

Vol. XXXIII, July, 1936, No. 7; pp. 352–353

Tadtadek

By Jose Resurrecion Calip

" The *tadtadek* is a popular Tingguian dance, characterized by an extravagance of body movement, particularly of the feet. The word *tadek* means foot-movement, and the repetition of the first syllable, *tad*, which is a way of pluralizing words, emphasizes this aspect of the dance. The Ilocanos have a dance, the *dalat*, which closely resembles it and which is, in fact, of Tingguian origin. *Tingue* means hills or mountains and for centuries the Ilocano people along the coast have been in

contact with the pagan peoples of the mountains.

The *tadtadek* is now always a feature of the planting and harvesting festivals of the Tingguians. It may be danced by man or woman or both, or by a small group according to the theme of the dance, for it is essentially an interpretive dance . . . The most interesting dance of this type that I have ever witnessed represented the triumph of a victorious band of warriors, interpreted by one who personified the hero . . . "

Vol. XXXIII, September, 1936, No. 9; 441–442, 462–463
Igorot Ghosts and Gods
By Dalmacio Maliaman

Vol. XXXIII, September, 1936, No. 9; pp. 452, 454–455
Kinship Usages among the Pampangos
By Ricardo C. Galang

Vol. XXXIII, October, 1936, No. 10; pp. 485–486
Pintakasi [cock-fighting]
By N. U. Gatchalian

Cock-fighting before the annual fiesta in honor of the patron saint of the town.

Vol. XXXIII, October, 1936, No. 10; pp. 445, 510
Philippine Language Notes
By H. Costenoble

Vol. XXXIII, November, 1936, No. 11; pp. 544–546
The Art Life of the Ifugao
By Gilbert S. Perez

" . . . To find real primitive Filipino art one must go to the mountains of Luzon. Here we find work that is absolutely distinctive and although there is a vague similarity with that of the primitive South Sea Islanders and the West Africans, it shows enough differences to be classified as something that is purely Philippine. The Ifugao subprovince is where primitive Philippine art has reached its highest and finest development and where it has followed a steady upward trend without losing its original primitive characteristics. Although former headhunters, the people of this subprovince have developed a distinct civilization of their own. In agriculture and in engineering, in the development of a distinct code of laws, and design, the Ifugao is far above the other groups in the Mountain Province . . . "

Vol. XXXIII, November, 1936, No. 11; pp. 546–548, 557
Filipino Love Oracles
By Vicente Faigao

Observations on practices existing among the Ilocanos, Tagalogs, and Visayans.

Vol. XXXIV, January, 1937, No. 1; pp. 24, 38–39
Tracing the Original Sounds in the Languages of Today
By H. Costenoble

Among others, the author refers to " The Peppet Law in Philippine Languages." " . . . I have discussed the various changes which the two probable Philippine—and incidentally original Indonesian—sounds *e* and *r* have undergone in some of our dialects. These two are the most important sound changes affecting the Philippine languages."

Vol. XXXIV, January, 1937, No. 1; pp 32–34

Tagalog Kinship Terms and Usages

By Maurio Garcia

" The interest of an article on some of the kinship terms used among the Pampangos, which appeared recently in this Magazine [" Kinship Usages among the Pampangos," by Ricardo C. Galang, *Phil. Mag.* Vol. XXXIII, September 1936. See also " Philippine Relationships," by Salud Gatchalian, in: *Phil. Mag.*, Vol. XXXI, 1934], lies in part in that it enables one to make a study of the organization of the Philippine family. As, however, this is only possible if the same information is available for all the groups, what has been done for the Pampangos should also be done for the Tagalogs, the Ilocanos, and the others. The following compilation of the terms of kinship used among the Tagalogs, the second largest local ethnic group, whose language is the most highly developed of all those spoken in the Philippines, is therefore hereby presented . . . "

Vol. XXXIV, March, 1937, No. 3; pp. 125, 133–135

Boc-boc-nit, the Bontoc Rock-fight

By Dalmacio Maliaman

" . . . Actual war! With dozens—even hundreds—of boys on either side organized by a leader; with volleys of missiles—rocks and sharpened sticks like spears—flying through the air and crashing into shields (*calasag*), if not injuring some unwary fighter's foot, side or head; with maneuvers and strategems; with retreat and forward charges as the tide of the battle swings from one side to the other; with hand-to-hand combats—all in game! . . . The Sagada and Bontoc lads play war in order that they may become better future warriors. This game develops bravery, alertness, ability to hit the enemy and side-step, dodge, and defend one's self". . . .

" The final event of the year is considered a holiday for the entire community. *Obaya* (no work) is declared under penalty of violation. All the available boys from each section are mobilized. Crowds assemble as if to witness a ball game. In the *dap-ay* (boys' community place), a big feast of rice, beans, meat, and tapoi are prepared for the boys to eat after engagement. A story is told that one year the Demang boys drove the Dag-dag boys clear out of town and into the mountains. On their victorious march back, the conquerors stopped over at their conquered brothers *dap-ay* and made a banquet out of what they found. They then returned to their own and had a second feast . . . "

Vol. XXXIV, April, 1937, No. 4; pp. 169–170, 180.

The Philippine Verb

By H. Costenoble

Vol. XXXIV, May, 1937, No. 5; pp. 208–209, 226–228
Philippine Folk Literature.
A Synoptic Study of an Unpublished Manuscript Collection of Folktales
By Dean S. Fansler

" It has been my good fortune and pleasure over a period of nine years of residence in the Philippines to collect some 4000 stories current and popular among the native inhabitants here. These tales represent practically every traditional narrative genre and every major Christianized tribal unit: they exhibit, I believe, a normal and fairly well balanced cross-section view of the Philippine branch of Indonesian folk literature . . . "

[By the same author, " Metrical Romances in the Philippines," in: *Journal of American Folk-lore*, Vol. 29, No. 112, April-June, 1916; pp. 203–279.—" Filipino Popular Tales. Collected and edited with comparative notes." Lancaster and N. Y.: *American Folklore Society*, 1921, XIX, 473 pp.]

Vol. XXXIV, July, 1937, No. 7; pp. 304–306, 322–325
The Yami of Botel Tobago
By Kilton R. Stewart

[Here may be the place to refer to a new Japanese Publication, Tadao Kano and Kokichi Segawa: An Illustrated Ethnography of Formosan Aborigines. Vol. 1: The Yami. Revised edition, Tokyo, 1956.—Our review of it is carried in Vol. XVI (1957) p. 291, f. of this journal.]

Vol. XXXIV, July, 1937, No. 7; pp. 308, 318
Ifugao Love Potions and Charms
By Alberto Crespillo

Vol. XXXIV, October, 1937, No. 10; pp. 445–446, 465–466
The Bukidnon Ascension to Heaven
By Tranquilino Sitoy

The author of this paper is a Bukidnon himself. " The people of Bukidnon, in central Mindanao, have a story of how the Almighty Creator, Magbabaya, chose those among mankind, who were pure and without sin to dwell with him in heaven, a place where the streams flow with honey and there is never any want, there is no sickness and no unhappiness, where the people are like gods, move from place to place as they desire in the twinkling of an eye, and all their wishes are fulfilled as they express them. They also tell of how a woman bore a child of wonder who, when he was full grown, led men to this heaven, and how the last that were taken there ascended. They explain, too, why there are no more people going to heaven now."

From a letter of the author quoted in in Editor's Note (p. 466, footnote 1): " . . . The story told in this issue of the *Philippine Magazine* is only a fragment of the legend of Baybayan, and there are many more stories concerning the hero Baybayan. The story of his life in epic form is usually sung at religious ceremonies." Baybayan was the miraculously born son of the woman mentioned above, who

did many wonderful things on earth and led men to heaven.

Vol. XXXIV, November, 1937, No. 11; pp. 502–504
Bukidnon Superstitions
By Ramos Magallones and Ricardo C. Galang

Vol. XXXIV, November, 1937, No. 11; pp. 498, 502–504
Secrets in the Barrio Funeral
By Maximo Ramos

"In the barrios (towns) great reverence is shown the dying and the dead. This is to be expected, as the Philippines is situated in a part of the world where ancestor worship prevails. The Philippines being largely Christian, beliefs of Christian origin have been mixed with the native ideas in the same way that in the Mohammedan regions of Malaysia, the people have absorbed elements of the Islamic faith, as W. W. Skeats shows in his voluminous volume, "Malay Magic." I shall describe some magic practices observed by the Philippine barrio folk in connection with the burial of their dead. In cases where the forgiveness of sin is involved, only men and women are governed by the magic practices, younger people believed to be still without sin and hence sure heirs to heaven."

Vol. XXXIV, December, 1937, No. 12; pp. 552, 571
Kinship Terms among the Aklanon
By Romeo R. Tuason

"Articles have been published in this magazine dealing with kinship terms in different dialects. Visayan is regarded as spoken by the biggest group in the Philippines, but there are a number of subdivisions, the two largest of which are the Cebuano and Ilongo. Capiz, one of the Visayan provinces, boasts of two dialects in spite of its size. In the Ilayan region the Ilongo dialect is spoken with slight modifications. In the Aklan region, what is known as Aklanon is the speech of the people . . . "

Vol. XXXV, January, 1938, No. 1; pp. 28–29
Bontoc Courtship
By Dalmacio Maliaman

". . . Here is genuine courtship that lasts at least a year, giving the young couple ample time to come to know and understand each other before they join in sacred wedlock . . .

The *eb-gan* [girls' dormitory] is the meeting place, the rendez-vous, where the boy tells the girl of his feelings in regard to her. This is accomplished through the instrumentality of the ballad . . . "

Vol. XXXV, January, 1938, No. 1; p. 31
Kinship Terms among the Ilocanos
By Mauro F. Guico

Vol. XXXV, January, 1938, No. 1; p. 42
The Hueoyapon
By Dominador I. Ilio

" It is believed in some parts of the Philippines that at the coming of the New Year, the first animal's voice heard has something to do with the general situation of the community during the ensuing year. If, for instance, the barking of a dog or the hooting of an owl is first heard, this foretells the coming of an epidemic which will claim many victims, while the mooing of a cow or the cawing of a hornbill heralds a peaceful year and a bountiful harvest.

Our rustic people also observe during the first days of the New Year the so-called *hueoyapon*, in connection with which the farmers plan the time for their agricultural operations. During the first twelve days of January, the farmer notes the weather each day, believing that these days represent the months of the entire year in the order in which they come."

Vol. XXXV, May, 1938, No. 5; p. 238
Ilocano Proverbs
Compiled and Translated by Juana A. Mercado
[34 proverbs]

Vol. XXXV, June, 1938, No. 6; pp. 291, 293
Philippine Oracles
By Primitivo C. Milan

" . . . Among the better known oracles, especially in the Ilocos region, are those of the finger-ring, the " Passion ", the chicken eggs, the *so-so*, and the Adam-and-Eve formula . . . "

" . . . A more sporting kind of oracle is that of the *so-so* [a kind of snails]. Advance information on the outcome of an election is sometimes sought by staging a race between a number of these snails put in a flat basin or basket, each one of the snails representing a candidate.

The Adam-and-Eve oracle, sometimes called the oracle of husbands and wives, is supposed to forecast which one of the two lovers or married people will die first. It consists of simply writing out their first names on a slip of paper and counting the letters. Take Geronimo and Paula; the total number of letters is thirteen. Letter 1 is for Adam, letter 2 for Eve, letter 3 for Adam, letter 4 for Eve, and so on; letter 13 is, therefore for Adam, which means that Adam, representing Geronimo, will longer live than Paula, represented by Eve. Of course, every odd number is Adam's, every even number Eve's. This " oracle," though nothing more than a game, is often taken seriously, and ways of life may be adjusted in accordance with its outcome . . . "

Vol. XXXV, June, 1938, No. 6; p. 292
Ilocano Beliefs about the Heavenly Bodies
By Benjamin M. Pascal

" . . . the people of the Ilocos region . . . accord the various celestial bodies

certain divine qualities, and never speak about them except in reverential tones. They refer to the sun and moon as Apo Init and Apo Bulan respectively, *apo* in this case meaning lord or master."

Vol. XXXV, July, 1938, No. 7; pp. 332–333, 353–357
The One Hundred-Two Children of Loksa Mama and Loksa Babai. A Lanao Folktale
Related by Bai Pamohi and Bai Kadlag to Mamitua Saber and Severino I. Velasco

Vol. XXXV, July, 1938, No. 7; pp. 336, 346–348
Customary Wedding among the Ilocanos
By Rudolfo U. Reyno

Among the Ilocanos marriages are to a great extent still concluded in accordance with old customary laws. There are five or six steps to marriage, 1) the courting (*panangasawa*) of the girl, at the same time approaching her kindred to obtain their consent to the proposed marriage. Their acceptance or rejection of the offered gifts manifest their attitude.—2) Agreement on the dowry (*ringpas*) which the perspective husband has to give to the girl, and on other wedding expenses, also to be shouldered by the groom.—3) The presentation of the betrothed couple and their padrinos to their respective relatives (*saksi*).—4) The wedding, customarily a gorgeous and expensive affair. "A new house has been built or an old one reconstructed. Dozens of pigs, great quantities of rice, many *demijohus* of *basi* [sugacane wine], are brought, the best cooks in town are hired, and practically the whole town is invited to attend." The couple is considered married when they have served food one another.—5) The receptance of her husband's personal effects by the bride, such as pillows, mats, blankets, and such rice, cotton, and other goods he may own. Ordinarily this ceremony takes place on the day following the wedding, at the home of the groom.—6) A day set for the wife to receive the clothing and the rest of the personal belongings of her husband (*mangatogangan*). The ceremony is held on the day after the posing, at the home of the bride.

" The ceremonies are at last fittingly ended as follows: the new spouses are called by their respective parents into the sala of the house and are advised as to the responsibilities as well as joys of married life. They are told to be honest and faithful to each other, and finally they are wished all happiness and good luck."

Vol. XXXV, July, 1938, No. 7; p. 340
Pampango Proverbs
Compiled and translated by Jose Torres Macaspac
[31 proverbs]

Vol. XXXV, July, 1938, No. 7; pp. 340, 342–343
Ilocano Riddles
By Jose Resurreccion Calip
[23 riddles]

Vol. XXXV, August, 1938, No. 8; p. 383, 392–393
The Golden Tree of the Ibalois
By Cecile Cariño
[Reprinted in this issue, p. 201, ff.]

Vol. XXXV, September, 1938, No. 9; pp. 424–425. October, 1938, No. 10; pp. 468–469, 487–489
The Monteses of Panay
By Eugenio Ealdama

Of previous issues, Vol. XXXV, Jan., 1938, No. 1; pp. 24–25, 50–52.—Febr., No. 2; pp. 95–97, 107.—March, No. 3; pp. 138, 149–150.—May, No. 5; pp. 236, 242–245.—June, No. 6; pp. 286–287.

[From Note 1.] " . . . These sturdy inhabitants of the mountains [separating the three provinces of Antique, Capiz, and Iloilo on Panay] are known in Antique and Iloilo as *bukidnon*, meaning " mountaineers ", and in Capiz as *mundo*, signifying " very ignorant ". Officially they are referred to as " non-Christians." They are also known as *remontados*, the word being a Spanish participial adjective, derived from *remontar*, which means to " elevate " or to " soar ". *Remontados*, as applied to a group of people, means those who have gone up to the mountains to live. The name *monteses*, however, is the term generally used. This word is a Spanish adjective derived from the word *monte* or " mountain ". Hence *montés* signifies " mountaineer ", and is understood in Capiz to mean *mundo* and in Antique and Iloilo, *bukidnon*.

For the purpose of making a study of the life of these people as an ethnic group and to collect specimens representing them, the author went to the mountains of Tapaz, Capiz, Island of Panay, in May, 1931, and stayed a few days in the barrio of Da-an Norte. In April of the following year, he again visited the Monteses in Central Panay, and made further investigations into their customs and idiosynchracies in the three provinves of Antique, Capiz, and Iloilo.

The time spent during these two visits was altogether too short to enable the author to make an exhaustive study of a people scattered in the mountains of the three provinces, covering an area of several hundred square miles. Seemingly, however, the culture plane of the entire territory is practically the same. The facts as presented in this paper should, it is hoped, give a fair idea of the customs and the general conditions prevalent among the Monteses of that island."

In the following the headings of the paper are listed to give the reader an idea of the nature of the treated items.—No. 1: Habitat and Number—Legendary Origin—Probable Origin—Clothing and Dress—Permanent Adornment.—No. 2: Home Life—Manufactures—Trade—Hunting—Fishing.—No. 3: Music—Songs and Dances—*Dilot* or Conversation in Song.—No. 5: Festivals—Marriage.—No. 6: Children—Burial—Morals.—No. 9: How a Brook Came to be Called *Tabon*, or the Race Between the Deer and the *Banags* [fresh-water snails]—How *Paray* (Rice) Was Discovered.—No. 10: Gods and Spirits—The After-Life—*Binabaylan* or Priestly Practices—Cure of the Sick—The *Bugay* Ceremony [an elaborate ceremony for curing the sick]—The *Tadag* Ceremony [*tadag* or " exploration ", a ceremony

carried out before a forest is cleared]—Other Invisible Creatures—Omens, Prohibitions and Charms. [2 folktales of the Monteses of Panay are reprinted on p. 212, ff. of this issue]

Vol. XXXV, August, 1938, No. 8; pp. 380–381, 394
How Marriage-Prohibitions Arose.
On the Significance in Malay Languages of the Kinship Term "*Tulang*"
By R. F. Barton

Vol. XXXVI, January, 1939, No. 1; pp. 25–26
Tagalog Proverbs.
Compiled and Translated by Flavio Ma. Guerrero
[47 proverbs]

Vol. XXXVI, February, 1939, No. 2; pp. 70–71
Ilocano Colloquialisms
By Jose Resurreccion Calip

"In this article I am presenting some idiomatic and figurative expressions common in Iloco. Some of them have been in use for a long time, judging from their wide distribution and penetration even into remote places . . . "

Vol. XXXVI, February, 1939, No. 2; p. 74
Tagalog Riddles
By B. P. Sibayan
[15 riddles]

Vol. XXXVI, April, 1939, No. 4; pp. 168, 175
The Maranao Bansulat
By Maximo Ramos
[Reprinted in this issue, p. 203, ff.]

Vol. XXXVI, April, 1939, No. 4; p. 173
Bicolano Riddles
By Paquito A. Serrano

Vol. XXXVI, July, 1939, No. 7; pp. 296, 298–299
The Maranao Kutiapi
By Maximo Ramos

"The *kutiapi* is the ornately decorated guitar of the Maranaos and other Mindanao groups. In pre-Magellan times it used to have a wider distribution over the Archipelago.

There is a Maranao legend about the origin of the instrument, which roughly resembles an open-mouthed crocodile in outline . . . "

"The *kutiapi* is chiefly used for serenading in the Maranao manner. Because its tones are soft, it is best played at night when it is quiet. The typical Maranao house, with its narrow slit-windows, is well suited for playing the *kutiapi*, because the walls echo the sound well and keep noises out.

The cultivated Maranao can understand, almost as if word for word, the notes of the *kutiapi* when being played. When the young man wishes to express his sentiments to a girl, he asks permission of her parents to serenade her. Then he takes his *kutiapi* to her house and plays to her. When he has done, she answers him by playing on his own *kutiapi*. This she should be able to do if she has been properly brought up and hence is worth serenading. Lanao lovers literally say it with music.

When visitors come to the region, they usually leave with a couple of *kutiapi* carefully tucked away with other Maranao curiosities. These they hang over their doors or on their walls. The artistic effect of the fluid outlines of the *kutiapi* combined with the slow-moving scroll-work design on its sides are hardly to be excelled in beauty."

Vol. XXXVI, 1939, No. 5; p. 334
Tagalog Proverbs
By Abraham R. Lagyo
[37 proverbs]

Vol. XXXVI, November, 1939, No. 11; p. 456
Mount Pulog—Heaven of the Ibaloi
By Cecile Cariño
[Reprinted in this issue, p. 205, ff.]

Vol. XXXVI, November, 1939, No. 11; p. 457
Tagalog Proverbs
By Abraham R. Lagyo
[37 proverbs]

Vol. XXXVI, November, 1939, No. 11; pp. 456, 458
Measures of Length in Aklan Valley
By Dominador I. Ilio

"As in the case of the origin of the standard English foot, primitives of this country express dimensions also on the lengths of certain parts of the human body for the units. And despite the introduction of the standard measures commonly employed in commerce, such as the meter, yard, foot, inch and vara, barrio folk even to the present prefer to employ their own adopted units, inaccurate and variable as they are. Some of the most common units of length used in the barrios of the Aklan Valley, Capiz, are here enumerated and explained . . . "

Vol. XXXVI, December, 1939, No. 12; p. 494
A Mandaya is Born
By Jose Mañgune

" The Mandaya are a group of non-Christians constituting one of the tribes in the Province of Davao and living mostly in the municipal districts of Tagum, Kapalong, Saug, and Kamansa. They still live a primitive life."

The present paper deals with customs surrounding child-birth. Evil spirits

are driven away with fire made by relatives and neighbors. "The glowing stick of firewood is a token of good-will and sign of friendship; and carefully tendered by local kin, it will drive way the *tagbanuas* (witches) and the *busans* (ghosts and evil spirits) from the immediate vicinity."

A name is given to the infant by its father. ". . . The name of the first object (be it animal, bird, tree or some inanimate thing) that catches the father's eyes . . . become the infant's name."

"A Mandaya has no surname other than the name of his tribe. For the tribe, and never the individual, is the primary and paramount consideration in the primitive jungle life of the Mandayas. The adoption of the name of the tribe as a common surname develops a strong sense of unity and tribal consciousness which makes their assimilation with other population groups exceedingly difficult. The common surname weaves them into one large and loyal family, ever aloof from their Christian neighbors and extremely suspicious of them."

Vol. XXXVI, December, 1939, No. 12; p. 495

Three Wives.

A Lanao Folktale

By Mangoda Magiringa

A dying old man said to his son: "I am living you no precious treasures, but accept my last advice. For a wife do not take a *balu* (widow), nor a *bituanen* (divorcee), but marry a *raga* (virgin)." The story bears out the truth of the father's warning.

Vol. XXXVI, December, 1939, No. 12; p. 498

Basi [Sugar-cane Wine]

By Jose Resurreccion Calip

"For centuries, no one knows how long, the Ilocano has been making *basi* wine from sugar-cane,—and has always be careful not to make it too strong.

He is proud of his *basi* as the Japanese is of his *sake*. He intrudes into the forests to get the *samak* plant which gives the drink a reddish color and the addition of burnt rice gives it further flavor. He believes that by using the *dañgla* plant for fuel when boiling sugar-cane juice, the quality is insured, and it is also thought that putting a piece of charcoal into the pocket of the manufacturer without his notice, gives him the ability to mix with greater skill.

Although generally sweet, there are three kinds of *basi*, *basi ti babai* (woman's wine), *basi ti lalaki* (man's wine), which is a little stronger; and *kirog*, made with the burnt rice, which is considered to be the strongest.

The Ilocano keeps the *basi* in earthen jars called *burnay*, buried in the ground under the house, where it may stay for scores of years. He has a bamboo instrument which he uses to take out some, on occasion, for visitors. He knows that the longer it stays in the ground, the better it becomes; only really old *basi* will he call *basi a baak*, or old *basi*. Carelessness in keeping the *basi* often changes it into a vinegar which the Ilocano calls *simmuka*. He thinks this a good medicine for headache, and may even sprinkle it on the posts of the house during the rainy season to drive away the lightning . . ." [Footnote:] "See F. T. Adriano:

"Basi", *Philippine Magazine*, November, 1933, for a more scientific account of the making of *basi*."

Vol. XXXVII, February, 1940, No. 2; p. 64

The Ifugao Hagabi

By Raymundo Baguilat

[The *bagabi* is a long, hardwood seat, a rank emblem]. [Reprinted in this issue, p. 207, ff.]

Vol. XXXVII, March, 1940, No. 3; p. 96

The One-Night Courtship of the Mangyans

By Mariano Z. Familara, Jr.

". . . The girls marry when they are about thirteen or forteen years old; the men when they are a few years older. The unmarried men are distinguished from the married in that they go in for greater personal adornment. They wear necklaces of colored beads and rolls of wire which, among the more well-to-do may weigh as much as a kilo or two. They also wear ear-rings and bracelets and bamboo and rattan rings around their legs. Brightly colored feathers are tucked into the coatlike garment they wear. Aromatic roots and barks are carried about the waist and arms to give them a nice smell.

When a young Mangyan decides to get married and has made up his mind about the girl he wants, he first makes due preparation for establishing his own household, for the Mangyans are much farther advanced in culture than the wandering Negritos. They have more or less permanent settlements and clearings of their own in which they can raise crops. With the surplus they barter on the coast for fish, salt, red cloth, beads, and wire.

Long courtships, however, are unknown. In fact, marriage usually takes place on the night of the first meeting, and is preceded by a serenade they call the *panla-is*. But this brief wooing and almost unceremonious wedding is not considered a light thing and is rightly regarded as the greatest event in the lives of the young Mangyan man and woman . . . "

After the young man has sung a song in front of the girl's house, he is invited by the father of the latter to enter. "As the night wears on, the girl spreads a sleeping mat in a corner of the hut, and now comes the time when she has to decide whether to accept the gallant or not, for both lie down together on the mat . . .

When, on rising the next day, the father of the girl finds the two young people lying with their faces toward each other, he knows that his daughter has accepted the young man's love. But if she has turned her back to him, he knows she has rejected him.

There is no roughness or mere play. Any levity or abuse on the part of the young man would be foolish indeed and would mean his death, for the father would without hesitation kill him where he lay if he acted unseemly. The young man may use no force in his wooing and if the girl turns her back on him, he must turn his back on her . . . "

" The Mangyan's is a strange, but strict code of courtship and it has promoted

no immorality . . . "

Vol. XXXVII, September, 1940, No. 9; pp. 348, 351
Myths and their Magic Use in Ifugao
By R. F. Barton
[Reprinted in this issue, p. 209, ff.]

Vol. XXXVII, October, 1940, No. 10; pp. 384–386, 394–396
Numputol—The Self-Beheaded
A Myth used in Ifugao War and Sorcery Rites.
Recorded, translated and annotated by R. F. Barton
[reprinted in: *Journal of East Asiatic Studies*, Vol. III, No. 4, July-October, 1954; pp. 480–494]

Vol. XXXVII, October, 1940, No. 10; pp. 390, 392–393
The Monkey and the Winds.
A Sulu Folktale
By Yusop M. Tan

Vol. XXXVIII, 1941, May, No. 5; pp. 190–191
Primitive Kalinga Peace-Treaty System
By R. F. Barton
[Reprinted in this issue, p. 212, ff.]

Vol. XXXVIII, June, 1941, No. 6; pp. 235–236
Primitive Kalinga Peace-Treaty System
By R F. Barton

" In the May issue of the *Philippine Magazine*, I described briefly, the primitive peace-pact system observed among territorial units of the pagan Kalingas in north central Luzon, and in this present article I will tell of some actual cases that show how the system works in practice . . . "

Vol. XXXVIII, June, 1941, No. 6; pp. 250–251
Cebu-Visayan Proverbs
By Leo Salas Carbonilla
[47 proverbs]
[from earlier issues]

Vol. XXVIII, July, 1931, No. 2; pp. 17–18, 48–51, 83–84, 92–93. October, 1931, No. 5; pp. 227–229, 232–234

Vol. XXVIII, January, 1932, No. 8; pp. 402–404, 429–430
Old Marriage Customs in the Philippines
By L. Gonzalez Liquete
Translated form the Original Spanish by Leo Fischer

" With reference to the customs and usages of the natives of the Philippines at the time when the Spaniards first established themselves here, that is, during

the indeterminate period which historians call the *conquista*, there is the well-known report of Fr. Juan de Plasencia (1589), concerning the origin and purpose of which Dr. Pardo de Tavera says:

"A year after (the uprising of the natives caused by the abuses of the *encomenderos*), in 1584, there came to Manila the newly-created *Audiencia* with its president, *oidor*, Dr. Don Santiago de Vera, who was by law entitled to act as Governor-General of the archipelago. He was deeply impressed by the state of affairs in the country, by the injustices that were being committed everywhere, and the violence to which the oppressed were being constrained to resort in order to defend themselves, especially when, in 1585, the Tagalogs and Pampangos joined forces in rising against the government. The prudent magistrate realized that the first thing to do in order to govern with justice was to become acquainted with the usages and customs of the inhabitants of the country which he had been called to govern, and it was then that, being acquainted with the remarkable qualities of Fr. Juan de Plasencia, he wrote to the latter a communication asking him to inform him regarding the social and political organisation of the Tagalogs."

[Footnote]—*Las costumbres de los tagalos en Filipinas según el P. Plasencia*, by T. H. Pardo de Tavera. In preparing this paper, the author has also consulted: *Los Sucesos de las Islas Filipinas por el Dr. D. Antonio de Morga*, Retana's edition; *Las Ordenanzas de buen gobierno de Rivero, Corcuera, Cruzat, Aranda y Raón*, etc., by X, and *Movimiento de la opinión en Holanda*, etc., by E. V., in the *Revista Filipina*, Vol. I, and *Legislación Ultramarina*, by Joaquin Rodriguez San Pedro, Vol. II.

It was, of course, not the only nor even the chief purpose of the request thus made by the Governor, of the Franciscan missionary of the Tagalog region, to remedy the evils of colonization existing at that time. The work of codification mentioned was required by the need of a knowledge of the unwritten or customary law of the natives in order that the new officers of the judiciary might be able to administer justice in accordance with the usages and customs of the people in the absence of written legislation, and to decide litigations among them in accordance with their traditions. It is plainly to be seen that the government desired the social and political evolution of the Filipinos to take place without violence or pressure, as it were, insensibly. Father Plasencia himself, in the first paragraph of his letter to Governor Vera, dispels all doubts on this point when he says:

"I collected Indians from different districts—old men, and those of most capacity, all known to me; and from them I obtained the simple truth, after weeding out much foolishness, in regard to their government, administration of justice, inheritances, slaves and dowries."

There is nothing in this explanation that might induce one to believe that the information was requested for any purpose other than of administering justice to the natives and deciding their litigations, which were no doubt lengthy, expensive, and intricate, in addition to being founded on assailable arguments, all which resulted in violent dissensions between communities, families, and individuals, in accordance with custom and tradition.

On this point, Father Plasencia gives the following information:

"Litigation heard by the *dato*.—Investigations made and sentences passed by

the *dato* must take place in the presence of those of his *barangay*. If one of the litigants felt himself aggrieved, an arbiter was unanimously named from another village or *barangay*, whether he were a *dato* or not; since they had for this purpose some persons, known as fair and just men, who were said to give true judgement, according to their customs. If the controversy lay between two chiefs, when they wished to avoid war, they also convoked judges to act as arbiters; they did the same if disputants belonged to two different *barangays*. In this ceremony they always had to drink, the plaintiff inviting the others."

Pardo de Tavera says concerning this particular:

"All peoples of the Malay race governed themselves, and some still do so to-day, by *adat*, which means literally custom or usage. The *adat* laws were not written, but were passed on as a tradition from father to son, and it was mostly the elders, as being the most experienced, who decided litigations. When they pronounced their decisions, they did not say: 'So the law commands", but ' Such is the custom ', which in Tagalog is *ugali*."

As regards the customs and usages governing the institution of marriage, here is what Father Plasencia has to say: [In the following, data are given as to marriage agreements, the dowry, divorce, etc.] [The document is contained in Blair and Robertson, *The Philippine Islands*, Vol. VII, 1588–1591, Documents of 1589, pp. 173–198].

Vol. XXVIII, June, 1931, No. 1; p. 23
Moro and Pagan Legends of Mindanao
By Datu Gumbay Piang

Why the Sky is High.—Legends from the Tiruray, the Moro, the Manobo, the Bilaan and the Subano agree on the point that the sky was lifted up to its present position by the pestle of a rice pounding woman.

Vol. XXVIII, January, 1931, No 8; pp. 413, 422–424
Notes on Moro Literature
By Datu Gumbay Piang

Vol. XXX, June, 1933, No. 1; p. 30
Aklan Superstitions About Toys
By Beato A. de la Cruz
[Reprinted in this issue, p. 215, ff.]

Vol. XXX, July, 1933, No. 2; pp. 76–77
Salt From Sand in Ilocos
By Harold Van Winkle

". . . The process of using sand and salty water in making salt is quite simple. The level stretches of sand are loosened by means of a rake, and then the loose sand is gathered into piles by means of a small board. It is then carried in baskets to a filter made of a hollow log, the bottom of which is lined with rice straw. At the bottom of the log there is an opening for the salty water (brine) to drain through. After the filter has been partially filled with salty sand, water is carried from a

nearby stream which is also salty because of its proximity to the sea. This water is poured into the filter. The water filters through the salty sand quite rapidly absorbing more salt as it does so. As it filters through, it is dipped up and poured into the filter again and again. After this process has been repeated several times the water is exceedingly salty and is then ready to be poured into the cauldron for evaporation.

The cauldron is filled, the solution is evaporated, it is filled again and that solution is evaporated, and so on four or five times. By this time the cauldron is almost full of salt. The salt is dipped up and placed in baskets, and the process goes on as before. While the boiling process continues, the solution is stirred and the sides of the cauldron are scraped with a piece of iron on a short stick to keep the salt from sticking to the cauldron.

The furnace for boiling the brine is rather simple. It is built of rocks and clay reinforced with bamboo on the outside. A space is left inside for the fire, and above the fire is the cauldron or large iron kettle wherein the brine is evaporated."

". . . Considerable salt is produced in the Philippines. The Ilocos method illustrates a process of minor importance as most of the salt produced in the Philippines is obtained by solar evaporation.

The solar evaporation process can be observed near Manila and also in other parts of the Islands. In this process the sea-water is allowed to run into pens with tile floors where it is evaporated by the heat of the sun. The salt which remains after the water has evaporated is raked up and packed for sale."

Vol. XXX, November, 1933, No. 6; pp. 229–230, 255–256

Basi

By F. T. Adriano

" *Basi* is a fermented beverage prepared from the juice of sugar cane in the Ilocos and nearby provinces. The name *basi* (also known as *bassi*, *basy*, or *bashi*) originated among the people of northern Luzon, although the inhabitants of Batanes Islands called this same beverage *palek*.

The aging of the fermented product is carried on for a period ranging from one to ten years, the longer the period of aging, the higher the quality and the more expensive the product.

When properly prepared, *basi* is a clear beverage of a brownish, amber color, possessing a highly pleasing aroma, and contains an alcohol content varying from ten to sixteen per cent."—Follow statistics on *basi* production; then: Materials and Equipment Used.—Different Kinds of *Basi*.—Size of Factories.—The Native Preparation of *Basi*.—Use of Pure Cultures of Wine Yeast.—Chemical Composition of *Basi* and *Basi* Vinegar.

Vol. XXXII, January, 1935, No. 1; p. 33

The Topak in the Ilocano Wedding

By Crescencio S. Magbag

One old feature of the Ilocano wedding celebration that still survives to this day is the *topak*—from the word " drop " used in the sense of dropping money

as in a plate. The *topak* is considered the most enjoyable part of the wedding frolic and is performed toward the end of the festivities, in the afternoon, when everybody has already partaken of the wedding feast . . . "

" The whole amount is given to the newly married couple to start with in their marital life."

Vol. XXXII, February, 1935, No. 2; pp. 75, 91–94

Santorum

By Venancio S. Duque

" *Santorum* is a name given to a certain weird and mystic ceremony performed by native medicos in northern Luzon and in the central provinces to cure those who are said to be suffering from ailments wrought by the spirits." [Reprinted in this issue, p. 216, ff.]

Vol. XXXII, July, 1935, No. 7; pp. 336, 341–343

The Adam and Eve of the Ilocanos

By Leopoldo Y. Yabes

[Reprinted in this issue, p. 220, ff.]