> What is certain is that despite the songs and other means by which the state tried to indoctrinate the soldiers, few soldiers or survivors referred to cherry blossoms as the souls of the fallen soldiers. In other words, even those who saw an analogy between soldiers and cherry blossoms did not envision the men being reborn as cherry blossoms at the Yasukuni Shrine, as the military ideology had it. (184)

In surviving writings, at least, *tokkō-tai* pilots seem to mention cherry blossoms in their more traditional meanings rather than in their militarized ones.

The book is well researched and has an enormous bibliography. The author strives to be fair to history. But of special concern here, cherry blossoms are such a potent cultural symbol in Japan that a book treating them in relation to a topic in the lives and history of Japanese people should certainly make it of interest to folklorists.

NOTES

1. Underlying the Japanese textual statements on human origins, we can discern Motif A1236, "Mankind emerges from tree" (THOMPSON 1975), or more generally the motif of man's descent from a plant species (ELIADE 1958, 300–303), tree-goddess Ko-no-hana no Sakuya Hime serving as the plant-ancestor.

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CHINA

BAMO QUBUMO 巴莫曲布嫫 (2001). *Yingling yu shihun, Yizu gudai jingji shixue yanjiu* 鹰霊与詩魂, 彝族古代経籍詩学研究 [Golden Eagle Spirit and Soul of Poetry: A Study of Yi Nationality Ancient Poetic Texts]. Beijing: Shehui kexue yuan chubanshe. 702 pages. Appendices, bibliography.

The Yi nationality (*Yizu* 彝族) is one of the largest ethnic minority groups in southwest China, numbering over six million members, spread throughout the provinces of Yunnan 雲南, Sichuan 四川, Guizhou 貴州, and parts of western Guangxi 廣西. The nationality is comprised of over seventy subgroups, with ethnonyms such as Nuosu 諾蘇, Nasupo 納蘇潑, Lolopo 儸儸潑, Sani 撒尼, Axi 阿西, Gepo 葛潑, and many others. Yi is a tonal language in the Tibeto-Burman branch of the Sino-Tibetan language family; Chinese researchers identify six major dialect areas. Yi verbal art occurs as oral and oral-connected written texts.

Golden Eagle Spirit and Soul of Poetry is a comprehensive work concerning the poetics of Yi verbal art, with a stress on oral and written epic, shorter lyric and narrative poetry, and aesthetic commentary written in verse. The eagle motif in the title suggests Yi epic heroes, such as Zhige'alu 支格阿魯, the fatherless son of a young woman who became pregnant when an eagle flying overhead splattered three drops of blood on her skirt. The "spirit" of the title relates to an ongoing theme in work concerning the "soul" in Yi poetic literature, a concept that is part of the traditional poetic discourse. The author, Bamo Qubumo, is a researcher in the Ethnic Minority Center in the Chinese Academy of Social Sciences, Beijing, and vice-president of the Chinese Folklore Society. Drawing on extensive fieldwork, former studies of Yi literature, a wide range of Yi language texts, as well as Chinese literary studies, Western literary theory, and comparative religions theory, Bamo has produced a work that will prove indispensable to scholars wishing to engage the still largely unexplored corpus of Yi literature.

Yi writings exist from as early as the Ming dynasty (1368–1644), though evidence suggests a much longer history for the writing system, which has many local variants. Composition and use (usually in oral performance contexts) of these writings is attributed to the ritual-specialists known as *bimo* 畢摩 in Nuosu (though the term has numerous equivalents in other dialects, such as *bumo* 布摩 in western Guizhou and *beima* 貝瑪 in some parts of central Yunnan.

Golden Eagle Spirit and Soul of Poetry makes important contributions to the study of Yi traditional literature in each of its three main parts, as well as its comprehensive bibliography. The major parts include discussions on the history of Yi writing, literature, ritual specialists, and scholarship; poetic structure and aesthetic elements of traditional texts; and Yi ontological thought as reflected in ancient creation epics, genealogies, and histories. Though the work presents a comprehensive overview of the range of Yi writings, its primary focus is on the poetic nature of Yi lyric and narrative poems grounded in an understanding of Yi religious beliefs and ritual practice.

As explained in the section on poetic structure, texts can be roughly divided into those used in rituals by the *bimo*, and those items that are performed as folksongs and narrative poems or epics. The basic poetic line is five syllables, though in some instances lines can be longer (up to nine) or shorter (as few as three). As Yi names tend to be four syllables, a gender-specific syllable is often added at the end of a line to make five syllables. The number five is integral in Yi cosmology in that there are five directions (including the center) and the five primary colors. In an extensive review of poetic structure, Bamo covers not only line length, but reduplicatives (in which a sound is repeated, as in "*za za*" 漆漆 [387]), rhyme patterns, tone patterns, tone shifts, parallel couplets, line linkage patterns, a discussion of literary versus oral vocabulary, and aesthetic principles. A common form of Yi lyric is the so-called "three-part" poems, a subject treated recently in the useful, though less theoretical, pair of volumes by Wang Minggui (WANG 2001). Such poems tend to begin with a reference to the heavens, then shift to a scene on earth, then a specific human realm. Or the poem may begin first with images of a ruler, then an official, a *bimo*, an artisan, and then a scene involving common people (although not all classes may be represented in a given example). Bamo gives a simple example of this principal (393):

A mountain is tall, and thus magnificent,
A tree with mountains is thus magnificent.

A bird flying high in the sky is beautiful,
It flies high and is thus beautiful.

A woman marrying a woman is not suitable,
A man marrying a woman is thus suitable.

Linked to patterns of trans-generational naming in Yi genealogies (in which sons take parts of their father's name) are trains of aesthetic concepts that unfold in linked, step-like patterns in the structure of Yi lyrics, and in poems about the aesthetic process that form a sort of lyrical meta-commentary on the Yi traditions of written texts. Beginning with a firmly planted "root" as a departing point, lyrics unfold in steps which are conceived in a wide variety of ways using terms (some suggesting the poem is a living being) that include, "bone," "wind," "blood," "spirit, " "mind," "color," "scene," "sublime," and so forth (513–15), creating a sustained poetic effect.

Part Three includes a lengthy discussion on the nature of Yi concepts of male and female dualities and intercourse in nature, along with the phenomena of "*aibu*" 哎哺; this being the clear and turbid "gases" that emerged from the undifferentiated chaos in the earliest stages of creation and continue as operant forces up through the creation of humans (480). These complementary dualities are a constant theme in Yi ritual and creation narrative texts. Bamo carefully demonstrates, however, that despite the probable genetic similarities between these concepts and the Han Chinese ideas of yin and yang, the Yi notions must be understood within the contexts of Yi culture, literature, and history.

Part Three also contains a lengthy introduction to key Yi philosophical and aesthetic concepts based on the philology of Yi written graphs, prototypes of which may date to six thousand years ago. Though a syllabary based on a limited number of Yi graphs is presently at use in the Liangshan Mountains, Bamo gives examples of a number of traditional Yi graphs (such as rain, fire, head, heart, and so on) that are logographic, and in some cases resemble early Chinese graphs. In a further section, Bamo introduces unique expressive mediums such as paper cuts and drawings by ritual specialists on "spirit boards" that include complex images of Zhige'alu.

Throughout her discussions, Bamo often finds it useful to draw on specialized vocabulary and concepts (though often modified) from the study of classical Chinese poetry. Moreover, most of the examples of Yi verse are given in Chinese characters (though in some instances in conjunction with International Phonetic Alphabet symbols). This balancing act seems possible, despite grammatical differences, because of the relatively close structure of Yi and Mandarin Chinese and the convention of the five morpheme poetic line in each tradition.

In all, *Eagle Spirit* is an adventurous, ground-breaking work that attempts to bring Chinese and Western experiences of verbal art together in the exploration of a third body of experience, that of Yi oral and oral-connected written texts. The work is especially important for gaining a grounding in the diversity of Yi verbal art traditions and world view, the relation of the *bimo* priests to their written and oral texts, and previous Chinese and foreign scholarship on Yi oral and textual traditions.

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RONALD G. KNAPP, *China's Walled Cities*. Images of Asia Series. Hong Kong: Oxford University Press, 2000. vi + 110 pages. Line drawings, numerous photographs, bibliography, index. Hardcover, n.p.; ISBN 0-19-590605-5.

Cities and urban centers are symbols of civilizations. Traditional Chinese cities are characterized by their magnificent walls. In this book Knapp focuses on city walls to bring the Chinese cosmic order to light and he stimulates our imaginations on China and the Chinese with illustrations drawn from his extensive collection of images, including historic photographs, maps, and drawings. For foreigners it seems that walls are dividers in the urban/rural dichotomy. Every walled city, however, has its gates which are connectors between the urban and the rural. As Knapp clearly points out, "In sum, the city wall did not cleave either physical or practical dichotomy between the urban and the rural. While the wall stood as an apparent massive physical barrier between the city inside and the countryside outside, its gates marked the psychological knots that tied together the city and the open area beyond" (9).

In my opinion, however, the Chinese sense of centrality is expressed by walled cities (in the Chinese language the word *zhongguo* [Middle Kingdom] actually means "walled city"). According to Chinese ideology, there are five directions not four. In addition to east, west, south, and north, there exists the center (*zhong*). *Zhonghua* signifies Chinese civilization and *dongyi* (eastern barbarians), *xirong* (western barbarians), *beidi* (northern barbarians), and *nanman* (southern barbarians) are all non-civilized people. *Hua* means China and the Chinese people. Consequently, Chinese walled cities are *zhong* and *hua* at the same time. Even though Chinese civilization penetrates into the countryside, the essence of civilization is crystallized in walled cities. In other words China is not a vast expanse of land but an associational network of walled cities centered on the imperial capital. Knapp rightly states, "the Chinese perceived *Zhongguo*, the Middle Kingdom, what we in the West call China, as the center of the world and its imperial capital at its metaphorical center" (26).

According to the Chinese administrative hierarchy, there are *sheng* (provinces), *fu* (prefectures), and *xian* (counties). *Xian* is the smallest unit which is directly controlled by the central government. There have been between two and three thousand *xian* in Chinese history. Every *xian* has a principal walled city called *xiancheng* (*cheng* means both wall and city), which by itself represents a little China. In the long history of China, there were periods when Han Chinese had to accept subordinate social positions after non-Han Chinese conquered their land. Yet there are examples where the Han Chinese whose *xian* remained revived their system of civilization quite easily.

In the introduction (Chapter 1), Knapp points out that "they [city walls] are as much visual dividers as psychological and symbolic markers" (2). This statement is the key sentence of this book. In Chapter 2, which is entitled "Chinese Wall-Building Traditions," Knapp carefully examines the tradition of wall-building in general. As with his previous books on China, Knapp always pays attention to regional differences and historical developments. His remarks on site preferences, the influence of fengshui (Chinese geomancy), the external form