

ōtsu-e there is a consistency in the manner of production. One or more sheets of handmade paper (called *amakotorinoko* or *maniaigami*) were used, and stencils were employed for areas of color. At times the images were partially wood-block printed, but final finishing was almost always done with brush and ink to add lively strokes emphasizing shape and outline.

It remains difficult to explain the apparently sudden rise of *ōtsu-e* in the middle of the seventeenth century. There may be a connection between the *ōtsu* images and those produced for pilgrims in the *monzenmachi* (temple neighborhoods) outside the gates of large Buddhist complexes like Higashi Hongan-ji in Kyoto. During the construction of this temple certain of its tradesmen were relocated to the Ōtsu Domain under the direct control of the Bakufu (269). Known for their use of stencils, these craftsmen may have had an impact on *ōtsu-e* production.

Attempts have been made to connect the *ōtsu-e* pictorial tradition with such well-known schools of painting as the Kanō, Tosa, and Rinpa traditions, and it has been suggested — apparently without foundation — that Iwata Matabei (1578–1650) originated the genre. It is difficult, however, to link any of the established schools of painting with the *ōtsu-e*, given the latter's mixed use of media (from stencils to block printing to brush and ink) and its great variety of subject matter. Neither can a single founder be credited with this mass product.

Judging from the available images, it is clear that the makers had contact with a wide variety of traditions. They used and popularized Buddhist imagery and vividly depicted the heroes of Japanese folklore. The *ōtsu-e* tradition also shares with other Japanese schools a derivation from Yamato painting, and it is upon the classical Yamato style more than any other that the *ōtsu-e* prints rely in their popular and humorous presentation of many of the formal themes of Japanese painting. Indeed, the steady popularity of the *ōtsu-e* over a period of some two hundred years may have been due to the printmakers' skill in utilizing so many readily recognized traditions. A good number of the *ōtsu-e*, especially in the later period of the eighteenth and nineteenth centuries, were copied from the popular and widely distributed printed cartoons and caricatures (*ga* and *manga*).

At the end of the nineteenth century the traffic patterns changed — the shops at the intersection were bypassed by the railroad and there were no longer any buyers for the *ōtsu-e*. Like so many other local customs, the *ōtsu-e* became the victim of trains and highways.

The book ends with a very useful calendar of important events in the history of the *ōtsu-e* and an extended bibliography. Altogether the contributors succeed admirably in their effort to provide an overall view of the history and significance of the *ōtsu-e*. This is a volume that should be on the shelves of every library and serious collector of *ōtsu-e*.

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KAYANO, SHIGERU. *Our Land Was a Forest: An Ainu Memoir*. Translated by Kyoko Selden and Lili Selden. Transitions: Asia and Asian America. Boulder, Colorado: Westview Press, 1994. xv + 172 pages. Maps, figures, photographs, glossary. Hardcover US\$44.95; ISBN 0-8133-1707-X. Paper US\$14.95; ISBN 0-8133-1880-7.

Kayano Shigeru, the author of *Our Land Was a Forest: An Ainu Memoir*, is a member of the Japanese Parliament. An Ainu himself, he is regarded not only as an authority on Ainu matters but as a virtual embodiment of the Ainu culture — he is the “Ainu personified.” His book constitutes an important document on Ainu material culture, life-styles, beliefs, and ideologies, and is a most fascinating account of a people and their ways. This translation now provides the English-speaking student of the Ainu people with a unique opportunity to

embrace the Ainu from within.

The Ainu are usually regarded as a vanishing people and their material culture as a closed chapter. Kayano's work points to the contrary, emphasizing the inherent dynamism of Ainu life. This is evidenced in the continued existence of the Ainu life-style and outlook not only in the memory of the Ainu people as a whole but also in the activities of individuals like the author, who are expressing their concern for their cultural heritage through a large-scale revitalization of Ainu beliefs and customs. A defining feature of this activity has been the establishment of Ainu knowledge centers, where lessons on the Ainu language, history, material culture, and crafts (such as weaving and wood carving) are offered. This initiative, undertaken by the author himself, has shown that there is a practical synthesis between tradition and change, contrary to the assumption often held by modernization theorists that tradition and change stand in a dualistic relationship.

Our Land Was a Forest is an autobiography situated in Hokkaido, the native land of the Ainu people. The book centers on the life experiences of the author and his family — their voices are heard throughout the volume, bringing the reader and the Ainu together and creating a closeness between the two. By focusing on his own family, Kayano provides an inside view of how the Ainu think and allows the reader to identify with his people. Using an approach that emphasizes the Ainu point of view, the author puts Wajin (Japanese) historical and ethnographic accounts of the Ainu to the test. In the Wajin view, the Ainu belong to a nation firmly grounded in a territorial and social space inherited from the Wajin's own ancestors; it is a view of reality in which the Wajin — the dominant ethnic group — and the Ainu occupy the same national territory on equal terms. According to Kayano, this view does not correspond to the reality in which the Ainu live and operate. The fact that the Ainu and the Wajin jointly occupy the same national territory has not resulted in equality, given the discrimination against the Ainu evident in the common Wajin reluctance to marry and employ members of this group.

Overall this book portrays a people which has suffered tremendous hardship under Wajin law and authority. In the words of the author, "If by writing this little book, which I liken to baring my body, I have made readers understand even one segment of the hardship the Ainu have been forced to bear and the road that will continue to be rough and full of grief, then nothing could make me happier" (157). However, the book is above all an account of a proud and strong people determined to resist the assimilation policy pursued by Wajin authorities. In *Our Land Was a Forest*, Kayano makes a forceful statement that for the Ainu integration into the larger society means a general decline in their own life-style. He gives numerous examples of the unfair treatment accorded the Ainu: they were forbidden to speak their own language, their material culture was condemned as inferior to that of the Wajin, and they were called an inferior race. As a result many Ainu tried to hide their identity. However, Kayano's book — and his earnest activities on behalf of Ainu culture — testify to the fact that the Ainu never gave in to the pressure from Wajin authorities. The strength of the book lies, above all, in its demonstration that "culture" does not die. It transforms. Reading Kayano's work is an adventure, and I recommend it strongly.

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KIM, YUNG-HEE. *Songs to Make the Dust Dance: The Ryōjin hishō of Twelfth-Century Japan*. Berkeley: University of California Press, 1994. xviii + 222 pages. Bibliography, indices of first lines and subjects. Cloth US\$37.50; ISBN 0-520-08066-1.