gods who kept their native character and whose veneration was said to entail dire consequences (12, 92–93, 122–23). Naumann opines that these "real gods" must indicate the "folk gods" of which she spoke earlier, but could they not also represent, for instance, the deities of Shinto shrines that resisted incorporation into Buddhism?

Lack of space prevents me from touching on several other interesting topics found in the book, such as the taboo on anything Buddhist at the Ise shrines ("courtesy to the gods present there" [19, 34, 96–101]), the ingenious evasions of the Buddhist precept against killing (101–106), and the idea of the human as a "divine being" (32–34, 53, 79, 133). But permit me a last short comment on the struggle for a Japanese self-image as seen in these medieval texts. In the Buddhist scheme, of course, Japan is an outlying land on the periphery of a cosmos that has India (and China) as its center (93), and a country whose gods are "derivative." In the *Yōtenki* (a text of 1223), for example, it is said that the Buddha could not directly fulfill his mission in the little country of Japan and had therefore to manifest himself as the god Sannō (8). In the same texts, however, one finds the idea that Japan has a very special character as the "land of the gods," with religion and state comprising a single body. This idea appears to have become especially strong after the Mongol invasions of 1274 and 1281 (47, 119). Seen in this perspective, there can be no doubt about which side will capture the popular imagination; it is not surprising that Kitabatake Chikafusa (1293–1354) already declares Japan to be the real center of the universe and turns the *honji suijaku* relationship of Buddhas and gods upside down.

To mention a few little flies in the ointment, I was surprised to find Hōnen transported to Mt. Kōya (21), and to learn that there is a "Buddhist creation story" (100). Otherwise the author and publisher are to be congratulated for this beautiful edition, which is practically free of typos and features an exhaustive index. It is regrettable, however, that the available printing techniques did not permit the inclusion of more Chinese characters into the text.

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CHINA

BÄCKER, JÖRG, Translator and Editor. *Märchen aus der Mandschurei.* Die Märchen der Weltliteratur. München: Eugen Diederichs Verlag, 1988. 285 pages. Frontispiece, glossary, important motifs and topics, bibliography. Hardcover, ISBN 3–424–00939–3. (In German)

On the desk in front of me is, of course, the volume under review. However, also on my desk just now is another book, *Malaiische Märchen*, edited by Paul Hambruch in Jena and printed in Gothic type in the year 1922. Both of these beautiful volumes belong to the series Die Märchen der Weltliteratur, initiated by Friederich von der Leyen. Sixty-six years separate the publication of these two books, during which time the Second World War forced Eugen Diederich's publishing house to move from Jena to the West. Yet the publication of tales was never interrupted. *Malaiische Märchen* is not the first volume of the series, however; the first was *Volksmärchen der Deutschen*, which appeared in 1912. Nor is *Märchen aus der Mandschurei* the latest, since under Dr. Hans-Jörg Uther (of the Enzyclopädie des Märchens in Göttingen) the series has been growing by two or three volumes a year.

Over the decades the series has acted just like a folktale: it knows no limits of time or space. The tales of ancient Egypt meet storytellers from present-day Madagascar, Arabian tales mingle with those of the Gypsies, and Finnish tales find themselves in the same series with South American Indian and Indonesian ones. The fact that a volume appears in the series — which now has over eighty titles — is practically a guarantee of its high quality.

Presumably it is tales from the many Asian countries and ethnic groups that are of the greatest interest to readers of *Asian Folklore Studies*, but any library with a folklore section ought to have the entire series. It is astonishing that so far only the Japanese have translated volumes from the series — forty-five volumes at present — into their own language. One can only lament that it is not available in English.

Märchen aus der Mandschurei meets the now-expected high standards, and is an excellent contribution to our knowledge of tales from North Asia. The volume contains tales not only from the Manchu (eighteen tales) but also from three other ethnic groups: the Daghur (five tales), Ortochon (five tales), and Hezhen (three tales). A map in the sixteen-page postscript shows the distribution of these peoples in the far northeast of China. The postscript provides a wealth of information on the area and the cultures of the ethnic groups.

Each tale, with two exceptions, was translated from the Chinese. The tales are carefully annotated, and each is accompanied by information on who told the tale (when known) and on who collected, recorded, and arranged it for publication. The source, the original title, and the area where the tale is told are also given. Every now and then one gets the feeling that the person who arranged a tale for publication has added a politically correct line or two, as in tale no. 20, where a superstitious landlord no longer dares to treat the poor cruelly after being lectured to by someone from a poor family.

Careful and thorough work has gone into the motifs. Motif numbers without text are given in the notes to each tale; the more important motifs are also listed separately with both number and text (in German). The introduction to the notes observes that the tale-types caused much difficulty, as they usually do in non-European tales. There are references not only to Aarne-Thompson's index but also to those of Nai-tung Ting, Lörincz, and In-Hak Choi for Chinese, Mongolian, and Korean tales, respectively.

Manchuria is a distant and little-known area of the world, yet no one will be surprised to learn that both the Swanmaiden and Cinderella exist there (though the versions found in this book are uncommon in form). The idea of finding a beautiful woman in a feather dress must be most intriguing; in different parts of the world we find girls inside not only swans but also peahens, hornbills, wild chickens, parakeets (WRIGGLESWORTH 1991), and even cassowaries (SCHILD 1977). There are also versions where heavenly maidens come down to bathe in a lake in human form. This is the case in the Manchu story here; the girl who marries a man from Earth is regarded as the primeval ancestress of the Manchu.

Even more intriguing is the motif of the little shoe used to identify the beautiful girl who is to acquire high social status. In reality it was only in China that the size of a girl's feet were of crucial importance for her status, yet Cinderella has walked around the world on her minute "golden lilies" with the arduous, swaying gait of the bound feet. The Daghur Cinderella tale (no. 21, "Boobu and Schadscha") has the small foot, but otherwise it is a rather unusual version. The girls in the story are the daughters of two unmarried sisters who conceived by eating magic peas. When Schadscha's mother dies her aunt turns into an evil stepmother, and from then on Schadscha suffers all the ignominy of a true Cinderella. She also shares Cinderella's triumph in that she marries the hunter Bulto, who identifies her as the owner of the small shoe. The couple does not live happily ever after, however, because the stepmother refuses to accept her daughter's rejection. The stepmother and Boobu push Schadscha into a well and hurry back to receive Bulto. Bulto understands that something is wrong, however, and with the aid of his faithful horse manages to rescue his beloved wife. They probably now have a chance to live happily, since the two evil women are eaten by wolves when they take flight.[1]

In northeast Asia the ginseng is a highly treasured plant, so it naturally appears in many tales. In the present volume there are four such tales in the Manchu section. As one might expect of a plant that promotes health and long life, ginseng brings peace and concord when it is found in the forest, as in tale 16, "Der Ginsengfelsen." There a young man climbs the Ginseng Cliff in order to save his people, who are afflicted by an epidemic. On top of the cliff a ginseng spirit invites him to the palace of the ginseng god. There he marries a kind and

beautiful descendant of the god. The god blows a cloud of ginseng down the cliff and the people recover from the illness. Tale 17, "Der Ginsengvogel," is rather tragic. A brave young man marries a ginseng fairy after several adventures and for nine years helps her sow ginseng seeds. The fairy is then forced to return to the sky. Her husband dies from a broken heart and is transformed into a ginseng bird. In the other two ginseng tales, 14, "Das Ginsengkind" and 15, "Den Ginsengbruder vergessen," there is an explosion of enmity, greed, fraud, and envy among the people who wish to keep for themselves the plants and the money they bring.[2]

Every tale in this volume is deserving of special comment, but as that is obviously impossible let me confine myself to one more, tale no. 29, "Die Mundorgel." Feminists complain that traditional tales should be rewritten since there are no brave and vigorous young women to serve as role models for modern girls. This is not entirely incorrect as far as European folklore is concerned, but it might be a good idea to check Asian tales as well. In "Die Mundorgel" an epidemic kills everyone in a village except a baby girl. An old man finds the baby and brings her up. When she asks about her parents he tells her the sad story of their death, but adds that in a magic cave on a high mountain there is a musical instrument that can call the dead back to life. The courageous girl immediately climbs the mountain, finds the cave, and sneaks in. Seeing three spirits dancing to the sound of a mouth organ, she waits until they fall asleep and takes the instrument. Outside the cave a stone man warns her that if she removes anything she will turn to stone after three days. The girl is frightened, but decides that she has to help her parents and the other villagers. A stone swan carries her to her home village, and when everyone returns to life she joyfully meets her parents. Although she knows she has only a short time to live, she thinks not of herself but of the old man who raised her. With the aid of the stone swan she fetches him so that he will not be left alone. Just as they return and she entrusts the mouth organ to him, she turns into stone. Could anyone be braver than that?

It should be mentioned that although the books in this series generally carry no illustrations, the present volume does. The frontispiece is a picture from the Manchu annals, and there are also drawings by a Chinese artist, Wang Hongli, from Shenyang. One can only regret that there are no more than seven such illustrations, since the pictures are as charming and delicate as they are informative, with the greatest care being taken to accurately represent every detail in dress and utensil.

NOTES

1. The after-the-marriage section of the tale is even more elaborate in the Vietnamese Cinderella tale, known as "Tâm and Cam." Here Cam really does get killed and goes through a series of reincarnations before she is reunited with her prince. Filled with hatred and vengefulness, she entices Tâm to jump into boiling water under the pretense that such a "bath" will make her beautiful. Then she sends Tâm's boiled flesh to her mother, who eats it with great enjoyment until she suddenly comes across her daughter's head in the pot. See story no. 4, "Die Geschichte von Tâm und Cam," in KAROW 1972.

2. This may have not been far from the truth. Huy Dong SHIN (1988) relates how ginseng caused conflicts and controversies in Korea, not only between individual collectors but between the ancient Korean kingdoms as well.

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TERRY F. KLEEMAN. *A God's Own Tale: The* Book of Transformations *of Wenchang, the Divine Lord of Zitong*. SUNY Series in Philosophy and Culture. Albany, N. Y.: State University of New York Press, 1994. xvi + 335 pages. Illustrations, appendix of extant editions, bibliography, index. Hardcover US$19.95; ISBN 0–7914–2001–9.

Wenchang 文昌, the Divine Lord of Zitong (Zitong dijun 梓潼帝君), originated as the Viper (*ezi* 蜳子), a local nature spirit of northern Sichuan Province, where his cult may have existed from as early as Neolithic times (1). Terry Kleeman shows how over the centuries Wenchang developed from this zoomorphic form into — among several other manifestations — the Divine Lord, a major Confucian deity worshipped throughout China. One of the Divine Lord's celestial duties is keeping the Cinnamon Record (*guiji* 桂籍), a ledger that registers the destiny of people as determined by their moral conduct. Though nowadays known mainly as a stern supernatural official who exemplifies Confucian morality, the Divine Lord and his cult have in the course of history encompassed traits of all the major Chinese religious traditions and effortlessly combined elite Confucian beliefs with popular folk-Buddhist and Daoist ideas.

Wenchang's following was increased by his responsiveness to petitions and by his willingness to communicate with his followers through spirit possession, dream revelation, and physical manifestation in human form. Wenchang became anthropomorphized by the mid-eighth century as a *renshen* 人神, adopting the surname Zhang 張, a name he was to keep through successive reincarnations. As Kleeman points out, the god's assumption of human form fulfilled a major condition for official sanction of the cult, and was followed by the granting of official titles to the god during the Tang dynasty (4–5). This movement into the human and the secular sphere marked an important step in the development of the cult of Wenchang, as it did in the development of any growing cult. The canonization integrated the Wenchang cult into the state cult system, linking it with Confucianism (i.e., orthodoxy) and formalizing the god's alliance with the state.

A God's Own Tale is the published version of the author's 1988 dissertation. A substantial introduction (1–83) discusses the early history of the cult (1–27), the *Wendi huashu* 文帝化書 [the *Book of Transformations*] (28–66) and the development of the cult in late imperial China (68–83). The main portion of the volume (85–292) consists of a copiously annotated translation of the seventy-three chapter *Book of Transformations* found in the *Daozang jiyao* 道藏輯要 [Collected essentials of the Daoist canon]. This is a Song dynasty version of the text purportedly revealed through planchette writing in A.D. 1181. The document takes the form of the god's "autobiography."

In his introduction Kleeman traces the deity's syncretistic religious and historical development from a zoomorphic to an anthropomorphic entity, from a local to a national figure, and from a low-status creature to a divine being. The author's account of the god's history is well researched and touches upon virtually every aspect of the *Book of Transformations*,