

readers will probably find their own empathetic observations of Japanese religious life carefully and clearly brought to expression in this work.

**Das Gold in Wachs: Festschrift für
Thomas Immoos zum 70. Geburtstag**

[Gold in Wax: Festschrift for Thomas
Immoos on his 70th Birthday]

Elisabeth Gössmann and Günter Zobel, ed.
Munich: Iudicium Verlag, 1988. 555pp.

Reviewed by Martin REPP, Kyoto

THIS FESTSCHRIFT in honor of Thomas Immoos, with its nearly thirty contributions, reflects the broad horizons of the Swiss priest who has lived in Japan since 1951 and has taught at Sophia University since 1956. Although diverse in content, the mutual encounter of East and West and common search for divine reality in this world bind the various chapters together.

The volume begins with an introductory section, which includes essays honoring Immoos and a bibliography of his writings. The remainder of the volume is divided into four main parts: (1) prologomenon to a theology of Shinto, (2) from cult to theater, (3) transcending the borderline of literature and art, and (4) dialogue of religions.

The title of the volume is derived from the first contribution by Ernst Suttner who draws on an Ethiopian theory of church hymns to explain how the method of casting gold is used to express the manner in which divine reality is revealed in the world. The form for a golden artifact is itself taken from a wax model, so the wax in some sense represents the precious gold and serves as a symbol for the appearance of the divine in our world.

The remaining articles focus in various ways on this divine-world (human) relation-

ship. Kaspar Hürlimann shows the finite as a symbol for the infinite in his philosophical essay on the meaning of symbols. Kimura Naoji explains Goethe's understanding of symbols. Ueda Shizuteru also considers the question of symbols through a study of Nishida's philosophy of religion, especially his use of such terms as "logic of topos," "pure experience," and "absolute contradictory self-identity." Heinrich Dumoulin reflects on the nature of transcendence through the transparency in Hakuin's paintings: all things become a simile for Buddha-reality. Gaudenz Domenig interprets an ancient legend (from the Hitachi Fudoki) on occupying new territory as describing the human space situated between two realms of the gods, and uses this as a basis to critique Eliade's concept of vertically oriented "holy space." Fred Thompson provides a descriptive analysis of the "archaic space order in a Shinto *matsuri* (festival)." Herbert Plutschow traces *kotodama* (word spirit) in ancient Japanese literature and convincingly demonstrates that even the poem competitions and the exchange of poems between lovers have been more than just secular events. The "mana" spirit in the word and thus in poetry moves "earth and heaven without any (physical) effort."

The divine-human relationship is also explored in the articles gathered under the theme "cult and theater." In this section there are contributions by Günter Zobel on Noh and related subjects, Stanca Scholz-Cionca on the fire-symbol of the Tenjin, Frank Hoff on "seeing and being seen in Noh," Kawatake Toshio on a field theory of theater, Okano Moriya on Noh and *yuishiki* teaching, and Iwabuchi Tatsuji on Bert Brecht's reception in Japan.

Several essays explore the nature of self-transcendence in literature. Margaret Dietrich considers the work of Maurice Maeterlinck, and two articles focus on the work of Fried-

rich Schlegel: Tomita Takemasa considers his understanding of knowledge and faith, and Nakai Chiyuki deals with his understanding of myth and revelation.

The final section on the theme of interreligious dialogue also contains a number of interesting essays. Hans Waldenfels considers the influence of Asian religiosity on society and culture. Elisabeth Gössmann and Okano Haruko analyze the striking parallels between the Christian and Buddhist notions of final paradise (reached by women only by being transformed into a male) in their challenging article "Heaven without Women." This essay draws on both Eastern and Western sources that reflect the social status of women.

The early history of Christianity in Asia is covered in two essays. Hubert Cieslik writes on "Kirishitan and Yamabushi," drawing on the reports of early missionaries on the mountain ascetics and the relationship between the two religious groups during this period.

Erwin Schurtenberger's essay on "Christianity and China" consists of a critical examination of Gernet's book *Chine et christianisme, action et reaction*. Two philosophical contributions deal with the relationship between East and West.

Harro von Senger writes on "The Chinese and Neo-thomism," and Johann Figl considers Nietzsche's understanding of Buddhism during his early years. The problem of a possible foundation for Buddhist-Christian dialogue is examined by Jan van Bragt who considers the extent to which Jōdō Shinshū can become a bridge between the two religions.

In a thought-provoking essay James Heisig discusses what sort of depth psychology (one of Father Immoos' major interests) can serve as a common basis for the encounter of Christianity and Buddhism.

Gold im Wachs proves to be a fitting trib-

ute to Thomas Immoos and his outstanding scholarly work. Readers of German who are interested in the encounter between East and West will be highly rewarded by seriously considering this collection of essays.

**Women of the Mito Domain:
Recollections of Samurai Family Life**

YAMAKAWA Kikue, translated and with an introduction by Kate Wildman NAKAI
Tokyo: University of Tokyo Press, 1992.

189pp. Photographs, maps, genealogies,
index. ¥4,120

Reviewed by Betty Sisk SWAIN, Tokyo

SEVENTY-FIVE MILES northeast of Tokyo lies the city of Mito, former castle town of the Mito domain, one of the three main collateral houses of the Tokugawa Shogunate, and probably the last stronghold of "revere the emperor and expel the barbarians" ideology in the 1860s. The result of such a political position in the late Tokugawa period was distrust and mutual suspicion among the national leaders, and factional strife within the domain itself.

Against this backdrop of internal dissent, political intrigue, revenge assassinations, and sudden loss of life and wealth, Yamakawa recalls the stories of the women of her family: her mother, grandmother, great-grandmother, and the daily lives of others like them who lived through this turmoil. The reader is caught up in the details of "housewifery," hair styles, the weaving of cloth, and various rules about dressing, marriage, and divorce and the accompanying intricate maneuvering required, including the instability of the "secondary wife" and the pathos of the childless woman.

Charming and familiar children's games and songs are recalled and Nakai's skill as a translator is most evident in the examples of