

French Indo-China towards the Co-Prosperity Sphere.

It must be stressed that the Japanese Air Force has contributed a great deal to the very effective operations of the Army and Navy on all fronts in China. Among

other objectives, particular attention has been paid to air bases which might serve Anglo-American designs for air attacks against Japanese-held bases. In this way, any possible plans for an American air offensive against territories under the Chinese National Government have been frustrated.

BOOK REVIEW

CHINA

Chinas Geschichte. Zehn einführende Vorträge (China's History. Ten introductory lectures), by *Hellmut Wilhelm*. (Peking, 1942, Editions Henri Vetch. 208 pp.)

Our century has presented us with a great number of scholarly and useful books on Chinese history—some of them fairly recent—so that the question may well arise: "Why another?" The answer is definitely: we need it. For the subject is vast and the interest in it is steadily growing. A great variety of readers demands a variety of books on the same subject. As the excellent bibliography attached to this new book reveals, many recent publications have dealt with one period or aspect of Chinese history. The amazing discovery of an authentic Shang dynasty has inspired special studies and rendered all earlier books hopelessly antiquated. To the average person, Shang often implies nothing but an expensive kind of bronze vessel. If he reads Wilhelm's book, he will find that, as a period of Chinese history, it grew out of a still remoter past and influenced later centuries. It is put into its proper place.

The first chapter deals in a rational manner with the time preceding the Shang dynasty, letting archeological discoveries, ethnological evidence, and legends have their say about China's earliest civilization. Even though the political history of China may not have got under way until later—Chinese civilization has its roots in pre-Shang times.

Recent books have sometimes overemphasized the earlier periods of Chinese history as being the only creative ones. Dr. Wilhelm is more impartial: his later chapters do complete justice to the special character of each dynastic reign. But since there is no doubt that the centuries before our Christian era were the formative years of Chinese civilization, almost half of the book is devoted to them.

One of the book's great merits is the impartiality with which every event, person, and idea is treated in its relation to the whole of China's history. Justice is done to people with bad reputations, like Chin Shih Huang Ti or Wang An-shih; others, like Kublai Khan or Chien Lung, are stripped of some of their glamour. Anecdotes are used for characterization, but the sensational is never exploited.

So many history books cannot withstand the temptation to stress a particular personality, period or movement at the expense of others. The even balance maintained throughout this book is especially noticeable in the chapters on Lao-tse and Confucius. The space devoted to them is entirely in proportion to the scope of the book, and hence rather limited. But since they are not treated as isolated phenomena, the importance of these genius-

es for their time and the following generations is made convincingly clear.

Chinese philosophy, the most important factor in Chinese letters, is closely linked to historical and sociological developments, influencing and influenced. The author—a complete master of this subject—gives a comprehensive picture of the trend of thought for every period. Stood up thus against their proper historical backgrounds, ideas, beliefs, and systems seem much easier to understand than when treated by themselves.

Ten lectures held in the presence of friends in Peking in the winter of 1941/42 have been made available to the reader in this book. To publish lectures is often a risky undertaking—not all good lectures make good reading. But in the present case it is a complete success. Not only is the author a speaker who chooses his words with the greatest care, but his lectures also give evidence of a talent for prose writing. His language does not avoid difficult constructions or out-of-the-ordinary expressions, but it never becomes ponderous or stilted. It is always lucid and holds the reader's interest to the end.



Folklore Studies. (Museum of Oriental Ethnology, the Catholic University of Peking. Editor: Prof. Dr.

Matthias Eder, S.V.D. Vol. I, 1942, 109 pp., FRB \$7.00)

An editorial outlines the aims of this new periodical. Ethnology and the science of folklore should not be regarded as separate fields of research, but rather as a composite unit, capable of giving us a clear idea of "East Asiatic Man viewed as a member of his respective people and community." As times are uncertain, only one volume a year is planned so far, with the hope of expanding later. It will contain surveys, bibliographies of the work done in this field and, above all, serve as a vehicle for investigations and new discoveries, in order to "stimulate research work" and to "communicate the latest findings to persons interested in ethnological studies."

An account of the Museum of Oriental Ethnology at the Catholic University, Peking, and a survey of its exhibits pertaining to folklore and customs, old and new, in China and Japan, shows that a start has been made to put into practice the ideas of S. M. Shirokogoroff, noted ethnologist, who died a few years ago. From his pen is the first article, dealing with the principles and aims which should guide "Ethnographical Investigation in China."

Research in special fields, either as observations of hitherto little-known superstitions, or as historical and descriptive accounts of Chinese or Japanese customs, forms the subject of the following articles: "The Origin and Growth of the Fu

Chi," by Chao Wei-pang; "Vow Fulfillment by Substitution," by Josef Thiel (illustrated); "Examples of Charm against Epidemics," by Ch'en Hsiang-ch'un (illustrated); "Heihaku—Mitegura—Gohei," by Karl Reitz; and a pictorial report on the manufacture of "Iron Flowers" by Hedda Hammer, whose photographs are always a joy to the eye.

Accounts of what has been achieved and presented to those interested by Chinese scholars are given in "Modern Chinese Folklore Investigation," by Chao Wei-pang, and in "Buddhist Legends of Yunnan and Kweichow." To the Bibliographical Reports belongs also a summary by the Editor of "Japanese and German Animal Folk Stories," a dissertation in German by Ashiya Mizuyo. English extracts of the articles written in German conclude the volume.

Thus the first issue and the forecast of the contents of the second already give an ample idea of the field the Editor and his contributors intend to cover, both geographically and methodically.—Eleanor Consten.

Chinese Documentary Publications Concerning the Foreign Policy of the Last Hundred Years. In our review appearing in the April 1943 issue, the Chinese characters on page 313, left column, line 23, should read: 史料旬刊; line 24: 文献彙編; right column, line 4: 京報.

GERMANY AND JAPAN

トヒラ—總統傳 (Adolf Hitler—the Führer and his Work), by Honryo-Sinziro. (Tokyo, 1942, Nippon Dempo Teushin-sha. 168 pp.)

This beautiful publication was issued on the second anniversary of the conclusion of the Tripartite Pact. Written in Japanese, it contains a wealth of interesting photographs, partly colored, of the Führer's work and his breath-taking career from humble birth to supreme leadership of the Reich. Well bound and printed, and very ably arranged, the book is sure to find many avid readers.

Die Bedeutung des Deutsch-Japanischen Abkommens gegen die Komintern (The Significance of the German-Japanese Anti-Comintern Pact), by Dr. Yosuke Matsuoka. (Tokyo, 1938, Nippon Dempo Tsushin-sha. 63 pp.)

This is a little volume containing the German translations of two speeches by Dr. Matsuoka, then the Director of the South Manchurian Railway. The author was one of the most ardent advocates of the German-Japanese alliance and visited Berlin as Foreign Minister after the conclusion of the Tripartite Pact.

In the first speech, held late in 1936, he explains the reasons which inspired the formation of a German-Japanese front against World Bolshevism. Then he reviews the Japanese policy of alliances since the beginning of the century, stating that, after the abrogation of the Anglo-Japanese alliance in 1922, Japan resembled an ocean liner on the high seas with a broken rudder, drifting with the storm and currents towards that reef called Geneva. While eventually avoiding that peril by resigning from the League of Nations, Japan remained

isolated for four years and was thus in a very dangerous position, even though some Japanese circles may have spoken of a "splendid isolation." In the opinion of the speaker, the conclusion of the Anti-Comintern Pact terminated this period of isolation; and he foretells that, just as the Anglo-Japanese alliance had been followed by treaties with Russia and France, the Anti-Comintern Pact would be but a first step in a new direction.

The second speech, held in July 1937, deals with the friendly relations between Japan, Manchoukuo, and Germany, and the possibilities of getting together still closer in the spirit which led to the conclusion of the Anti-Comintern Pact. The author's frankness and the lucidity of his ideas make the booklet absorbing reading and will contribute towards deepening the friendship between the two allied nations.—K.F.

Grossdeutschland in der japanischen Literatur (Greater Germany in Japanese Literature). A bibliography by Hermann Schäfer and Kenji Takahashi in German and Japanese. (Tokyo, 1943, Japanisch-Deutsches Kulturinstitut. 155 pp.)

In his preface, Dr. H. Zachert, the German head of the Japanese-German Culture Institute in Tokyo, says: "Today all circles in Nippon show the greatest possible interest for the ally Germany. Countless works, both good and bad, try to give answers to all questions. It is the aim of this little volume to present a survey of recent publications in order to allow the reader to make an intelligent selection. It is intended as a guide in the field of Japanese publications on Greater Germany for all those who wish to inform themselves about the nature and the work of the German people with the aid of good books. May it be to all who use it a valuable guide through the variety of what is offered and thus contribute its share towards the deepening of understanding for Germany."

The volume contains a selection of about 350 titles of books published in the years 1937/42 and does not include works of a purely scientific or technical nature. Each title is followed by a short description of the contents.

Since there are more than 1,200 publications to be considered, not counting those out of print, this volume is to be followed by others. The authors hope that their attempt will be the beginning of a complete bibliography of Japanese-language publications about Germany, as a counterpart to the German *Bibliographie von Japan* founded by Nachod. But even in its present form the little book will be extremely useful as a reliable guide through the Japanese literature on Germany.

GERMAN VERSE

Götter und Menschen (Gods and Men), by Elgar von Randow. (Shanghai, 1943, Max Nössler & Co. 44 pp.)

It is a proof of the spiritual vitality of the small community of Germans living in East Asia that from time to time books in German are published from its midst to help fill the gap of intellectual stimuli which has been caused by their being cut off from home. The most recent of these publications is a well-printed and attractively bound volume of verse containing 43 poems (including many sonnets) by Elgar von Randow.

Poetry is the most subjective of all literary forms. It reveals the poet in his relationship to himself and to God, to his fellow men and to Nature, and is often a highly personal confession. One might divide lyrical poetry into two types, one which stays within the sphere of the subjective and one which links up with the objective. Elgar von Randow's poems reveal a sensitive poet who is striving to go beyond the personal to what is human—one of the fundamental issues in human life—and who, out of the depth of his own experience, tries to say things which concern others too. In this his first volume of verse, the author has succeeded best in his more personal

poems. All his works, however, are distinguished by a polished style sometimes reminiscent of Rilke. We quote one example:

Die Tage

Nicht das ist schwer: Die Tage hinzuleben
Und ihrer Fuelle nur Gefaess zu sein.
Nicht dazu hauchte Gott dir Atem ein,
Genuegsam aufzufangen, was sie geben.

Viel schwerer ist,—und darin liegt die Sendung,
Vor der umsonst du dein Gesicht verhuellst,—
Dass du die Tage mit dir selber fuellst,
Und sie dir Stufen werden zur Vollendung.

RECENT JAPANESE PUBLICATIONS

Collection of Yagi Jukichi's Poems.

A Story of a Beautiful Heart, by Saneatsu Mushakoji.

Marriage, by Gishu Nakayama. (Tokyo, 1943, Hokoku-sha, 255 pp., Yen 1.80)

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When we read the poems of Jukichi Yagi we feel that, without having studied religious doctrines, we are directly aware of the existence of God. The straightforward sentiment of simple, religious men and the beauty of the human soul are captured in these poems.

At times, Jukichi Yagi, in his lone search for God, spreads an atmosphere of melancholy, but a by no means dismal melancholy. Behind the darkness there are the peace, purity, and even brightness of a man who has God within his soul. This brightness may be compared to the light of a candle flickering before an altar. Let us quote his poem "Truth":

When I am lost in a sea of perplexity,
When I am in the depths of loneliness,
Into that loneliness I would stretch my hand
And softly touch the hand of Truth.

The poet was born in 1898. After graduating from a higher normal school, he became a teacher of the English language. At the age of thirty he died of a chest disease, his son and daughter following their father's death at the age of fifteen and sixteen. When we look at the portraits of his wife and children which accompany this collection of his poems, and when we think of his short life, it seems quite natural for him to have written with such pure feelings.

The God worshiped by Jukichi Yagi is Jesus Christ. However, it must not necessarily be Christ. His God is all that is supreme, sacred, and pure, and his poems seem to communicate the words of God just as they are.

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Japanese literature is now advancing in a new direction in accordance with the platforms of the recently established Japan Literature Patriotic Service Association. Its main platforms are "Establishment of a *Weltanschauung* of the Japanese literary man," "Co-operation for the establishment and execution of literary policy," "Enhancement of national spirit through literature," "National advancement through literature," etc.

Of course, it will be some time before the spirit of these platforms is embodied in literary works.

However, there are already some novels written on the *Weltanschauung* of the Japanese literary man, as well as some literary works intended to enhance the national spirit. In the field of poetry, for instance, all poets have turned to war or patriotic themes. The poems which have moved the public most are those by Kotaro Takamura and Kihachi Ozaki.

As a novel, there is *A Story of a Beautiful Heart* by Saneatsu Mushakoji. The theme is the heart of those who love. As an example, the author has taken the passion of a young Japanese who, in the Greater East Asia War, secretly looks forward to the day when he will die in combat with the enemy. The whole story is penetrated by the author's *Lebensanschauung*, namely, that it is a joy to live through every difficulty and that a bright life beckons beyond every barrier. The earnestness combined with the simplicity of the author's attitude toward life is what appeals so intensely to the public. It is in such works that the enhancement of the national spirit would seem to be attained by literature.

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As indicated by its title, *Marriage*, Gishu Nakayama's collection of short stories deals almost exclusively with the question of marriage. The author says:

"Man cannot live alone. Marriage is a happy and beautiful dream embraced by every man and woman. At the same time, it is a riddle which every human being must solve for himself."

Two of the stories deal with a man who has lost his wife and is living in loneliness. Sometimes he loses himself in drink and dissipation. When he is sober he feels the qualms of conscience and reflects upon his own corrupted soul. The voice of his self-torture is so real that it tears at the heart of the reader. On other occasions, he suppresses these reflections and behaves recklessly. But, no matter what he does, it is always the figure of his dead wife which appears before his eyes and looks at him out of everything. As the seasons change, his feeling of loneliness deepens. The story seems to describe the author's own experiences.

Another story, entitled "Prisoner," tells us about a young woman, a student at a college of music, who gets to know a student of economics through an introduction of a friend. They soon get married, but their life together turns out to

be a failure because of a deep cleavage in their physical affection. At times they live apart, and once she even thinks of committing suicide. The woman's mental anguish lasts for some twenty years, until her husband's death.

The author describes how she tries to find a meaning in life through her child to compensate

her for her lack of satisfaction in her husband. The story deals with the age-old problem of physical and spiritual affection between husband and wife, and the author is particularly interested in trying to discover the root of the discord with regard to the influence of marital relations. —Tsutomu Narasaki

ON THE SCREEN JAPANESE PRODUCTIONS

Sugata Sanshiro, directed by Akira Kurosawa. In the leading parts: Susumu Fujita, Denjiro Okochi, Yukiko Todoroki, and Ranko Hanai.

This is the first Japanese film dealing with *judo* and showing a number of *judo* matches.

The founder of the *judo* art of fighting was the late Jigoro Kano, a member of the House of Peers, who, in the Meiji Era, established Kokokan as the center of *judo* training in Japan. A traditional martial art known as "jijitsu" had been popular in Japan since the days of the Tokugawa Period, and there were many masters of jijitsu in Tokyo. Jigoro Kano, who had just graduated from the Tokyo Imperial University, deplored the degradation of these masters of jijitsu and proposed the foundation of *judo*, for which purpose he opened a *judo* training hall. Jijitsu is simply an art of self-defense. *Judo* has added an ethical meaning to this. Being a pedagogue who taught ethics at the Peers' School, Kano created *judo* mainly as an art for training the spirit. Today, thanks to his efforts, jijitsu has been entirely replaced by Kodokan *judo*.

The film *Sugata Sanshiro* is a popular melodrama. Its hero, Sugata Sanshiro (played by Susumu Fujita, so successful as a squad commander in *Sea Battle off Hawaii and Malat*), is the best pupil of the *judo* teacher Yano Shogoro (modeled after Jigoro Kano and played by Denjiro Okochi, Japan's Emil Jannings). He distinguishes himself by his outstanding ability and goes on to conquer many masters of jijitsu. The story, which also contains the necessary love element, is about an imaginary person and has been adapted from a popular novel by Tsuneo Tomita.

The film starts off with a thrilling scene in which Yano Shogoro is attacked late at night by seven lawless jijitsu professionals. With his *judo* methods, Yano throws them one by one into a river. He finally holds down the leader of the gang and makes him apologize. In revenge, the enemy later challenges him to a bout. The challenge is accepted by Sugata Sanshiro, who throws his opponent and thus causes his instant death. Sugata feels pity for this man's daughter (played by Ranko Hanai). Although killing one's opponent in a *judo* match does not constitute a crime, it none the less causes mental anguish to young Sugata.

This is the first work by a new director, Akira Kurosawa. It is interesting in its dynamic description of *judo* matches. Although *judo* matches are always held in a hall nowadays, it was not uncommon for them to be held outdoors at the beginning of the Meiji Era. The weak point of the picture is that its story is too complicated. Moreover, the psychology of Sugata's mental anguish and of his attitude towards women is ambiguous.

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Flowery Phantasm (*Hanayaka-naru-Genso*), directed by Kichindo Ochiai. In the leading parts: Michitaro Mizushima and Yumeji Tsukioka.

The hero of this picture, a music teacher at a high school for girls, is called to the colors in the Greater East Asia War and loses both his eyes. Returning from the front, he starts a new life as a composer. He devotes himself to composing a symphony called "Dawn of the Gods." The hero is played by the young star Michitaro Mizushima, and the heroine by a rising actress of intellectual beauty, Yumeji Tsukioka.

The blind composer then goes to Tokyo to hold a concert, which turns out to be a success. The relations between the hero and the heroine do not develop into either love or marriage, and the film only suggests her yearning for him.

In the last scene, the Japan Symphony Orchestra plays a symphony, a composition by Masao Ohki, a rising composer. This is probably the first time that a Japanese musical film has taken a symphony as its theme. Unfortunately, the presentation of the concert is a failure, owing to the weakness of its filming. The picture is unique in that it depicts the life of a wounded soldier; however, it cannot be regarded as outstanding. One cannot help realizing the slow progress of Japanese musical films.

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War Records of the Army Air Force and Construction of a Base. Documentary films photographed by staff members of the Press Section of the Imperial Army and Navy.

The first picture shows the activities of the Army air corps in the battle of Burma, with the camera focused on the daily operations at its base. Although the film does not contain breath-taking scenes of aerial combat, it teaches the nation the important role played by the air force in modern warfare. It is too much to expect a perfect and diversified description of such large-scale operations from a single cameraman who worked without a director. Moreover, since it is poorly edited, its eight reels seem too long. We are shown the constantly advancing air-force base, which was originally established in Thailand and later moved into Burmese territory. We see the activities of the air wireless corps and air surveying corps, as well as the important mission of scouting planes. There are some impressive scenes showing the rescuing of the crew of a scout plane which had made a forced landing. Before bidding farewell to the plane, the crew and the rescue corps set fire to it with their own hands.