

perhaps returning home to India or perhaps crossing the sea to Japan.

In Japan, Bodhidharma became "Daruma," eventually turning into the most widely used symbol in the culture. McFarland describes this remarkable acculturation, providing the reader with over a 150 delightful illustrations (including 26 color plates), most of the photographs being of pieces in his own impressive collection of Darumabilia.

The book is divided into two parts. The first discusses "Daruma Daishi: Daruma in Zen Buddhism." Daruma was naturally the most common theme of Zen art and portraits of the Grand Patriarch—ranging from the stiffly formal to the wildest caricature—were a primary teaching vehicle in Zen Buddhism. Although McFarland's discussion of the role of Daruma in Zen art and philosophy is easy to follow for the general reader, here I must strike a sour note: specialists will likely be disappointed in the author's rehashing of old material—nearly all of the illustrations he uses have been widely published and commented on before. The real value of the book lies in Part II, "Daruma-san: Daruma in Japanese Folklore and Popular Culture." McFarland relates in detail the manner in which Daruma was appropriated by the Japanese to serve as tumbler doll, child's toy, cigar-store Indian, symbol of perseverance and good luck charm, and further explains Daruma's role as patron saint of martial arts and the patriarch's amazing transformation from an ultra-masculine Buddhist monk into a lovely courtesan!

The author shows that the Daruma cult is as strong today as ever—illustration No. 45 has a beaming Prime Minister Yasuhiro Nakasone painting in the eye of a big Daruma doll to celebrate a landslide election victory. Foreigners too are enamored of Daruma—as I write this review a lively portrait of Bodhidharma hangs in my alcove looking down at me. For such Daruma fans, the author has included a "Map of all the Daruma Festivals and Markets in Japan" and a "Calendar of Major Daruma Festivals and Markets."

Daruma is an excellent study of an important subject and I highly recommend it to anyone interested in Japanese culture, past and present.

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Roberts' Guide to Japanese Museums of Art and Archaeology

By Laurance P. Roberts
Published by Simul Press, Tokyo, under the auspices of the International House of Japan
1987 revised and updated
383 pages; ¥3,500

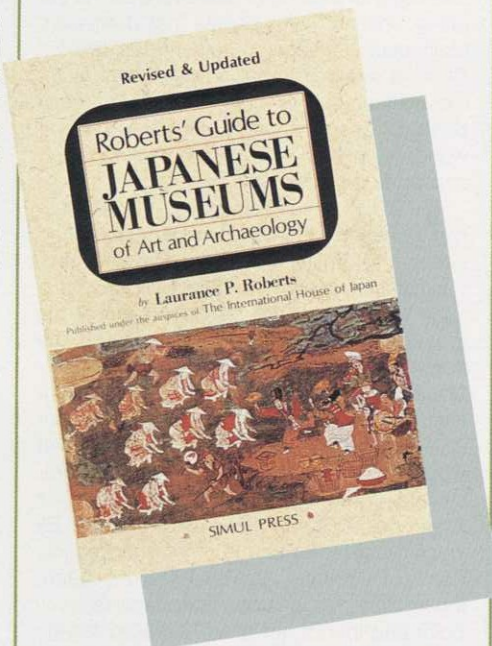
This newly revised edition of *Roberts' Guide* is both a pleasure and a disappointment.

It is a pleasure because many new and important museums have opened since the

previous edition was published in 1978, and a disappointment because the same old drawbacks present in the first and second editions have been carried over into this third edition.

The major problem with this book is that it is not easy to use. The *sine qua non* of any book that purports to be a guide is that the information in the book should be readily accessible to the traveler. Unfortunately, such is not the case with *Roberts' Guide*. A person who tries to use this book on a trip around Japan is doomed to unnecessary frustration.

Suppose your trip is going to take you to Nagano Prefecture and you would like to know what museums are in the cities you will be visiting. You look in the index under Nagano and not one city is mentioned. All you see are page numbers—13 of them. You must turn to each one of these 13 different pages scattered throughout the book to find out which cities in Nagano have museums.



A tedious exercise such as this is just what a busy traveler doesn't need—and all travelers are busy. Anyone who has paid ¥3,500 for this book has the right to be justifiably annoyed.

After you have done the work that the book's editor(s) should have done for you, and you are standing in a small town in Nagano holding this book in your hand, things begin to get better. If you are standing in Hotaka and open the book to page 263 (which is listed as "261" in the geographical index, because museums are listed not by their page number but by the order in which they appear in this book) you will find the Rokuzan Art Museum.

Roberts writes that this is "a small ivy-covered building designed as a church..." "From the station, take the first left, then the second left and cross the railroad tracks." Terrific; no one could possibly miss it. Roberts also tells what's in it, when it's open, and how much it

costs. He gives the name and address in *kanji* as well as in *romaji* (roman letters), and he includes the telephone number.

The author's descriptions of the contents of museums are as good as his instructions on how to find them. He not only describes what's in them, he says what's worth seeing and which you should see only if you happen to be in the town already.

On the Chishaku-in Storehouse in Kyoto: "There is no better place in which to see the powerful and decorative painting of the Momoyama period." On the Konjiki-do in Hiraizumi: "A loudspeaker unfortunately interrupts one's contemplation of this unique and dazzling example of Fujiwara sculpture and decoration." On the Hirosaki Municipal Museum: "Only a specialist would wish to seek out the permanent collection."

The decade between the publication of the previous edition and this edition has seen the biggest spurt in museum building in Japan's history. Obviously, it wasn't possible to include all the new museums in this edition, but some of the omissions are surprising.

Why no mention of the splendid National Museum of History Ethnology in Sakura, Chiba Prefecture, not far from Tokyo? Both the building and its contents are prime examples of the fine efforts that have been put forth during the 1980s to build more and better museums in Japan. And why is the equally appealing National Museum of Ethnology in Osaka not in this book? It was included in the previous edition. Strangely, this edition has fewer entries than did its predecessor, although Japan now has many more museums.

Among the other excellent new museums not included in this guide are the Tobacco and Salt Museum in Tokyo, the Izu-no-Chohachi Art Museum in Matsuzaki, Shizuoka Prefecture, the Tasaki Museum of Art in Karuizawa, and the Yokohama Archives of History, which contains Paul Blum's superb collection of *Yokohama-e* (woodblock prints showing the early days of Yokohama).

At the very least, if space could not be found to include all of the noteworthy new museums that have been opened in the past decade, at least there could have been a listing of them in the back of the book. Instead, the "Simul Press Ideal," which I question appearing even once, appears twice—in precisely the same words and format each time—taking up two precious pages that could and should have been devoted to museums.

The other weakness of this book is that the author more often than not fails to mention the architect of a museum, even when he cites the architecture as being exceptional. The Kumamoto Prefectural Art Museum, we are told, is worth visiting for its architecture, but Kunio Maekawa, the architect, is not mentioned by name. Nor is Maekawa, one of Japan's foremost museum designers, mentioned in connection with the Tochigi Prefectural Museum, although we are told that this museum should be seen by anyone interested in contemporary architecture; furthermore, Maekawa is not

named as the architect of the Miyagi Prefectural Museum, which is described as a "handsome building."

To be fair to Mr. Roberts, he does name Maekawa in connection with museums in Saitama and Fukuoka, and also with the National Museum of Western Art and the Tokyo Metropolitan Art Museum. But the general pattern throughout this book is to omit the architect's name, even while commenting on the building. Tadashi Yamamoto is not mentioned in connection with the Seto Inland Sea Folk History Museum, "a stunning building dramatically placed atop one of the hills . . ." and Kiko Mozuna is not mentioned in connection with the striking Kushiro City Museum, which will remain in your mind's eye long after you have forgotten the objects inside the building.

In spite of its drawbacks, this is a book that anyone interested in Japanese art ought to own. Each of the three editions has been put out by a different publisher. One can only hope that whoever publishes the fourth edition will

take the excellent basic material that already exists and turn it into a book that truly is a comprehensive guide.

Anne G. Pepper
Tokyo-based journalist



Taste of Tokyo

Four Grains

The 7th arrondissement on the Left Bank of the River Seine is the administrative heart of Paris, a district of government offices and historic edifices set off by beautiful chestnut trees. This is the home of Le Bourdonnais, which once had a Japanese chef who was awarded a star in the Michelin Guide. The fact that a Japanese chef had earned even one Michelin star made Le Bourdonnais the talk of the highly discriminating *messieurs et mesdames* of the district. Now Tokyoites can find out why. Katsuhiko Nakamura, the illustrious chef, has returned to Japan and is delighting customers at the restaurant Four Grains in the Hotel Edmont.

In the huge Tokyo metropolis, most hotels cluster along the western and southern sides of the Imperial Palace. The Edmont, however, looms over Iidabashi, north of the Imperial Palace past Yasukuni Shrine.

On the first floor of this improbably located the institution is a cute, bistro-type restaurant like those which can be seen on Parisian street corners. The choice was deliberate. Chef Nakamura maintains there is no other hotel-operated French restaurant in the city so approachable as Four Grains. Its prices also compare well with those of other hotel restaurants in Tokyo.

As for the meal itself, Nakamura's French cuisine cannot fail to delight the senses. It is dinner-table orchestration, exquisitely tasteful

from the dishes themselves to their delicate arrangement on the plate. It reminded me of the high-class restaurants of Paris.

Take, for example, a menu introduced this autumn. It is a lunch offering, the "Ladies Menu," which at an astonishingly cheap ¥4,500 (about \$31 at an exchange rate of ¥145) includes wine, tax and service charge. It consists of a *salade de cœur de crevette tiède au vinaigre*, followed by *double consommé fumet de cèpe aux petites quenelles*, *escalope de saumon aux aromates*, or *crepinette de veau au champignon*, *grand d'assiette de dessert*, coffee and wine. It is available the whole week through.

The dinner course is ¥12,000, with the main dish changing with the seasons. Recommended this autumn is salmi of young pigeon.

The other six items accompanying the main dish are also sure to please. Reservations are required.

Nakamura's last restaurant in Paris was L'Escargot-Montorgueil. While he was chef, President Mitterrand once arrived unannounced for dinner. He went away completely satisfied. No doubt the president never realized that the chef who so pleased his palate was Japanese.

(Yoshimichi Hori, editor-in-chief)

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