ritual. It helps define their reality.

Within this study, the term "*matsuri*" is defined as a Shinto shrine festival that is "a communal celebration performed by the residents of a delimited geographical area in tribute to their local guardian deity"(14). It is explained that the performers in the *matsuri* as a whole, and more specifically the rousing drum ritual, were overwhelmingly the male members of the local community, and that they expressed sociopolitical opposition by means of ritual. Correspondingly, the female residents were relegated to a role of passive observation. Which leads us to ask, Is the need to express opposition merely a male social construction? Perhaps not, for the author qualifyingly speculates that observation can be participation (244). Obviously, then, the tourists that the *matsuri* attracts in its present-day incarnation should also be considered as participants. If so, his definition of *matsuri* is in need of correction.

Traditionally, this definition was appropriate in regards to Furukawa's *matsuri* when generally both performers and observers were residents of the town. Still, the present *matsuri* fails to meet the restriction of "residents of a delimited geographical area" if participation is perceived as being more inclusive. The tourist who comes to the *matsuri* seeking spirituality under the pretext of recreation once again stresses the pertinence of considering the religious beliefs held by the participants.

It appears that the residents of Furukawa are extending their community, willfully or otherwise, to incorporate these tourists. In a sense, the traditional localized communal cosmology of Furukawa is once again being exposed to outside forces. This ongoing integration with external elements is reminiscent of the changes that Schnell documents as having occurred in the past, for example, the replacement of the local shrine's deity with a nationally authorized one (196). In his final assessment, he recognizes this most recent form of conflict: resident insider versus tourist outsider.

My critique should not detract from the extreme value of Schnell's analysis. Indeed, as he similarly attests to in his acknowledgments, consensus is not necessarily the most desirable result when attempting to understand human experience.

In sum, being filled with innumerable topics of interest, few of which could be addressed here, there is more than adequate reason to promote the reading of this book. Not only has Schnell uncovered an extremely engaging research object but he has also presented it in *The Rousing Drum* in a way that seductively elicits from the reader a desire to reassess the meaning of ritual attached to it by those most salient of historical actors—ourselves.

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UEDA, MAKOTO. Compiler, Translator. *Light Verse from the Floating World: An Anthology of Premodern Japanese Senryu.* New York: Columbia University Press, 1999. ix + 273 pages. List of sources, selected bibliography. Cloth US$49.50/£31.50; ISBN 0-2311-1550-4. Paper US$17.50/£11.50; ISBN 0-2311-1551-2.

The latest of Makoto Ueda's many contributions to the study of Japanese literature, *Light Verse from the Floating World* provides a selection of poems graciously translated from the first collections of *senryū* compiled in the latter half of the eighteenth century. Usually translated as "comic poems," *senryū* have never been granted the attention and esteem outside of Japan that have been accorded haiku. This is regrettable. One might even argue that the focus on forms such as haiku has skewed our image of Japan. Most frequently comic and satiric in

intent, *senryū* embrace themes such as sex, politics, and social tensions that are studiously avoided in modern haiku. They thus refreshingly flesh out our sense of Japanese sensibilities and, indeed, render the Japanese human.

In this valuable introduction, Ueda traces the genesis of *senryū,* (meaning "river willow") out of a variety of competing poetic forms and practices in the cultural life of eighteenth-century Edo. These comic poems take their name from a *maekuzuke* master whose professional name was Karai Senryū (1718–1790). Originally a means of training *renga* poets, *maekuzuke* was a verse writing game in which two lines of seven syllables each were supplied and contestants submitted closing verses, known as *tsukeku,* of 5-7-5 syllables. Karai emerged as a master of writing the opening verses, organizing contests, and judging submissions. Such contests flourished among townsmen rather than samurai and aristocrats. Submissions to Karai's contests were then collected and published, the first being *Yanagidaru* (The Willow Barrel) in 1765. Because Karai's *maeku* were so subtle and open-ended, the *tsukeku* were able to stand alone as independent poems. It is in this form that they were published in *Yanagidaru,* and such poems came to be called *senryū* and eventually took on an independent life of their own. Also included in this introduction is a fascinating survey of *senryū* in modern Japan. We learn, for instance, that in 1935 only twelve of over two hundred newspapers did not print readers' *senryū.* One major Japanese newspaper now receives over one thousand *senryū* submissions a day.

Ueda takes care to locate *senryū* in the social setting from which they emerged and flourished. *Senryū* were composed mainly by male townsmen and make extensive reference to daily life. Ueda groups his translations of about 300 poems into ten thematic groups of his own creation. One section, for instance, collects poems that critique the samurai class from the perspective of townsmen.

> If you forget a gift
> for the samurai at the gate—
> "Halt! Where're you going?"

"Love in Chains" collects poem on the themes of love, sex, and their successes and failures.

> "I love you"
> if a woman says that—
> she's really desperate

> "Will you stop, please?"
> when she says that in a *low* voice
> I may get lucky

While many of the poems come across immediately and seem as if they might have been written last week, others are in need of notes and explanations to make them come clear.

> Proud samurai,
> why do you come here, looking
> like a merchant

It is difficult to situate this poem unless we are given information such as that provided by Ueda in a note: "Yoshiwara, the largest brothel district of Edo, was for the townsmen; it was not for the people of the warrior class, who were expected to maintain a high moral standard. When a samurai visited there he had to disguise himself or, at least, hand over his swords at the entrance to the district" (58). Though some find humor that needs to be explained uninteresting, one of the charms of this volume is the chance it provides to examine which jokes come through time and to try to reconstruct the common sense that initially gave rise to the humor of those that do not.

Ueda is also to be commended for providing a valuable and suggestive review of Western theories of humor and relating them to *senryū*. Ueda establishes that humor, whether for people or for scholars, is not just a diversion. Humor is a basic human response, a basic literary form, and also constitutive of social life and culture. Ueda deftly surveys a range of theories from Plato through Kant to Bakhtin. He links particular theories with particular types of *senryū*, as when he suggests that theories of humor as relieved tension, such as found in Freud, account for sexually oriented *senryū*. Ueda concludes his argument, however, by suggesting that Western theories cannot account for the nonaggressive types of humor found in *senryū*. In Japan, in other words, there is humor that involves laughing with rather than at. This is a misreading of Western theory and the so-called West. I offer my own *senryū* here: Japanese scholars/all of these years still looking/for something unique.

Makoto Ueda has done much to guide and nurture the study of Japanese literature and aesthetics over the years. This volume offers valuable suggestions for exploring the role of *senryū* and the comic in Japanese life and life itself.

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CHINA

CHEN DIEXIAN. *The Money Demon: An Autobiographical Romance.* Translated by Patrick Hanan. Fiction from Modern China. Honolulu: University of Hawai'i Press, 1998. 294 pages. Frontispiece. Cloth US$42.00; ISBN 0-8248-2096-7. Paper US$19.95; ISBN 0-8248-2103-3.

Acknowledged in his own time as a master of "Mandarin Duck and Butterfly" romance stories, modern Chinese writer Chen Diexian (1879–1940) was as active an entrepreneur in the world of tea, bamboo, and tooth powder trading as he was a successful writer, editor, and newspaper publisher. His *The Money Demon* reads like an autobiographical novel, which is how Chen himself describes it, and it occasionally suffers from the weaknesses one finds in works of that genre. Particularly, while building a basis for deeper characterization and later plot turns, in the beginning (roughly the first third of the narrative) the narrator seems overly self-absorbed, and is plodding in pace and manner. For the first forty pages, a rambling, loosely structured tale bogged down with quotidian detail seems in the offing. This effect may be partly due to the work's publication history. As translator Patrick Hanan mentions in an informative eleven-page introduction, *The Money Demon* appeared in regular installments from June till October 1913 on the literary pages of an important Shanghai newspaper, the *Shen bao*. Its popularity led to its publication in full book form in 1914.

The autobiographical novel breaks free of its shaky foundations when the I-narrator ("Cousin Shan") begins to share increasingly incriminating detail with readers on his movements from adolescence to young adulthood. The engines that drive this aspect of the story forward most vividly are his relationships with two sisters, the older of whom is the love of his life and next door neighbor from childhood, named after a musical instrument Koto. Her enchanting younger sister, appropriately named Orchid, functions at times as a go-between for the would-be lovers, and at times as saucy temptress in her own right (133–34). Our unlikely hero seems blissfully unaware of any need for embarrassment as he revels in the charms of the one, who he knows he cannot marry, while flirting with the other. A key ingredient from early on here is the fact that he is, after all, already a husband, thanks to a tradi-