

advertising texts and cartoons. Fortunately there are, according to the blurb on the back cover, "about 75" cartoons and advertisements that provide the necessary context for appreciating the wit. For my taste, these were the most amusing.

Another value is that the many variations upon one proverb indicate that proverbs are very much in the forefront of peoples' minds, and as such, are a rich source of folklore. The book gives "3,000 anti-proverbs for 320 traditional proverbs" (4), an average of about 10 to 1. Naturally some proverbs do not have so many parodies, whereas others run into several pages worth.

Since the references to proverb collections are given, this book could serve as a class text; at the very least it is a good handbook for sending students out on quests for similar examples and writing short papers on their findings compared with those in the text. Also students could build upon the Introduction and do further analysis of the text's examples. English language teachers will find the book a good resource for knowing the meaning of common proverbs and getting a feel for the way language is used. Teachers of British and American literature may find this book and its examples an easier way to teach "allusion" than by referring to supposedly common texts as the Bible and Shakespeare. Proverbs are short enough and catchy enough that they can be learned on the spot and used to recognize the anti-proverbs.

Although most of the proverbs and their twisted versions come from sources listed in the nine-page bibliography, a large number were found in newspapers, magazines, greeting cards, and similar everyday materials. After reading *Twisted Wisdom*, you become more alert to the creative uses of language and begin to notice these anti-proverbs around you in the most unexpected places.

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## JAPAN

SEN SŌSHITSU XV. *The Japanese Way of Tea: From Its Origins in China to Sen Rikyū*. Translated by V. Dixon Morris. Honolulu: University of Hawai'i Press, 1998. xvii + 229 pages. Illustrations, color plates, bibliography, index. Cloth US\$45.00; ISBN 0-8248-1897-0. Paper US\$19.95; ISBN 0-8248-1990-X.

It is certainly true that one of the most well-known elements of Japanese culture in Western countries is the art of *chanoyu*. But it is doubtful that Westerners understand the quintessence of this very special Japanese art. Of course there are many Western publications even in German about this topic, but the explanations they provide are mostly insufficient. The typical Western observer sees Japanese culture, art, literature, music, ect., as exotic; this is especially true with the art of tea as it is an art form that is confined to a rigid frame of rituals. The "harmony" of the art form is of course widely known, but what is not widely known is that there is also the possibility of freedom within the art and that this freedom marks the highest degree of *chanoyu*. When the art form is described from a Western perspective, there is a strong tendency to use the word "ceremony," which implies that there is a fixed ritual in adoration or worship of something absolute or divine. Westerners seem to imagine "ceremony" as fixed in a strong religious order and rigorous ecclesiastical system from which it cannot be

separated and in which there is no chance for spiritual freedom. Maybe such a rigid system gives most Christians a feeling of safety as it relieves them from having to make individual decisions. This is perhaps the reason why Westerners view *chanoyu* as a rigid ceremony and do not understand it as an art—an art of course with very deep meaning. I suppose, the idea of *chanoyu* as a ceremony has for Europeans its roots in Kakuzo Okakura's *Book of Tea* because he sometimes used the term in an attempt to give Westerners a better understanding of *chanoyu*. At any rate, the term was used in the German translation of this book. Although German scholars such as Horst Hammitzsch have explained the artistic character of *chanoyu*, it is still difficult for Western people today to understand that drinking tea can become an art.

This being the situation, it is extremely fortunate that we now have a profound explanation of the Japanese way of tea by the grand master of Urasenke, Sen Sōshitsu XV himself, translated into English by V. Dixon Morris. The content of this book provides a historical-sociological explanation as well as a philosophical-aesthetical description of the art form. In short, this book is an comprehensible explanation of the unique world of *chanoyu*.

This art, standing also on a philosophical-religious base, encompasses many special forms; it is based on the philosophy of Zen as well as esoteric Buddhist thought, and does not allude to a superficial realization that is "merely" an artistic expression. It is much more; it offers the possibility of reaching real freedom, the utmost you can reach in the field of art. The text on the whole makes clear that *chanoyu* is a special kind of art, although the author (or the translator?) some times uses words like "ritual" or even "ceremony."

But it becomes clear in the text that this art is a comprehensive one, an art of space that includes several kinds of art work such as *chawan*, *mizusashi*, etc., as well as the beauty of action among the host and the guests. It therefore becomes something like a *Gesamtkunstwerk* in its deepest meaning.

This emphasizing of the character of *chanoyu* as art is of the utmost importance for Western readers to understand *chanoyu*. The book is divided into three parts. Part one deals with the Chinese classics of tea and the author Lu Yu. Sen describes the several sorts of tea, the different manners of tea drinking and their development, and the first *chanoyu*-like gatherings. About the ninth century, tea became known in Japan. At first it was used for ceremonies in temples, then it became an elegant beverage for literati and also a medicine. As the time of "borrowing" from China came to an end in the middle of the Heian period, tea was largely forgotten. But with the return from China of the Zen priest Eisai (1141–1215), there was a tea drinking revival in Japan. Eisai himself emphasized the medicinal effect of tea. In the thirteenth century, tea was used in rituals worshipping Buddha and by meditating priests to ward off drowsiness. It also became an elegant means of entertainment among nobles similar to games of *awase*, which included prizes. Later, during the Ashikaga period (1392–1573), the artist Noami created rules for the Way of Tea. (Unfortunately, this chapter is probably a bit too detailed for Western readers.)

The main chapters of this book are the three treating the three grand masters of the Way of Tea. The first one is Murata Juko. He established the basis for "purifying one's heart." Takeno Jōō developed Murata Juko's ideas. It was with Jōō that the idea of *wabi* becomes a central concept in discussions on *chanoyu*. Also important was the influence of poetry, especially Fujiwara no Teika's poems, which convey the philosophical and aesthetic possibilities of the Way of Tea. Finally, Sen Sōshitsu finishes with the grand master Sen no Rikyū (1522–1591), who effected the culmination of the Way of Tea. Rikyū's rules and aesthetic aspects are still valid today. Sen Sōshitsu describes in detail the space of the *chashitsu* and all the things that are necessary for the Way of Tea; it becomes clear from his description that the simple things are not of simple simplicity, the aesthetic is special, born out of concentrating on the essential "to clear the heart" with impressive elegance. By no means is there a hierarchical

ranking in this art: it embodies a democratic atmosphere. One may say it is a real modern art of our time, still alive after many centuries. Despite its long heritage, however, "the single most essential task of the Way of Tea in the future will be to find approaches that are ever fresh, but still firmly rooted in tradition." These last words of this book of Sen Sōshitsu should penetrate the heart of all Western lovers of *chanoyu*.

Because this book is very important for introducing Japanese artistic thought to the West, a few critical remarks are in order. For the readers who are not well acquainted with Japanese texts the title of quoted texts should be translated. The annotations should also explain Japanese words sufficiently because most Western readers are not familiar with them. Also, it would be very helpful to add kanji for the Japanese words in the next edition of this book.

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SMYERS, KAREN A. *The Fox and the Jewel: Shared and Private Meanings in Contemporary Japanese Inari Worship*. Honolulu: University of Hawai'i Press, 1998. ix + 271 pages. Illustrations, glossary, bibliography, index. Paper US\$27.95; ISBN 0-8248-2102-5. Cloth US\$49.00; ISBN 0-8248-2058-4.

The worship of Inari-san (the "fox" deity) is an excellent example for showing how the two main religions of Japan, Shintoism and Buddhism, interrelate in modern times. Consequently, Smyers divided her time during fieldwork between a Shinto shrine (Fushimi Inari in Kyoto) and a Buddhist temple (Toyokawa Inari in Aichi Prefecture). She also took into account regional differences between eastern and western Japan by including other Inari worship centers in the prefectures of Miyagi, Ibaraki, Aomori, Osaka, Okayama, Shimane, Saga, and Kumamoto. She also looked at differences between urban worship centers such as Tokyo, Kyoto, and Osaka by comparing these sites with others in rural areas.

Although this book is about contemporary worship practices, Smyers takes the trouble to do extensive research on the history of the shrines and temples. She also tells us much about the history of Inari as a folk belief and even briefly cites comparative material from Korea and China to show that a distinctive Japanese tradition developed with very little influence from the continent.

This study is exceptional in that it looks at both priestly and shamanic traditions, including the more eclectic shamanic traditions, and examines the official doctrines and folk religion within Shintoism as well as Buddhism. What is more, all the "devotees" and "practitioners" (terms she prefers to the term "believer") are quoted in their own words, thus providing the different voices and opinions that make up a polysemic symphony in the Bakhtinian sense. In her own words, "this study tries to emulate a Bakhtinian 'novel'.... [T]he multiple voices on Inari, which exist in a polysemic but not truly polyphonic condition in Japan" (11). One of these voices—a sort of meta-voice—is that of her own experience in doing fieldwork with the various groups who themselves know of and mostly tolerate each other without seeking true dialogue. In fact, there were voices pointing out "mistakes" in the beliefs and practices of other groups and individuals. Efforts are made—at least at the Shintoist Fushimi Inari—to control to some extent the practices of affiliated groups (*kō*) who are sometimes led by shamanic women. In the same way, the priests of Fushimi did not seem to be too happy that Smyers devoted much of her time to the *kō* or that she decided to move to Aichi in order to study the Buddhist side of Inari.