

Asian Studies 310: The Theater of China and Japan

List of Main Readings, Full Bibliographic Detail

(Revised 3/14/05)

1/11: The Origins and Sources of Theatre in China (Topics: Pantomime, Dance, Farce, Exorcism, Protodrama, Puppetry, Ritual Theatre)

Secondary:

Overview: Bell Yung, "Chinese Opera: An Overview," in Robert C. Provine et al., eds., *The Garland Encyclopedia of World Theatre: East Asia* (London: Routledge, 2002), pp. 275-80. (CTOOLS) (6 pp.)

Opera: Jonathan Stock, *Traditional Opera in Modern Shanghai* (Oxford: Oxford University Press, 2003), "Opera in China: Notes on the Use of the Term," pp. 4-7. (CTOOLS) (4 pp.)

Early History: William Dolby, "Origins and Early Theatre," in Colin Mackerras, ed., *Chinese Theater: From Its Origins to the Present* (Honolulu: University of Hawaii Press, 1983), pp. 7-31. (CTOOLS) (25 pp.)

Puppets: Tao-Ching Hsü, *The Chinese Conception of the Theater* (Seattle: University of Washington Press, 1985), on puppets, pp. 230-36. (CTOOLS) (7 pp.)

Dance: Sophie Delza, "The Dance in Classical Chinese Theatre," *The Journal of Aesthetics and Art Criticism* 16.4 (1958): 437-50. (MIRLYN) (14 pp.)

Ritual Theatre: Yu Qiuyu, "Some Observations on the Aesthetics of Primitive Chinese Theater," Elizabeth Wichmann et al., trs., *Asian Theatre Journal* 6.1 (1989): 12-30. (MIRLYN). (19 pp.)

Ritual Theatre Today: Richard Schechner, "Notes from Abroad: *Nuoxi*, *Dixi*, and Today's Experimental Theatre," *American Theatre* 5.12 (March 1989): 52-54. (CTOOLS) (3 pp.)

Plays:

Shadow Plays from Shaanxi: Summaries of Eight Scenes. (CTOOLS) (1 pp.)

Ritual Theatre: David Holm, "The Death of *Tiaoxi* (The 'Leaping Play'): Ritual Theatre in the Northwest of China," *Modern Asian Studies* 37.4 (2003): 863-84, especially "Ritual Aspects of *Tiaoxi*," pp. 874-79 (MIRLYN). (22 pp.)

Civil Pantomime: "Shih yu chuo (The Jade Bracelet)," "Zhonghua minguo guoju lutuan, *Chinese Opera* (The National Chinese Opera 2nd American Tour, 1974), unpaginated. (CTOOLS) (1 pp.). (*Shi yuzhuo*)

Military Pantomime: Daniel Shih-P'eng Yang, "The Traditional Theatre of China in Its Contemporary Setting: An Examination of the Patterns of Change within the Peking Theatre Since 1949," Ph.D. thesis, University of Wisconsin, 1968, "*The Yen Tang Mountain*," pp. 147-49 (notes, p. 180). (CTOOLS) (4 pp.) (*Yandang shan*).

Farce: A.C. Arlington and Harold Acton, trs. and eds., *Famous Chinese Plays* (New York: Russell & Russell, 1963; first published 1937), "Beating the Tutelar Deity," pp. 345-52 (*Da chenghuang*).

Minor Plays (xiaoxi): Sidney Gamble, *Chinese Village Plays from the Ting Hsien Region [Yang ke hsüan]* (Amsterdam: Philo Press, 1970), “Worship at the Cemetery,” pp. 362-71, p. 362 only (summary). (CTOOLS) (1 pp.)
(*Shuang Hong da shangfen/Xiao shangfen*)

1/13: The Origins and Sources of Drama in Japan

Secondary:

- Earl Miner et. al. “Yamato, Nara, Heian Literature” from *The Princeton Companion To Classical Japanese Literature* (Princeton: Princeton UP, 1988) pp. 17-42.
- Benito Ortolani *The Japanese Theater* (Princeton: Princeton UP, 1990) pp.1-53 [Ch1 ‘The Beginnings’, Ch2 ‘Kagura’, Ch3 ‘Gigaku’, and Ch4 ‘Bugaku’]
- Thomas Immoos “The Birth of the Japanese Theater,” *Monumenta Nipponica* 24.4 (1969): 403-414.
- Toshio Akima “The Songs of the Dead: Poetry, Drama, and Ancient Death Rituals in Japan,” *Journal of Asian Studies* 41.3 (1982): 485-509.
- Earl Miner et. al. “Kyōgen” from *The Princeton Companion To Classical Japanese Literature* (Princeton: Princeton UP 1988) pp.316-320.
- Carolyn A. Morley ‘Kyōgen: a Theater of Play’ in *Miracles & Mischief: Noh and Kyōgen Theater in Japan* (Los Angeles, 2002) pp.147-159

Plays:

- Kojiki* [Book One, Ch. 17] trans. Donald Philippi (Princeton: Princeton UP, 1969) pp. 81-86
- Nihongi: Chronicles of Japan from the Earliest Times to A.D. 697* trans. W.G. Aston (Rutland: C.E. Tuttle & Co., 1972) pp. 92- 108.
- “Two Daimyō”, “The Cicada”, and “Mushrooms” from Karen Brazell ed. *Traditional Japanese Theater* (New York: Columbia UP, 1998).

1/18: “Classical” Chinese Theater, and the Road There (Topics: Abandoned or neglected wives, literatization of southern drama, subculturalness, scenes, *Kunqu*, local vs. national opera, character self-introductions)

Secondary:

- Political History:** Wilt Idema and Lloyd Haft, *Guide to Chinese Literature* (Ann Arbor: Center for Chinese Studies, 1997), “Political History, 1000-1450,” pp. 149-51. (CTOOLS) (3 pp.)
- Elite Theatre:** Cyril Birch, *Scenes for Mandarins: The Elite Theater of the Ming* (New York: Columbia University Press, 1995), “Introduction: To the Reader as Fellow Mandarin,” pp. 1-19 (notes, pp. 249-50). (CTOOLS) (21 pp.)
- Rustic to Elite:** Cyril Birch, *Scenes for Mandarins: The Elite Theater of the Ming* (New York: Columbia University Press, 1995), “The White Rabbit and the Neglected Wife: The White Rabbit Plays,” pp. 21-60 (notes, pp. 250-51). (CTOOLS) (41 pp.)
- Subculturalness:** Henry Y.H. Zhao, “Subculturalness as Moral Paradox: A Study of the Texts of *The White Rabbit*,” in Eva Hung, ed., *Paradoxes of Traditional Chinese*

- Literature* (Hong Kong: Chinese University Press, 1994), pp. 89-122. (CTOOLS) (23 pp.)
- Printed Texts:** Wilt Idema, “Traditional Dramatic Literature,” in Victor H. Mair, ed., *The Columbia History of Chinese Literature* (New York: Columbia University Press, 2001), pp. 785-847, “The Texts of Plays,” pp. 794-96. (CTOOLS) (3 pp.)
- Kunqu:** Isabel K. Wong, “Kunqu,” in Robert C. Provine et al., eds., *The Garland Encyclopedia of World Theatre: East Asia* (London: Routledge, 2002), pp. 289-96. (CTOOLS) (8 pp.)
- Time and Space:** Wei Tze-yun, “The Treatment of Time and Space on the Peking Opera Stage,” *Tamkang Review* 12.3 (Spring 1982): 285-93. (CTOOLS) (9 pp.)
- Plays:**
- The White Rabbit* (scenes translated in Birch, chapter 2) (*Baitu ji*)

1/20: The Noh Theater of Japan

Secondary:

- Earl Miner et. al. “Kamakura, Nambokucho, Muromachi, and Azuchi-Momoyama Literature” from *The Princeton Companion To Classical Japanese Literature* (Princeton: Princeton UP 1988) pp.42-62.
- Earl Miner et. al. “Nō” from *The Princeton Companion To Classical Japanese Literature* (Princeton: Princeton UP 1988) pp.307-316.
- Tom Hare “Rituals, Dreams, and Tales of Adventure: a Material History of Noh Drama” in *Miracles & Mischief: Noh and Kyōgen Theater in Japan* (Los Angeles, 2002) pp.11-41.
- Benito Ortolani “Shamanism and the Origins of the No Theater,” *Asian Theater Journal* 1.2 (1984): 166-190.
- Monica Bethe “The Staging of Noh: Costumes and Masks in a Performance Context” in *Miracles & Mischief: Noh and Kyōgen Theater in Japan* (Los Angeles, 2002) pp. 177-227 [skim whole article but focus on pp.177-8 and the section on Dōjōji pp. 206-213]

Plays:

- Zeami ‘Yamamba’ in Brazell ed. *Traditional Japanese Theater* (New York: Columbia UP, 1998) pp.207-225
- Unknown ‘Dōjōji’ in Brazell ed. *Traditional Japanese Theater* (New York: Columbia UP, 1998) pp.193-206

1/25: Classical Chinese Theatre: Tang Xianzu’s *Peony Pavilion* (1): Author and Play, Play and Scenes (Topics: *Kunqu*, ghosts, hell, love, dreams, literati playwrights, closet vs. stage drama, role-types in classical Chinese theatre)

Secondary:

- Political History:** Wilt Idema and Lloyd Haft, *Guide to Chinese Literature* (Ann Arbor: Center for Chinese Studies, 1997), “Political History, 1450-1915,” pp. 181-85. (CTOOLS) (5 pp.)

The Author: Look again at section on Tang Xianzu in Cyril Birch, *Scenes for Mandarins: The Elite Theater of the Ming* (New York: Columbia University Press, 1995), “Introduction: To the Reader as Fellow Mandarin,” pp. 1-19 (notes, pp. 249-50).

The Author on Theater: Tang Xianzu, “Tang Xianzu on Theater,” in Faye Chunfang Fei, ed. and tr., *Chinese Theories of Theater and Performance from Confucius to the Present* (Ann Arbor: University of Michigan Press, 1999), pp. 54-57. (CTOOLS) (4 pp.)

The Play and Theatrical Culture: Catherine Swatek, *Peony Pavilion Onstage: Four Centuries in the Career of a Chinese Drama* (Ann Arbor: Center for Chinese Studies, University of Michigan, 2002), “*Mudan ting* and the Theatrical Culture of Kun Opera,” pp. 1-24 (notes, pp. 293-301). (CTOOLS) (33 pp.)

Scene Summaries: Catherine Swatek, *Peony Pavilion Onstage: Four Centuries in the Career of a Chinese Drama* (Ann Arbor: Center for Chinese Studies, University of Michigan, 2002), “Appendix B: Scene Summaries for Complete Texts of *Mudan ting*,” pp. 261-84 (notes, pp. 371-72). (CTOOLS) (26 pp.)

Role-Types: Catherine Swatek, *Peony Pavilion Onstage: Four Centuries in the Career of a Chinese Drama* (Ann Arbor: Center for Chinese Studies, University of Michigan, 2002), “Appendix A: System of Roles for *Chuanqi* Drama and Kun Opera,” pp. 257-60 (notes, pp. 370-71). (CTOOLS) (6 pp.)

Plays:

Peony Pavilion: Tang Xianzu, *Peony Pavilion*, Cyril Birch, tr., Second Edition (Bloomington: Indiana University Press, 2002), “Note on Layout,” p. xv; Scenes 1-3, 7-10, 12, 14, 20, 23-24, 26, 55, “Index of Aria Patterns,” (pp. 1-10, 24-52, 55-62, 66-71, 97-109, 120-34, 135-38, 143-46, 324-443). (CTOOLS) (114 pp.) (*Mudan ting*)

Peony Pavilion: Alternate Translation: Zhang Guangqian, tr., *The Peony Pavilion* (Beijing: Foreign Languages Press, 2001), “Scene 1: The Prologue,” pp. 1-2; “Scene 2: Ambitious Thoughts,” pp. 3-8. (CTOOLS) (8 pp.)

Peony Pavilion: Another Alternate Translation: Wang Rongpei, tr., *The Peony Pavilion* (Shanghai: Shanghai waiyu jiaoyu, 2000), “Scene One: Prelude,” pp. 3-4; “Scene Two: A Scholar’s Ambition,” pp. 6-9. (CTOOLS) (6 pp.)

Peony Pavilion: Another Alternate Translation: H.C. Chang, tr., *Chinese Literature: Popular Fiction and Drama* (Edinburgh: Edinburgh University Press, 1973), “The Peony Pavilion,” pp. 263-302, Scene 10, pp. 293-302. (CTOOLS) (10 pp.)

Outline of Scenes: “*Mudan ting*: Outline of Scenes” (CTOOLS) (1 pp.)

Structure of Scenes: Chart of scenes of the play from Cyril Birch, “The Architecture of the *Peony Pavilion*,” *Tamkang Review* 10.3-4 (Spring-Summer 1980): 609-40: p. 636 (CTOOLS) (1 pp.)

1/27: Author, Actor, and Audience in Noh

Secondary:

Zeami 'Teachings on Style and the Flower' in *On the Art of the Nō Drama: the Major Treatises of Zeami* (Princeton 1984) pp.3-63
 Zeami 'The Three Elements in Composing a Play' in *On the Art of the Nō Drama: the Major Treatises of Zeami* (Princeton 1984) pp.148-162.
 Janet Goff 'The role of the audience in noh' *Acta Asiatica* no.73 (Dec. 1997) pp. 16-38.
 Jacob Raz The Actor and His Audience. Zeami's Views on the Audience of the Noh
Monumenta Nipponica 31.3. (Autumn, 1976): 251-274.

Plays:

Zeami "Atsumori" in Brazell ed. *Traditional Japanese Theater* (New York: Columbia UP, 1998). pp.126-142.
 Zeami "Izutsu" in Brazell ed. *Traditional Japanese Theater* (New York: Columbia UP, 1998). pp.143-157

2/1: Classical Chinese Theatre: Tang Xianzu's *Peony Pavilion* (2): Actors and Theater in Ming-Qing Society (A Li Yu story and play) (Topics: Theater in fiction, state control of theater, audience behavior, theaters, troupe organization, actor training, acting and prostitution)

Secondary:

Drama in Society: Colin Mackerras, *The Rise of Peking Opera, 1770-1870: Social Aspects of the Theatre in Manchu China* (Oxford: Oxford University Press, 1972), "Drama in Society (16th to 18th Century)," pp. 16-48. (CTOOLS) (33 pp.)
Drama in Fiction: Li Yu, "An Actress Scorns Wealth and Honour to Preserve Her Chastity," Patrick Hanan, tr., in Patrick Hanan, ed., *Silent Operas (Wusheng xi)* (Hong Kong: Research Centre for Translation, The Chinese University of Hong Kong, 1990), pp. 161-201. (This is a fictional version of his *Paired Soles*.) (CTOOLS) (42 pp.)
Fiction as Drama: Eric P. Henry, *Chinese Amusements: The Lively Plays of Li Yü* (Hamden, CN: Archon Books, 1980), scene summary of *The Paired Soles*," pp. 177-85. (CTOOLS) (9 pp.)
Anti-Theatricalism: Indus Hansson, "What Was Wrong with Chinese Opera?: Criticism of Opera in the Ming and Early Qing Periods," *CHIME* 12-13 (Spring-Autumn 1998): 29-40. (CTOOLS) (12 pp.)

Plays:

Peony Pavilion: Tang Xianzu, *Peony Pavilion*. (See 1/25) (*Mudan ting*)

2/3: Noh in the Early-Modern Era and the Emergence of Kabuki

Secondary:

Earl Miner et. al. "The Edo Period" from *The Princeton Companion To Classical Japanese Literature* (Princeton: Princeton UP 1988) pp. 63-112.
 Earl Miner et. al. "Kabuki" from *The Princeton Companion To Classical Japanese Literature* (Princeton: Princeton UP 1988) pp.325-340.
 Gerald Groemer 'Elite culture for common audiences: machiiri nō and kanjin nō in the city of Edo' *Asian Theatre Journal* vol. 15, no.2 (Fall 1998) pp. 230-252.

- Gerald Groemer 'Nō at the crossroads: commoner performance during the Edo Period'
Asian Theatre Journal vol. 15, no.1 (Spring 1998) pp. 117-141.
- Andrew Tsubaki 'The Performing Arts of Sixteenth-Century Japan: a Prelude to Kabuki'
in *A Kabuki Reader: History and Performance* (Armonk 2002) pp. 3-15.
- Laurence R. Kominz 'Origins of Kabuki Acting in Medieval Japanese Drama' in *A Kabuki Reader: History and Performance* (Armonk 2002) pp.16-32.

Plays:

- Laurence Kominz The Noh as Popular Theater: Miyamasu's Youchi Soga Monumenta
Nipponica, Vol. 33, No. 4. (Winter, 1978), pp. 441-459.
- Laurence Bresler Chobuku Soga. A Noh Play by Miyamasu Monumenta *Nipponica*, Vol. 29, No. 1. (Spring, 1974), pp. 69-81.
- Ichikawa Danjūrō I *The Felicitous Soga Encounter* (Kotobuki Soga no Taimen) *Kabuki Plays on Stage Vol.1* (Honolulu: University of Hawaii Press, 2003)
- Ichikawa Danjūrō I *Just a Minute!* (Shibaraku) *Kabuki Plays on Stage Vol.1* (Honolulu: University of Hawaii Press, 2003)

2/8: Peking opera, Military plays (movement and percussion music) (Topics: Military acrobatics and choreography, percussion, early history of Peking opera, Peking opera as a system)

Secondary:

- History of Peking Opera:** Colin Mackerras, *Peking Opera* (Hong Kong: Oxford University Press, 1997), "The History," pp. 1-20. (CTOOLS) (20 pp.)
- Peking Opera as System:** Elizabeth Wichmann, *Listening to Theatre: The Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), "Beijing Opera Plays and Performance [aesthetics, role types, play types and structure]," pp. 1-24; "Language," pp. 25-52 (notes, pp. 283-86). (CTOOLS) (57 pp.)
- Symbolism and Movement:** Cecelia S.L. Zung, *Secrets of the Chinese Drama* (Shanghai: Kelly and Walsh, 1937), "Some Symbolic Actions," pp. 135-48. (CTOOLS) (14 pp.)
- Percussion Music:** Elizabeth Wichmann, *Listening to Theatre: The Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), "Functions of the Percussive Orchestra," pp. 252-62. (CTOOLS) (11 pp.)
- Percussion and Movement:** Hai-Hsing Yao, "The Relationship Between Percussive Music and Movement of Actors in Peking Opera," *Asian Music* 21.2 (Spring-Summer 1990): 39-70. (MIRLYN) (CTOOLS) (32 pp.)
- Percussion Notation:** One page explanation of onomatopoeic notation system (CTOOLS) (1 pp.)

Plays:

- Charging Against Chariots:** Hunter Golay, tr., Hai-Hsing Yao, ed., "Charging Against Chariots," in Hai-Hsing Yao, "The Use of Martial-Acrobatic Arts in the Training and Performance of Peking Opera," Ph.D. thesis, University of Minnesota, 1990, pp. 261-75. (CTOOLS) (15 pp.) (*Tiao huache*)

Crossroads Inn: “San ch’a k’ou (The Crossroad Inn)” “Zhonghua minguo guoju lutuan, *Chinese Opera* (The National Chinese Opera 2nd American Tour, 1974), unpaginated. (CTOOLS) (1 pp.). (*San chakou*)

Battle at Mt. Yandang: Daniel Shih-P'eng Yang, “The Traditional Theatre of China in Its Contemporary Setting: An Examination of the Patterns of Change within the Peking Theatre Since 1949,” Ph.D. thesis, University of Wisconsin, 1968, “*The Yen Tang Mountain*,” pp. 147-49 (notes, p. 180). (*Yandang shan*) (see 1/11)

2/15: Peking Opera: Civil Plays (1): Music (Topics: Love, arias and their structure, melodic orchestra)

Secondary:

Musical Elements: Elizabeth Wichmann, *Listening to Theatre: The Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), “The Musical System: Musical Elements,” introduction, pp. 53-54; “Melodic-Phrases,” pp. 54-59; “Metrical Types,” pp. 59-71; “Modes and Modal Systems,” p. 71 (excerpt); “Secondary Modes,” pp. 110-30 (notes, pp. 286-92). (CTOOLS) (48 pp.)

Aria Types: Elizabeth Wichmann, *Listening to Theatre: The Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), “The Musical System: Musical Composition,” “Large Arias,” pp. 136-140; “Small Arias,” p. 140. (CTOOLS) (5 pp.)

Voice and Aesthetics: Elizabeth Wichmann, *Listening to Theatre: The Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), “The Voice,” intro, pp. 177-83; “Overall Aesthetics of Song,” pp. 201-203; “Speech,” pp. 203-207 (excerpt); “Colloquial Speech,” pp. 211-12; “Overall Aesthetics of Speech,” pp. 212-23 (notes, pp. 294-96). (CTOOLS) (31 pp.)

Melodic Orchestra: Elizabeth Wichmann, *Listening to Theatre: The Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), “Functions of the Melodic Orchestra,” pp. 243-52 (notes, pp. 296-98). (CTOOLS) (13 pp.)

Music Notation: Elizabeth Wichmann, *Listening to Theatre: The Aural Dimension of Beijing Opera* (Honolulu: University of Hawaii Press, 1991), “Appendix 1: Musical Notation,” pp. 275-76. (CTOOLS) (2 pp.)

Plays:

Yutang chun: Elizabeth Wichmann-Walczak and Dan Liu, trs., *Yu Tangchun, The Jade Hall of Spring*, unpublished ms., pp. 1-108. (108 pp.)

Yutang chun: Alternate Translation: A.C. Scott, *Traditional Chinese Plays, Volume 3* (Madison: University of Wisconsin Press, 1975), “About the Play,” pp. 64-74; “Girl Setting Out for Trial,” pp. 75-92 (pp. 75-81, sample pages only). (CTOOLS) (18 pp.) (*Nü qijie*)

Yutang chun: Another Alternate Translation: Josephine Hung Huang, tr. and adapt., *Children of the Pear Garden: Five Plays from the Chinese Opera* (Taipei: Heritage Press, 1961), “The Faithful Harlot,” pp. 59-124 (pp. 59-65, sample pages only). (CTOOLS) (7 pp.)

A Comment on the Play: A.C. Arlington and Harold Acton, trs. and eds., *Famous Chinese Plays* (New York: Russell & Russell, 1963; first published 1937), “The Happy Hall of Jade [*Yutang chun*],” pp. 412-20 (pp. 412-20, comment only). (CTOOLS) (2 pp.)

2/17: Japan Military Plays

Secondary:

- James R. Brandon and Samuel L. Leiter ‘Introduction’ from *Masterpieces of Kabuki: Eighteen Plays on Stage* (Honolulu 2004) pp.1-15
- Masakatsu Gunji ‘Kabuki and its Social Background’ in *Tokugawa Japan: the Social and Economic Antecedents of Modern Japan* (Tokyo 1990) pp.192-212
- Donald H. Shively “*Bakufu* Versus *Kabuki*” *Harvard Journal of Asiatic Studies* 18.3/4. (1955): 326-356.
- Samuel L. Leiter “‘Kumagai's Battle Camp’: Form and Tradition in Kabuki Acting,” *Asian Theatre Journal*, Vol. 8, No. 1. (Spring, 1991), pp. 1-34.

Plays:

- Namiki Sôsuken et. al. ‘Chronicle of the Battle of Ichinotani’ in James Brandon *Kabuki: Five Classic Plays* (Honolulu: University of Hawaii Press, 1992)
- Mamiki Gohei ‘The Subscription List’ in James Brandon and Tamako Niwa *Kabuki Plays* (New York : S. French, 1966)

2/22: The Origins of the Japanese Puppet Theater

Secondary:

- Earl Miner et. al. “*Jôruri*” from *The Princeton Companion To Classical Japanese Literature* (Princeton: Princeton UP 1988) pp.322-325.
- Benito Ortolani ‘The Puppet Theatre’ in *The Japanese Theater* (Princeton 1990) pp. 208-232
- Nobuko Ishi “*Sekkyo-bushi*” *Monumenta Nipponica*, Vol. 44, No. 3. (Autumn, 1989), pp. 283-307.
- Donald Keene “The Awaji puppet theatre of Japan” in *Essays on Asian Theater, music and dance* (New York, Performing Arts Program of the Asia Society, 1973).
- John M. Elzey "Awa Ningyo Joruri: Provincial Puppet Theater" *Asian Theater Journal* 4.1 (1987) 115-121.
- Andrew Gerstle ‘Introduction’ from *Chikamatsu: 5 Late Plays* (New York 2001).

Plays:

- Anonymous “The Song of Sambasô” Brazell ed. *Traditional Japanese Theater* (New York: Columbia UP, 1998)
- Toyozawa Danpei “The Miracle of the Tsubosaka Kannon” Brazell ed. *Traditional Japanese Theater* (New York: Columbia UP, 1998)
- Chikamatsu Monzaemon “Love Suicides at Sonezaki” trans. Donald Keene *Four Major Plays of Chikamatsu* (New York : Columbia University Press, 1998)

2/24: Peking Opera: Civil Plays (2): Role Types (Topics: Late Qing Peking opera, theaters, Chinese and Western views of theater, audience behavior, role-types, female impersonation, new media [film, records, photos, etc.]

Secondary:

Teahouse to Playhouse: Jonathan Goldstein, "From Teahouse to Playhouse: Theaters as Social Texts in Early Twentieth-Century China," *Journal of Asian Studies* 62.3 (August 2003): 753-79. (MIRLYN) (27 pp.)

A Chinese View: Liang Shiqiu, "Listening to Plays," in David Pollard, tr. and ed., *The Chinese Essay* (New York: Columbia University Press, 2000), pp. 234-37. (CTOOLS) (4 pp.)

A Western View: Harry A. Franck, *Wandering in North China* (New York: Grosset and Dunlap, 1923), pp. 213-21. (CTOOLS) (9 pp.)

Theater at the Court: The Princess Der Ling, *Two Years in the Forbidden City* (New York: Moffat, Yard and Company, 1917), "A Play at the Court," pp. 24-38. (CTOOLS) (15 pp.)

The Role-Type System: David Rolston, "Step Over This Line: Role-Type Boundaries, Creativity, and the Later History of *Jingju* (Peking Opera)," unpublished paper, 2001, pp. 1-26. (CTOOLS) (26 pp.)

Costume: Alexandra Bond, "Beijing Opera Costumes: Discovering Meaning in the Costumes of Traditional *Jingju*," *Theatre Design and Technology* (Fall 1997): 13-26. (CTOOLS) (14 pp.)

Make-Up and Face Paint: Sophie Delza, "A Picture of the Art of Face Painting and Make-Up in the Classical Chinese Theatre," *The Journal of Aesthetics and Art Criticism* 30.1 (1971): 3-17. (MIRLYN) (15 pp.)

Female Impersonation: Min Tian, "Male *Dan*, the Paradox of Sex, Acting, and Perception of Female Impersonators in Traditional Chinese Theatre," *Asian Theatre Journal* 17.1 (Spring 2000): 78-97. (MIRLYN) (20 pp.)

Recordings: Rinnie Tang, "Nineteenth-Century Peking Opera Recordings," *CHINOPERL Papers* 9 (1979-1980): 148-52.

The First Chinese Film: Congmin Ge, "Photography, Shadow Play, Beijing Opera and the First Chinese Film," *School of Historical Studies Online Journal* (2002), www.arts.monash.edu.au/eras/edition_3ge.htm (or search for "Ge" among faculty from main page of the college) (Web)

Chinese Music-Drama and Film: Wenwei Du, "*Xi* and *Yingxi*: The Interaction Between Traditional Theatre and Chinese Cinema," *Screening the Past* (2000) www.latrobe.edu.au/screeningthepast/firstrelease/fr1100/wdfr11g.htm (Web)

Plays:

***Silang Visits His Mother*:** Elizabeth Wichmann and Helen Heyue Wang, trs., "Silang Visits His Mother/Love and Loyalty, *Silang Tan Mu*," unpublished ms., pp. 1-67. (CTOOLS) (67 pp.)

***Silang Visits His Mother : An Alternate Translation*:** A.C. Scott, *Traditional Chinese Plays, Volume 1* (Madison: University of Wisconsin Press, 1967), "Ssu Lang Visits His Mother," pp. 19-91 ("Persons in the Play," "The Story of the Play,"

Costumes Worn by the Characters in the Play,” pp. 20-31, sample pages from translation, pp. 33-37). (CTOOLS) (17 pp.)

3/8: Chikamatsu Monzaemon and the Golden Age of Japanese Puppet Drama

Plays:

Chikamatsu Monzaemon “The Courier for Hell” trans. Donald Keene *Four Major Plays of Chikamatsu* (New York : Columbia University Press, 1998)

Chikamatsu Monzaemon “The Love Suicides at Amijima” trans. Donald Keene *Major Plays of Chikamatsu* (New York : Columbia University Press, 1990)

3/10: A Day at the Kabuki Theater

Secondary:

Donald Keene “Eighteenth Century *Kabuki*” in *World Within Walls* (New York: Columbia UP, 1999) pp.438-454.

Earle Ernst ‘The Development of the Physical Theatre’ and ‘The Hanamichi’ in *The Kabuki Theatre* (1956; Honolulu 1974) pp.24-66 and pp.92-104

Samuel L. Leiter “The Kanamaru-za: Japan’s Oldest Kabuki Theater” *Asian Theater Journal* 14.1 (1997): 56-92.

Samuel L. Leiter “What Really Happens Backstage: A Nineteenth-Century Kabuki Document” in Samuel L. Leiter *Frozen Moments: Writings on Kabuki 1966-2001* (Ithaca: Cornell University East Asia Program, 2002) pp.92-109.

Jacob Raz ‘A Day in the Life of a Theatre-goer’ in *Audience and Actors* (Leiden: Brill, 1983) pp.173-183

Timothy Clark “Edo Kabuki in the 1780s” from *The Actor's Image: Print Makers of the Katsukawa School* (Art Institute of Chicago: Chicago 1994) pp.27-48.

Natsume Sōseki *Inside my Glass Doors* trans. Sammy I Tsunematsu (Boston: Tuttle, 2002) Ch.21 pp.60-62

Plays:

Chikamatsu Hanji et. al. “Japan’s Twenty-Four Paragons of Filial Virtue” in Brandon and Leiter eds. *Kabuki Plays on Stage vol.1* (Honolulu: University of Hawaii Press, 2002)

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3/15: Mei Lanfang (1): A Star is Born (Topics: From troupe to star system, *Farewell My Concubine*, theater reform, “nationalization” of Peking opera, Mei Lanfang abroad, Peking opera and history, Shanghai style opera)

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3/17: Mei Lanfang (2) (Topics: Actresses, amateurs, theater reform, drama reform and modernization, gender prescriptions)

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Takeda Izumo II “Act Four” from *Yoshitsune and the Thousand Cherry Trees* (New York: Columbia UP, 1993) pp. 197-262.

3/24: Beyond the Great Divide: Kabuki Across the Meiji Restoration

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3/29: Peking Opera in the PRC Before the Cultural Revolution: Old Plays in New Bottles (1) (Topics: Local opera, PRC drama reform, PRC drama aesthetics, the supernatural, religion as oppressive, women's agency in love)

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Secondary:

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4/7: Japan Theater in Prints – Field Trip to UMMA

Secondary:

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4/12: Chinese theater abroad (Topics: Chinese theatre abroad, adaptations for westerners, influence on Western theatre)

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4/14: Japanese Theater abroad

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