

“semi-documentary style” and explicit sexuality in creating his works. I found the writings of Okada Toshiki and Maekawa Tomohori fascinating and particularly productive for my own creative work as a director.

However, these discussions also connect with the book’s greatest drawback. In reading about these artists one wants to learn more about their work; while the theoretical discussions are fascinating, one wants to see how they are implemented. Unfortunately, unless one is familiar with the work mentioned, these connections are impossible to make. Small descriptions or quotations from the productions are included, but they do not adequately serve the reader. This may partly have to do with the book’s length. At 285 pages, it should be long enough; however, as it is in both English and Japanese the actual length is half that number. The end result is that each author has only between fifteen and twenty pages of text—hardly enough for a true in-depth understanding of their work. In including both Japanese and English text the book loses its greatest virtue, which is the ability to introduce the reader not only to the artists’ background and ideas but to the work as well.

Tokyo Theatre Today is not offered as a major work of scholarship; instead it is intended as a snapshot of the emerging Japanese theatre artists from the Lost Generation. As such, it is an enormously useful and interesting book; researchers and scholars can easily access a specific theatre artist and learn about his background, production history, and theoretical beliefs. While one wishes the book had gone more in depth and provided greater detail on the works mentioned, it nonetheless serves as a good introduction to eight of Japan’s current theatre artists.

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JAPANESE THEATRE TRANSCULTURAL: GERMAN AND ITALIAN INTERWEAVINGS. Edited by Stanca Scholz-Cionca and Andreas Regelsberger. Munich: Iudicium Verlag, 2011. 230 pages; 10 black and white photographs. Paperback □27.00/£22.07/\$38.00.

This slim but wide-ranging volume is a collection of papers presented at a symposium held at Trier University in November 2009 in collaboration with Ca’Foscari University of Venice (with three additional commissioned essays from Marumoto Takashi of Waseda University, James Brandon of the University of Hawai’i, and Peter Eckersall of the University of Melbourne). The content ranges from historical interactions between European and Japanese artists to analysis of contemporary trends in trans- and intercultural exchange. The volume provides an excellent illustration of a complex intercultural traffic between Europe and Japan in the performing arts that travels in both directions, and some of the best of the material, as in the essays by Brandon and Diego Pellecchia, provides surprising new perspectives. It is especially useful

for Anglophone readers who may have limited access to current German or Italian scholarship in this area.

A tremendous variety of material is covered, arranged into three carefully defined chapters or sections and preceded by an excellent and detailed introduction by editors Stanca Scholz-Cionca and Andreas Regelsberger that sets the scene and provides an overview. The first chapter, "Reconsidering Cultural Difference," begins with Erica Fischer-Lichte's paper on the first tours to Europe by Japanese performers at the beginning of the twentieth century, with particular attention to the powerful effect of Sada Yakko's performances on European critics, theatre artists, and the public. Fischer-Lichte suggests here that performance is a social process creating an evanescent "community" of performers and audience with differing expectations and responses to the encounter. Within this process she sees evidence of the "interweaving" of cultures, which can have the capacity to foster greater understanding not only inside the theatre but also beyond, as societies cope with the effects of globalization.

In the densely argued paper that follows, Diego Pellecchia looks at contemporary cultural interaction, investigating the aesthetic and ethical issues encountered by foreign students of the intensely demanding traditional art of *nō* performance. Pellecchia draws on his own experience as a student at the International Noh Institute of Milan and his further studies with Udaka Michishige (representative of National Intangible Culture, 1991) in Japan and Pellecchia suggests that the transmission of the ethics of the performance culture are at least as important as the aesthetic elements of the art form. Referring to the "situated learning" models of Lave and Wenger (1991) and the ethical philosophy of Emmanuel Levinas (see Critchley and Bernasconi 2002), Pellecchia argues that the gaps between "self" and "other" (or "own" and "foreign" culture) encountered through the training should be "nurtured" as part of a dynamic relationship to the living tradition of *nō* performance so that the interchange can transcend exoticism and become, instead, a dialogue. Marumoto Takashi's analysis of "Comedy and Laughter on the Japanese and German Stage," which follows, is by contrast a rather weak contribution examining the perceived humorlessness of these two theatrical cultures and doesn't fully address the satire of *kyōgen*, the broad humor of many scenes in *kabuki*, or phenomena like the German clown Kaspar (whom Lessing had to symbolically hang to expel from the stage) or cabaret performers who skewered the Reich.

The second chapter, "Intertwined Threads of Reception," covers a broad array of topics from a 1928 *kabuki* play on the life of Mussolini to Japanese influences on contemporary opera to Ninagawa Yukio's productions of Greek tragedy. The first paper in this chapter is James Brandon's condensed translation and detailed discussion of Osanai Kaoru's *kabuki* drama *Mussolini*, which was staged in Tokyo just as Mussolini himself was coming to power in Italy. Both play and analysis are astonishing and illuminating as Brandon helpfully contextualizes the development of the play, which was written by a playwright known to have liberal views but nonetheless presents the fascist

Mussolini as a revolutionary and heroic figure. Although the play appeared ten years before Italy joined Japan and Germany in the Axis Pact, it seems oddly prophetic.

Pia Schmitt's "Early German Encounters with Japanese Performing Arts" focuses upon the little-known work of Hermann Bohner, who lived in Kobe and worked in Osaka as a professor of German in Osaka at Osaka Gai-ko-gu Gakkō (now Osaka University of Foreign Studies) from 1922 until his death in 1963 and published extensively on *nō*, including translations (into German) of plays and the treatises of Zeami.

Other German-Japanese encounters are perhaps better known, such as the influence of Japanese theatre on the work of Bertolt Brecht, for example, his 1930 "school opera" *He Who Says Yes* and his *Lehrstücke* "The Measures Taken," both based on the *nō* play *Taniko*. However, Brecht's influence on theatre makers in Japan has been less well documented. Stanca Scholz-Cionca's discussion of Brechtian elements in Inoue Hisashi's *Yabuhara, the Blind Master Minstrel* (1973), which contrasts the choices of the eponymous hero who chooses money over art—a critique on the development of Japan in the period—and contrasts him with Hoichi, who remains true to the idea of the artist as visionary, helps to fill this gap, as does Niino Morihiro's study "Social Criticism in Japanese Theatre" (in the third chapter of this volume). Both essays reveal a rich seam of material demonstrating the powerful influence of Brecht's theories and practices on figures in modern and contemporary Japanese theatre. The second chapter also includes Andreas Regelsberger's insightful exploration of a largely unknown Brecht *Lehrstücke*, *The Judith of Shimoda* (based on the true story of Saitō Okichi, who at the time of the "black ships" [1856] was forced to become the concubine of the American consul Townsend Harris). The play itself is a complicated cross cultural borrowing: Wikipedia lists it as "*The Judith of Shimoda*—Markus Wessendorf's translation into English (2008) of Hans Peter Neureuter's German reconstruction (2006) of Bertolt Brecht and Hella Wuolijoki's adaptation(s) into German and Finnish (1940) of Glenn W. Shaw's American translation (1935) of Yamamoto Yuzo's Japanese play *Nyonin Aishi, Tojin Okichi Monogatari* (1929)" (http://en.wikipedia.org/wiki/The_Judith_of_Shimoda). Brecht's *Judith* was never performed in his lifetime and was known only as a fragment until Hans-Peter Neureuter discovered a complete version among the papers of Brecht's sometime collaborator Hella Wuolijoki in 1982. Regelsberger examines the initial Japanese dramatizations of the story and compares productions of the rediscovered Brecht version performed in Berlin (1997) and in Osnabrück (2008).

Bonaventura Ruperti's analysis of Ninagawa Yukio's work contains some astute observation of Ninagawa's methods. Ninagawa is, of course, one of the Japanese modern theatre artists who has been most active in producing Western classical drama using aspects of traditional Japanese theatre to rethink the texts; however, Ruperti's argument becomes a bit muddled when he lumps together Ninagawa's productions of Greek tragedy with Shakespeare plays as though Euripides and Shakespeare were somehow interchangeable. Nonetheless, Ruperti provides a good analysis of the reasons for Ninagawa's success

both in Japan and in the West, for example his focus on well-known “classics” (works of Shakespeare, Euripides, or Chikamatsu), his casting of “fashionable” young stars, and the use of striking stage settings. In the following article, Luciana Galliano looks at the influence of Japanese aesthetics and performing arts (especially *nō*) upon twentieth-century European operatic composers, including Stockhausen, Xenakis, Hans Werner Henze, and Francesco Pennisi.

A highlight of this section about intercultural reception and mutual borrowing is a paper by the Italian sculptor and mask maker Donato Sartori of Centro Maschere e Strutture Gestuali (see http://www.sartorimaskmuseum.it/eng/seminario_eng2013.htm), who has made masks for important European theatre artists including Jean Louis Barrault, Eduardo di Filippo, Jacques Lecoq, Dario Fo, Giorgio Strehler, and Peter Oskarson. The essay provides a brief but illuminating explication of the encounters between European theatre artists and *nō* masks that were the spur to the Sartori family’s development of a new European mask tradition in the twentieth century. Sartori also describes the continuing collaborations between Western artists and Japanese *nō* and *kyōgen* performers as well as conferences and exhibitions in Italy and Japan organized by the Sartori studio. This report from the hand of one of the major designer-thinkers who has participated so intimately in the development of physical and mask performance in contemporary Europe gets us inside this important continental strand of Japanese interactions in contemporary performance.

The final chapter, “Present Trends,” includes, in addition to Morohito’s paper on Brechtian influences mentioned above, Peter Eckersall’s analysis of the influence of Heiner Müller and his postmodern *Hamletmachine* on contemporary Japanese theatre focusing on Kawamura Takesi’s revolutionary play *Hamletclone* (2000), which used actors, projections, video, dance, and sound design to comment on contemporary Japanese culture. In addition, director Thomas Oliver Niehaus and Katja Centonze discuss the practical difficulties and delights of intercultural performance collaborations. Niehaus, who does not speak Japanese, describes his own experiences working with Japanese actors on contemporary German plays by Botho Strauss (*Time and The Room*) and Marius Von Meyenburg (*The Ugly One*) in Tokyo in 2003 and 2009, respectively. (He also staged Mishima Yukio’s *Dojoji* as part of the “Germany in Japan” program in 2005.) His anecdotal account illuminates some of the difficulties of cultural translation encountered on both sides. Centonze, a dance scholar, provides a trenchant analysis of culturally defined and contrasting use of bodies in space in her paper, “Topoi of Performativity: Italian Bodies in Japanese Spaces/Japanese Bodies in Italian Spaces.” She focuses on four contemporary dancers: Italian Massimo Moricone’s experiments with placing his “Western body” into a Japanese domestic space, the *washitsu* (literally, “Japanese-style room” with tatami mat floors, sliding doors, and traditional furnishings and decoration); Japan-based Alessio Silvestrin and Tsumura Reijirō’s collaborations, which combine elements of *nō* with contemporary dance techniques; and Murobushi Kō’s site-specific work at the 2007 Torcito Parco Danza festival responding to a twelfth-century fortified villa and the tradition of Tarantism

(the Tarantella) in Lecce in the south of Italy. The paper argues that Western performers tend to conceive of the body moving in time, whereas Japanese performers think and function in terms of the body in space, and Centonze suggests that in these cross-cultural interactions “Body and space are experienced as a fluctuating unit” (229).

Collections of scholarly essays, especially papers generated by conferences and symposia, have both strengths and weaknesses. On the one hand, a tremendous variety of material and a wide range of voices and views can be presented, but without a unifying theme the result can seem too diffuse. However, for this volume the editors have chosen papers carefully and have provided an excellent introduction and a helpful selection of chapter headings so that, while the material remains diverse, there is a coherence that pertains throughout. The reader comes away with a strong sense of the interactions between Japan, Germany, and Italy over time and sees that influences are complex and bi-directional. A problem, not major but tangible, is that while all the papers are in English, the standard of writing is somewhat variable and occasionally problematic. This should not present any serious difficulties for sophisticated readers, however, and having German and Italian scholarly work in this area available to English-language readers is tremendously useful.

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SEVEN CONTEMPORARY PLAYS FOR THE KOREAN DIASPORA IN THE AMERICAS. Edited and introduced by Esther Kim Lee. Durham, NC: Duke University Press, 2012. 330 pp.

Esther Kim Lee, author of *A History of Asian American Theatre* (Cambridge University Press, 2006), continues her documentation of the drama by authors of Asian descent by editing selected plays of second-generation Koreans, largely in the United States. Thus the text is mostly about American theatre, where most of these figures have their home and locus. The work is literature-focused, and a short discussion of the literary themes is found in the introduction, but very minimal attention is devoted to production or the theatre infra-