

Singapore Workshop on a Japanese Performing Arts Resource Center
June 24-26, 2005
National University of Singapore

Introduction:

1. **Welcome** (Lim Beng Choo)
2. **An Introduction to GloPAC and its Projects** (Karen Brazell)
3. **Specter and Young**

Drawing on the Global Performing Arts Database
to Create a Japanese Performing Arts Resource Center

Susan Specter, GloPAC Managing Editor and Trainer, Cornell University
Joshua Young, GloPAC Coordinator/Research Associate, Cornell University

All digital objects (images, texts, videos, audio recordings, 3-D models) used in Performing Arts Resource Centers (PARCs) reside in the Global Performing Arts Database (GloPAD), where descriptive information can be found that goes far beyond a simple ID number. In creating a PARC, you can draw from digital objects already in GloPAD as well as enter new objects from your collections.

In this presentation we will guide you through GloPAD's editors' and public Web interfaces, providing you with an overview of the system and its conceptual structure. Sunday's training session will focus on how to use the editors' interface to upload digital objects and their accompanying descriptive information.

GloPAD has many features that can be utilized when creating a PARC. For example, an interactive play script, timeline, or any other type of learning module can include images, video clips, and 3-D models that are already in GloPAD, plus their accompanying metadata. Clicking on an image of a mask in the PARC would take the user to its record in GloPAD, where he would see the metadata describing the mask, its creator, the actor who wore it, and the piece in which it was used. An interactive glossary can draw on the digital objects in GloPAD in the same way, plus all relevant vocabulary terms and character names entered by GloPAD editors could be exported to the PARC glossary. All suggestions from conference participants of how GloPAD might be used in creating a PARC are encouraged.

To view what is currently in GloPAD, go to the Global Performing Arts Consortium website (www.glopac.org) and click on "Database." This is the public interface, where you will find a list of sample searches that will return large sets of records. When you open a record in the search results, a variety of descriptive information is displayed in addition to the full image, video, audio recording, or 3-D model.

In addition to the GloPAD ID, rights statement, and ordering information, digital objects depicting performances include information such as performance date, piece and production names, and performance people and their functions. Objects that depict something other than a performance (e.g., a costume or prop), which we call a "component," include information such as component type, date created and by

whom, associated piece and production, dimensions, inscriptions, and object material.

Further layers of information describing pieces, productions, and people can also be viewed by clicking on their links on the digital object page. Each of these pages of description is called a "record," of which there are currently four types:

1. **Digital Object** records describe a single digital object and what is represented within it, as well as information about its source object,
2. **Person** records give biographical descriptions,
3. **Piece** records describe a performing art composition such as a play, and
4. **Production** records describe the event of the performance or set of performances of a performing art.

Records describing performing art types, performing art groups, and places will be available soon as well.

All of the above information is entered by GloPAD editors using the editors' interface, also on the Web, with separate data entry forms for each type of record. A record for an individual person, piece, or production is created only once and then linked to other digital object, person, piece, or production records as needed. For instance, when a record for the piece *Yamanba* is created, it is automatically added to a pull-down list of all piece records in the database. *Yamanba* can then be selected from the list when creating a record for a production in which it was performed, thereby linking the piece record—with all its metadata—to the production record. It can also be selected when describing a costume worn during a performance of *Yamanba*, linking the piece record to the digital object/component record.

In addition to English, information that has been entered in Japanese, Russian, Chinese, or German (more languages to be added in the future) can be seen on the public interface by selecting the appropriate language from any page on the GloPAD site. There are two levels of language display:

1. **metadata** for individual records, which is entered by editors using data entry forms on the editors' interface, and
2. **field labels, navigation buttons, and other text on the site**, which is entered by Global Performing Arts Consortium staff.

An online help system is available on the editors' interface, which includes instructions for preparing digital objects; creating, editing, and linking records; adding terms to vocabulary lists; multilingual data entry; and giving feedback and requesting help; in addition to definitions, instructions, and examples for every field on the data entry forms. Editors also receive personalized training through workshops and correspondence with GloPAC's managing editor and trainer. We will introduce you to the editing and feedback systems during the training workshop on Sunday, June 26.

We have recently redesigned GloPAD's metadata structure—adding many new fields and controlled vocabulary lists to the editors' interface, developed a new public interface, and added multilingual functions on both the editors' and public interfaces.

Editors from partner institutions have been testing the new systems by entering 2,000 new digital objects and their accompanying multilingual metadata, and have made many important suggestions for improvements. We look to participants in *Developing an On-line Japanese Resource Center* to make valuable contributions as well, as you begin to develop a Japanese Performing Arts Resource Center that intersects with the content and functionality of GloPAD.

Session 1: Technological Strategies and Tools

1. Ferguson

Performing Arts Online: Models of Performing Arts Resource Sites

Ann Ferguson, GloPAC Associate Director, University of Washington

The advent of new technologies has spawned a host of digital projects that support the study and research of the performing arts. The scope and scholarly value of these digital resources vary tremendously. The aim of my presentation is to examine a selection of the most interesting projects in an effort to provide potential models as we develop plans for a Japanese Performing Arts Resource Center.

In general, these performing arts related digital resources employ new technologies for one or more of the following purposes:

1. To make scholarly research widely available in a searchable electronic form

--Example: *The Patrons and Performance Database*

<http://link.library.utoronto.ca/reed/sources.cfm> -- draws on content from the scholarly print editions of *The Records of Early English Drama*

--Example: *The Atlantic Canada Theatre Site*

<http://www.lib.unb.ca/Texts/Theatre/> --an academically-refereed site which publishes primary research materials related to Canadian theatre history.

2. To provide wider access to performing arts collections

--Example: *Performing Arts in America 1875-1923*

http://digital.nypl.org/lpa/nypl/lpa_home4.html --a searchable database of 16,000 representing archival materials from the NYPL collections.

--Example: *The Ringling Collection*

<http://web.uflib.ufl.edu/digital/collections/theatre/ringling/> --a searchable database of a collection of cabinet cards, postcards and photographs of 19th Century American and British actors.

3. To create an integrated active learning environment for teachers and students:

--Example: *Virtual Vaudeville*

<http://www.virtualvaudeville.com/> --the recreation of an historical performance in a virtual reality environment with accompanying multimedia scholarly material.

--Example: *Hamlet on the Ramparts*

<http://shea.mit.edu/ramparts/> --interactive site which features texts, images, and film relevant to Hamlet's first encounter with the Ghost; also includes detailed lesson plans, guides and commentary.

--Example: *Canadian Adaptations of Shakespeare*

<http://www.canadianshakespeares.ca/> --"an integrated virtual learning, teaching, and research commons devoted to the study of Shakespeare in Canada."

The structure and intellectual underpinnings of these resources are shaped by their varying purposes. I hope that by looking at a cross section of these projects, it will stimulate our thinking about the structure(s) that we would like to see in a Japanese Performing Arts Resource Center. In addition, I will demonstrate some particular features of these sites including interactive maps and timelines, 3D modeling, and multi-media annotated texts, to provide ideas for specific elements that we might incorporate into our learning resource center.

2. Dreyer

Reusable Interfaces for Reusable Archives: Providing Multimedia Access to Cross-Cultural Digital Collections in the Performing Arts

Liz Dreyer, Gertrude Stein Repertory Theatre

The GloPAC approach to digital collections is to separate the archival database (GloPAD) from subject-specific or audience-specific access sites (GloPARC). This allows us to create a variety of innovative interface designs that can be applied to multiple "views" of the underlying content including undergraduate / graduate courses, institutional web sites, or subject-focused sites (e.g. a general-audience site focused on Noh material.)

In order to make this approach more valuable for a variety of educators, scholars, and institutions, we are developing a reusable toolkit of web-based interfaces that can be leveraged to create new "PARCs" without requiring significant technological investment. We'll outline the architecture and demonstrate examples of the interfaces described.

Gertrude Stein Repertory Theatre (Arts Education):

<http://www.gertstein.org/cgi-bin/article.pl?ID=703>

3. Ishimatsu

The Online Japanese Historical Map Collection

Yuki Ishimatsu, Librarian, UC Berkeley

In 1949 The University of California at Berkeley purchased The Mitsui Library from the Mitsui family of Japan. With this purchase came nearly 2,298 maps. This Japanese Historical Map Collection is currently housed in the East Asian Library at UC Berkeley. The map collection features 697 woodblock-print maps produced during the Tokugawa Period (1600-1867), including: 252 cartographical representations of Edo, 79 of Kyoto, 40 of Osaka, and 30 of other cities, as well as Japan's earliest world map. This collection also contains more than 750 woodblock-based cartographical representations of Tokyo, Osaka, Kyoto, and other cities produced during the pre-1890 Meiji Era. In the recent years, nearly 1,000 maps have been selected from this collection and David Rumsey and The Department of Library Preservation at UC Berkeley digitized the selected maps under the directorship of Peter Zhou, with the funding and project management provided by The Cartography Associates and The East Asian Library at UC Berkeley. See <http://www.davidrumsey.com/japan/>

In this Singapore JPARC workshop, I will introduce the digitized version of this map collection, placing particular emphasis on how the digitized images can be accessed and utilized to users' advantage. The technologies used in this project may well be applied to performing arts materials such as manuscripts or historical set designs.

There are three ways to access and view the online map collection: via Insight Browser, Insight Java Client, and GIS Browser. Because of its capability to deploy any type of web browsers with no need for plug-ins and downloads, the Insight Browser suits beginners quite well. The sophistication level of the Insight Java Client ranks higher than the Insight Browser in that the Insight Java Client requires downloading and offers a number of advanced functions, which makes this software suitable for researchers and specialized users. The most prominent feature that distinguishes the GIS Browser from the rest of the software programs lies in its capability to superimpose current geospatial data over historical maps. These cutting-edge software programs provide a high quality viewing technology that enables the retrieval of high resolution images.

Time allowing, I will highlight further the value of GIS Browser. In addition to the superimposition of current geospatial data over historical maps, the GIS functionality provides multiple viewing capabilities in which a number of maps can be distributed on the screen for comparative investigation. The rigorous comparison of geospatial data (such as provincial boundaries, roads and rivers, mountains and plains, and so on) contained in current maps versus historical maps often uncovers fascinating changes that have occurred over the years in the geographical areas in question. Through this enhanced functionality, researchers are able to interactively alter a number of maps simultaneously for geo-historical analyses. And the results of these investigations conducted through this online real-time visualization can be stored electronically for further use or for integrating into other types of GIS-based applications. Furthermore, the GIS functionality allows researchers to add their own notes to the map or to incorporate relevant documents other than maps into this digital visualization system.

The maps contained in this digitized Japanese Historical Map Collection primarily represent Tokyo, Osaka, and Kyoto. Each digitized cartographic image has its corresponding full-level bibliographic record, measurement and scaling, as well as enlargement/reduction capability. One major aim of the future project is to transform every historical map contained in this collection by providing it a highly sophisticated geo-structural three-dimensionality.

(abstract modified from ANNUAL SESSION MINUTES 2005, Council on East Asian Libraries, Committee on Japanese Materials:

http://www.library.arizona.edu/users/hkamada/CJM/Minutes/CJMMinutes_2K5.html)

Session 2: Panel on Special Collections

1. Watson

Electronic databases for antiquarians? Extra-repertory noh play texts in the digital performing arts world

Michael Watson
Meiji Gakuin University, Yokohama

There are many good as well as practical reasons why the study of noh theatre has focussed on plays in the currently performed repertoire (*genkō kyoku* 現行曲), works originating in the Muromachi period which have continued to be sung and acted for over five hundred years. We are fortunate indeed that the repertoire of noh theatre is large and varied, and contains so many plays that and that there is ample opportunity in Japan not only to study the textual elements of plays, but also to see and hear them in performance. Their texts are readily available in different forms, with summaries and translations into modern Japanese, and often in other languages as well. In the major series of classical Japanese literature, two or three volumes are devoted to *yōkyoku*, with carefully annotated texts, notes on sources, allusions, and staging. For the study of song and dance, we can consult the *utaibon* and other texts produced by the five schools themselves. For each play in the repertoire, there are many resources—and people—we can consult to learn more about music, masks, costumes, stage movements, performance variations, even particular gestures.

When we venture outside the established repertoire and attempt to read plays that are no longer performed (*bangai kyoku* 番外曲), the familiar apparatus of annotations, translations, and secondary resources is largely unavailable to us. Most of them have never been studied closely except by their editors and a limited number of specialists. This makes it all the more essential to build up a custom-made set of electronic tools: databases for “antiquarians” who find a joy in the challenge of texts that may not have been sung or performed for centuries. The discoveries await those who investigate *bangai* texts are of much more than mere antiquarian interest, however.

“Extra-repertory” noh plays outnumber plays in the current repertoire by a factor over over ten to one. To identify what plays are regarded as falling with the general performance tradition—leaving *shinsaku* 新作 from the Meiji to Heisei periods aside—one place to begin might be Sanari (1938-39) or Ōtani (1978), collections that contain 254 and 253 plays respectively. “Two hundred and fifty” some plays are usually said to represent the current repertoire, even if strictly speaking some of the plays are *haikyoku* 廃曲, seldom performed by any school. A broader definition would add to this a few dozen plays performed by just one of five schools. We might also include few older plays that have been revived (*fukugen kyoku* 復元曲). Even by the most generous of definitions, however, it would be hard to come to a figure that comes to more than a fraction of the three thousand or more of *bangai kyoku* that survived in manuscript form or woodblock printings up to the end of the Edo period.

This paper will reflect on my experience in carrying out a survey of this large body of texts to locate plays on a specific theme—the Genpei War—and to

read through the plays found, comparing them with current plays on the same topic. I will address the following questions:

1. Where can one get an overview of this large corpus of *bangai kyoku*?
2. What kind of editions and reference sources exist? How much help do they provide?
3. How does one start to track down plays of interest?
4. Just how many might one find? Setting limits to one's search.
5. What print and electronic resources can aid one in reading unannotated texts?
6. Is it really worth spending time and energy on "marginal" works?
7. What can a study of extra-repertory works contribute to our understanding of the performed repertory of plays? How can it contribute to our understanding of the historical development of noh?
8. If material concerning *bangai* texts were provided through GloPAD, what form might it take?

Printed and electronic resources cited

(1) Annotated editions(a) Sanari Kentarō 佐成謙太郎, ed. *Yōkyoku taikan* 謡曲大観, 6 vols. (Meiji Shoin, 1930-31).

Contains a total of 254 plays, all in the "current" repertoire. Arrangement of plays: *gojūon* order of titles (as written in historic kana). All plays accompanied by introductory matter, headnote annotation, and modern Japanese translation.

(b) Haga Yaichi 芳賀矢一 and Sasaki Nobutsuna 佐佐木信綱, eds. *Kōchū yōkyoku sōsho* 校註謡曲叢書, 3 vols. (Hakubunkan: 1913-15; reprint Rinsen shoten: 1987).

Annotated edition of 545 noh texts, some 290 of them *bangai kyoku*. One of the most accessible and readable collections of bangai plays. Headnote annotation. Arrangement of plays: *gojūon* order of titles.

(2) *bangai* editions by Tanaka Makoto

Tanaka Makoto, ed. *Bangai kyoku*, 2 vols. (Koten bunko, 1950-52) *vol. 33 and 50 田中允編 『番外謡曲(角淵本)』(古典文庫)

These editions are referred to as 正 and 続.

<http://webcat.nii.ac.jp/cgi-bin/shsproc?id=BN08566634>

Tanaka Makoto, ed. *Mikan yōkyokushū*, 52 vols. (Koten bunko, 1963-1998) 田中允編 『未刊謡曲集』(古典文庫)

The first series (正) consists of 30 volumes, the second (続) of 22. The collection includes both *bangai kyoku* from early printed texts and plays written in the twentieth-century. Broadly speaking, the arrangement of volumes is chronological, but the order of texts differs from volume to volume. Texts contain notes on variant readings, but not headnotes, list of roles, or other form of annotation. Brief notes on textual matters are included at the beginning of

volumes. Many variant texts are included. The final three volume of the series (*zoku* 20-22) contain an invaluable index to all plays in *gojūon* order.

<http://webcat.nii.ac.jp/cgi-bin/shsproc?id=BN01364777>

<http://webcat.nii.ac.jp/cgi-bin/shsproc?id=BN04233695>

(3) Guide to plays within and without the repertory

(a) Maruoka Kei 丸岡桂, *Kokin yōkyoku kaidai* 古今謡曲解題 (1918), reprinted ed. Nishino Haruo 西野春雄 (*Kokin yōkyoku kaidai kankōkai*, 1984)

<http://webcat.nii.ac.jp/cgi-bin/shsproc?id=BN13426055>

<http://webcat.nii.ac.jp/cgi-bin/shsproc?id=BN08700486>

A guide to a total of 2584 pieces, including 832 "complete" noh plays (*kankyoku* 完曲), 241 *utai-mono* 謡い物, as well as plays known under different titles, etc. Summaries are given for all of the complete plays, with a note of the identity of *shite*, *waki*, and other roles. In the 1984 edition, Nishino adds information about editions in which the plays are to be found. The plays are ordered by subject matter (「歌人及俊秀」「武人」「世話巷説」 etc.), making it possible to search for plays by theme. Good indices.

(b) Takemoto Mikio 竹本幹 and Hashimoto Asao 橋本朝生, *Nō kyōgen hikkei* 能狂言必携 (Gakutōsha, 1995), p. 53-120 (能作品全覽)

A clear guide to plays in *gojūon* order, with a short plot summary and information about probable date, authorship. The inclusion of *bangai* is selective, focussing on earlier works. Significant examples of modern plays (*shinsaku*) are listed, however.

(c) Nogami Toyochirō 野上豊一郎, ed., *Nōgaku zensho* 能楽全書. Revised ed. (Tokyo Sōgensha, 1979-81), 3:235-279 (謡曲曲目総覧)

(4) The UTAHI Hangyō bunko (半魚文庫) site <http://www.kanazawa-bidai.ac.jp/~hangyo/utahi/http://www.kanazawa-bidai.ac.jp/cgi-bin/inputlog.pl>

Carefully edited by team of scholars from print edition: Nonomura Kaizō 野々村戒三, ed., *Yōkyoku sanbyakugojōshū* 謡曲三百五十番集 (Nihon meicho zenshū kankōkai, 1928). As of June 2005, all but 8 of 253 plays now online, though less than half have received final editing checks. Arrangement of plays: traditional (beginning with Okina, Takasago...). Details of the project and information about the texts and how they should and should not be used are given on the *hanrei* page. In a nutshell: free to use but not to sell, best used for SEARCHING rather than reading.

To display the texts correctly, you may have change the encoding manually to "Japanese (EUC-JP)." Mac users should use the Firefox browser rather than Safari.

The entire corpus can be searched using a single page:<http://www.kanazawa-bidai.ac.jp/~hangyo/utahi/yo.txt> with patience you can copy it all to a single word processor file but it comes to over 2000 pages in Word. If you are patient, it is better to download the plays as individual files and search them locally on your hard disk, using GREP software. Or to put them in

software that allows you to search all plays at once, but makes it clear in which plays the search string can be found. (I have been using HyperCard for Mac 9 and am now experimenting with DEVONThink for Mac OSX. I would welcome other ideas for appropriate software for any platform.)

(5) Print concordance

Ōtani Tokuzō 大谷篤蔵, ed. *Yōkyoku nihyakubanshū sakuin* 謡曲二百五十番集索引(vol. 1), *Yōkyoku nihyakubanshū* 謡曲二百五十番 (vol. 2). Kaidai sakuin sōkan 6. (Akaoshōbundō 赤尾照文堂, 1988).

Concordance in one volume, with play/page/*dan* reference to the unannotated text of 250 plays in the second volume. The text also contains small black-and-white photographs of performances. For reference rather than reading (the text of the plays is also somewhat muddy), but extremely useful. The concordance is well arranged and clearly laid out. Phrases are broken down by context: the entry for *hajime yori* (for example) gives seven phrases with initial or medial use of *hajime yori*.

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2. Nelson

Hosei Nohgaku Institute Collection, Hosei University

Steven Nelson, Hosei University, Japan

This presentation has two principal aims: to give an outline survey of the major holdings of the Hōsei Daigaku Nōgaku Kenkyūsho (Hosei Nohgaku Institute / Hosei University Institute of Nohgaku Studies) that could be used in creating learning and/or research modules for JPARC; and to introduce the institute's set of 50 or so short film clips of performances of *nō* and *kyōgen* filmed in 1932–34 and recently released in VHS and DVD format. Five of the clips will be available for input into the database during the training workshop scheduled for later in the conference.

The official full name of the institute is the Nogami Kinen Hōsei Daigaku Nōgaku Kenkyūsho (The Nogami Memorial Institute of Nohgaku Studies, Hosei University). It is named after Nogami Toyochirō (1883–1950), a former president of the university and pioneer in the field of research on *nō* and *kyōgen*. Nogami played a crucial role in expanding what was originally a small research unit within the Faculty of Letters into today's independent institute, which was officially launched in 1952, two years after his death. The institute is committed to fostering research on the history and contemporary performance practice of *nō* and *kyōgen*, and also actively supports further growth in these theatrical forms through the sponsorship of awards for excellence in performance and research.

The center of the institute's collection is an extensive body of written source materials dating from the Muromachi period (1392–1573) to the present. These

include theoretical works, pictorial materials, libretti, vocal scores and instrumental notations from the complete time range, as well as programs and other performance records from the 17th century onwards. To date, less emphasis has been placed on other material elements of *nô* and *kyôgen* performance; the institute does not possess anything of great significance in terms of masks, costumes, or music instruments, neither has it attempted the systematic documentation of modern performances on film or video. Its most valuable future contributions to JPARC, therefore, are likely to be examples of written documentary sources, of both textual and pictorial nature.

One exception to the institute's general emphasis of written documentary materials, however, is a set of 50 or so short film clips of *nô* and *kyôgen* performances from the early 1930s. Filmed without sound, they are thought to be the oldest moving representations of these theatrical arts, and capture master performers of the pre-war years in short excerpts from more than forty different plays. They were filmed by Ejima Ihei (1895–1975) and formed a very small part of Ejima's extensive collection of *nô* and *kyôgen* materials, Kôzan Bunko, which was donated to the institute by his family in 1976.

The films were brought back to life in the 1980s, when they underwent a process of preservation and elaboration, to produce *Meika no Omokage* ('Vestiges of the Masters'), a two-hour compilation that is now available in VHS and DVD formats. In the latter half of my presentation, I plan to survey the entire contents of the video/DVD, and examine the methods employed by the institute, and the technicians and performers involved, in the production of the newly edited version. I hope that this will serve as a springboard for discussion of methodological (and perhaps technical) issues in the use of moving images, as well as possibilities for the use of items from the set in JPARC learning and/or research modules.

3. Akama

4. Young

Technologies and Resources For The Study of Japanese Puppetry -- 人形浄瑠璃 *Ningyô Jôruri*

Joshua Young, Research Associate, GloPAC

If theatre is considered the great synthetic art form, bringing together verbal text, visual media, sound, and bodily practice, puppetry is the epitome of this concept of theatre. In puppetry the very manipulation of the various media in bringing to life the story seems to be main presentation to an audience. In the professional Japanese puppet theatre, *ningyô jôruri*—also commonly known by the troupe name "Bunraku" (文楽)—the synthesis of performing practices has been

taken to an extreme. With three, visually present, puppeteers for each doll, costumes, wigs, and make up for all the puppet characters, elaborate sets manipulated by numerous stage hands, an on-stage narrator accompanied by a shamisen instrumentalist, as well as off-stage musicians and sound effect performers, ningyô jôruri presents the audience with a simultaneous variety of performances. And all this is only within the theatre performance; the literary history of the form has produced some of the richest plays of Japanese and world theatre.

The synthetic richness of the theatre creates a demanding environment for the study of this tradition, and yet those demands are also opportunities for multi-media approaches to the art. In this presentation I will try to outline a few specific opportunities, and practical tasks, involved in creating digital technologies such as databases of media and information, as well as display and interactive mechanisms, to open up the performing traditions of the puppet theatre. I would like to explore the resources that might be available for such work in the short term of the next three to five years.

At the Singapore workshop I will first introduce and consider the possibilities of two collections of Bunraku materials. These are the Barbara Curtis Adachi Collection at Columbia University's C.V. Starr East Asian Library (<http://www.columbia.edu/cu/lweb/eresources/eimages/eastasian/bunraku/>) and the online performance record database and introduction to Bunraku at the Japan Arts Council's 「文化デジタルライブラリー」 ("Digital library of culture") Web site (<http://www2.ntj.jac.go.jp/dglib/>). These two collections and their apparatus are well-known to some of you, but unknown to others. I hope that as I sketch out the possible connections with GloPAD and JPARC, we can discuss together how both the materials and the infrastructure of the institutions may be accessible.

After considering the models of Bunraku study resources available through the Japan Arts Council site, I would like to explore several possible digital technologies that could be built as part of a JPARC site. These are an interactive 3-D model of the physical theatre (along the lines of the current 3-D noh stage model we have¹), an interactive, multilingual program built off the scanned image of a performance's program, and a searchable and multi-media annotated narrator's script for a single scene of a play. All these should be extendable, either simply acting as prototype models that could be copied with other contents, or, better yet, as objects that could be added to, or "versioned up," by such others as a researcher working on a "translation" project or a class of students and their teacher building extensions as a class project.

The interest in performance histories and the institutional contexts of performance traditions has drawn us to the use of different media to read historical performing arts. Non-textual, or extra-textual, studies seem particularly potent for the study of puppet traditions. In fact, the study or appreciation of Japanese puppet theatre has always included what we might call multi-media approaches, particularly in the print culture of the Edo period. We should moderate our at times

blind enthusiasm for new technologies with more consideration of the historical “multi-media” approaches to this, and other, performing arts. I will come back to this point at the end of my presentation with a look at how we might “digitally translate” some of the 18th and 19th century publications on the puppet theatre and kabuki. The electronic text of Shikitei Sanba’s *Shibai kinmou zui* (式亭三馬

『劇場訓蒙図彙』 1803) that the Japan Arts Council has produced and made available online is a model for this type of project. See <http://www2.ntj.jac.go.jp/dglib/ebook01/mainmenu.html>

¹ <http://libdev.library.cornell.edu/glopad/images/glopad/two/nohvrml.wrl> [please refer to the GloPAD “Tools” page, http://libdev.library.cornell.edu/glopad_pi/tools.php, for the Cortona viewing plug-in if you’d like to navigate this stage model on your own computer]

Session 3: International Resources and Needs

1. Bethe

International Resources for Masks and Costumes

Monica Bethe, Otani University

I will present an overview of Japanese mask types—Gigaku, Bugaku, Gyôdô, Nô, Kyôgen, and Kagura (online definitions in the Dictionary of Japanese Art)-- and the major places in which each type can be found: temples, shrines, daimyo family collections, theater schools, private actors, and museums around the world. As a general rule, where there are masks, there are also costumes, so I will limit my comments on costumes to exceptional pieces.

Japanese are involved in digitalizing their collections. In addition to museum collections, the Kanze family, for instance, has just finished making digital images of its 400 masks and is in the process of doing the same for more than 1000 costumes. Present laws on intellectual property, copyrights, and a sense of need for privacy make it very difficult to access images of many important collections on the web. Images already available on the web tend to be modern masks for sale and a few icons for the websites of theaters. Unfortunately, this insures neither quality nor accuracy.

I will also touch on some ideas for possible learning sites one might create for masks and costumes: the carving process, recognition of types, use of masks in combination with costumes and dance movements, historical development of mask types, as well as costume materials, construction, techniques, designs, colors, and combinations.

Finally I will turn to placing Japanese masks within the context of world masks: Asian, African, and Native American. For this I will consider construction, decoration, expression, purpose, and use.

2. Pesochinsky

Resources in the St. Petersburg and Moscow Museums and Libraries

Nikolai Pesochinsky

St. Petersburg Academy of Theatre Arts, and Russian National Institute of History of the Arts

Russian avant-garde art through the 20th century was especially attracted by the Japanese performing traditions as a way to overcome the conventional models of mimetic representation on stage, a way to symbolic theatricality, and to a synthesis of arts. Materials that will be part of the GloPAD database may demonstrate the influence of Noh and Kabuki styles in the productions by prominent Russian directors from 1900s through 1950s (Vsevolod Meyerhold, Sergei Radlov, Sergei Eisenstein, Nikolai Okhlopkov and others), up to the contemporary period (Anatoly Vasilyev at his School of Dramatic Art and his disciples, Do-Theatre by Yevgeny Kozlov; many successors of Butoh dance like Anton Adosinsky with his Tree Company etc.). For example, Meyerhold's idea of the movement of actors on stage is distinctly

influenced by the Japanese tradition as well as the Biomechanic techniques of movement that were developed in his theatre. There are dozens of visual materials to demonstrate and to research this influence in the collections of Bakhrushin State Theatre Museum in Moscow, in St.Petersburg Museum of Theatre and Music Arts (both have agreements with the GloPAC to display their materials in the database), and also in the magazines of the first half of the 20th century (that are not subject of copyright, and thus open for reproducing). Students of Meyerhold Theatre School in 1920-30s had to study some basic ideas of Kabuki, and we may refer to their papers (kept in the Central State Archives of Literature and the Arts). Even before that Meyerhold himself translated Takada Idzumo's play (farce) *Terakoja, or The Village School* and it was produced at Liteiny Theatre in St.Petersburg in 1909. The original type set of this script with Meyerhold's notes is preserved at the St.Petersburg Theatre Library.

After signing the historic diplomatic convention between Japan and the USSR (1925) there were several important cultural exchanges. *Oda Nobunaga* was produced at St.Petersburg Academic Theatre in 1927 by the prominent director Sergei Radlov, and some posters, programs and pictures from this production survive. Other materials cover the presentation of Japanese parts by famous Russian actors such as the part played in the 1960s by the famous actress Maria Babanova in Marimoto's play *The Stolen Life*, which was directed by the young Japanese theater maker educated in Moscow Yoshiko Okada.

As a resource center, the database should cover miscellaneous productions of the Japanese pieces in the Russian theatre. For example currently in St.Petersburg we may see long runs of productions based on the texts by Chikamatsu Monzaemon, by Kobo Abe, by Yukio Mishima, by Koki Mitani and various Japanese folk tales. The productions may be documented with posters and programs, photographs, designs of the set and costumes, reviews in the mass media, with audio and video recordings.

We should represent costumes of Japanese characters in Russian performances (drama, opera, ballet), from as far as Marius Petipa ballet production called *Mikado's Daughter*. Some costumes were stylized in the Japanese style, such as the costumes for Meyerhold studio (in 1914-17) designed by Rykov. There are several examples of set designs for productions with action located in Japan, or just set design in Japanese or Oriental stylization created by the Russian designers: we should discuss the space concept of Meyerhold's productions *The Forest*, 1924 and *Bubus the Teacher*, 1925.

The database might also include reviews, by Russian theatre people, of the tours of theatre companies from Japan (Noh, Kabuki, Bunraku, Kyogen, Kagura styles). The first Japanese theatre troupe to tour the West starring Sadayakko, was acclaimed in Russia as well as in all Europe in 1902, and the reviews and analysis are available in the press of that time (such materials are preserved in the libraries, like St. Petersburg State Theater Library), and in the theoretical papers of Russian directors, like Meyerhold. For example, Otojiro Kawakami participated in this 1902 trip, prior to creating the shimpa style of theatre. The next important tour of Ganako Oota in 1909 also had a long research resonance and influence on Russian theatre. Some posters of those tours are preserved and may be scanned for the database. After

one of the visits of Kabuki (in 1960s) some presents were given to St.Petersburg Theatre Museum from the company, like props, costume elements, umbrellas, obi, special towel for cleaning the makeup and so on , and all that collection was exhibited and photographed. The photographs made during these visits show meetings of Russian and Japanese theatre makers. There is also some documentation related to the performing arts in the museums of history, ethnography and fine arts, like presents made to the Royal family, objects of arts brought from the trips to Japan . In the broader view the database may trace the documentation of Japan-Russian theater exchange including tours of the companies, and the productions made in Japan by the Russian directors, and in Russia by the Japanese directors. There may be also some documentation of the Master Classes of the acting teachers from Japan who have visited Russian Theatre schools (like Sayoko Nishimiya who visited St.Petersburg Academy of Theatre and Music Arts for several years in run).

There is a special private archive in St.Petersburg that contains materials of the work of famous film director Sergei Sokurov in Japan . Sokurov made his feature film *The Sun* about Emperor Hirohito with Issei Agato in the leading part, and there are miscellaneous photographs, letters, designs covering the period of film shooting in Japan . Sokurov also created 3 documentaries about Japan: *The Eastern Elegy* , *The Submissive Life* , and *Dolce* . The same archive contains materials of another film director Semyon Aranovich who created the documentary *The Islands* about the Northern territories . The film covers the visit of a group of old people from Japan to the Islands where they find the graves of their relatives.

Unfortunately not much of visual documentation of Japanese performing arts is available now in the form of books for Russian researchers, students and theatermakers. So JPARC is due to become the most important source of the materials of this kind. Its use in theatre education will be very significant for people working in the Russian language.

3. Takiguchi

Japanese Elements in Southeast Asian Theatre

Ken Takiguchi

The Japan Foundation, Kuala Lumpur/Malaysian Alliance of Technical Theatre

The theatrical exchange between Southeast Asia and Japan has been neither very extensive nor deep. One of the earliest efforts was made in early 1980s, but it was only after the 90s that many artists started to interact.

In this paper, the ways in which Japanese elements appear in Southeast Asian theatre will be categorized and examples will be given in the first part. Then, the background of the development will be discussed and lastly, the possible area of GloPAD fulfilling the needs in Southeast Asian theatre will be suggested.

Japanese elements can be found in Southeast Asian contemporary theatre in

two different ways. One is in the productions created by local artists either with themes related to Japan, using the translated Japanese scripts or writing scripts based on Japanese stories. The other is in the collaboration projects that involve Japanese artists – directors, performers, designers and technicians.

The former has long been in practice. For example, Akutagawa's *Rashomon* was staged in Malay in as early as 1970s in Malaysia and was re-staged in English in 2003. English translation of Japanese plays are increasingly available – still the number is far from satisfying, though - thanks to the translation project titled "Half A Century of Japanese Theatre" by Japan Playwrights Association which resulted in the publication of seven volumes so far.

While the World War II has been one of the most talked about issues when Southeast Asian theatres choose themes relating to Japan, it was notable that the young generation theatre practitioners started to talk about the World War II in 1990s. WWII was the biggest direct encounter between Southeast Asia and Japan, yet it has not been discussed very openly. It is also interesting that these younger generations' interpretation of the war is from various points of views - not necessarily "accuse Japanese" kind of approach.

The latter is rather new movement which has been tried since late 1990s. Most of early projects were initiated by Japanese with government's support, mainly through the Japan Foundation. More than 10 collaborations between Japanese and Asian countries' artists were done under the Foundation's "Exchange and Study and Training Program for Asian Theatrical Artists" program which was established in 1995 and terminated in 2002. The Foundation participated in even larger multi-country collaborations.

These government-funded projects were rather big and extensive in terms of their structure and hence huge budget was needed. On the other hand, much smaller-scaled projects, initiated by the artists themselves or private theatres and institutes, started to bloom in last few years. Although some projects were started by Japanese, quite a number of projects have been done under Southeast Asian artists' initiatives.

Such shift from the governmental initiative to the artists' or private sector's initiative shows the diversifying and deepening of the relationship among artists of both Southeast Asia and Japan. The reasons of the shift can be attributed to the following three developments.

Firstly, the chances of the interaction among artists have increased. The increasing number of the grant programs has resulted in artists' greater chances in winning grants to pursue his or her projects and researches. And, of course, the Internet has decreased the cost of communication dramatically.

Secondly, the number of private theatres which are keen to international collaborations has increased. In this field, Japan is still taking the lead, but some new theatres in Singapore and Malaysia are starting to take part in international collaborations.

Lastly, a good spiraling process is working in terms of the human relationships. A relationship created in one project inspires a subsequent project. And thus new relationships are continuously formed. The "legacy" of government-funded projects plays big role as the seed of the smaller projects initiated by the artists.

Many contributions can be expected from GloPAD to encourage Southeast Asian artists to work with Japanese counterparts or to use Japanese theatrical elements in their productions. From the experiences in Malaysia and Singapore, three areas seem to be the biggest possibilities namely, i) making it easy for Southeast Asian artists to find their counterparts in Japan, ii) giving practical information about Japanese technical theatre including costumes, lighting and sound. iii) giving information about Japanese system in the theatre including the glossary and the function of each position.

Session 4: Ideas for Learning/Research Modules

1. Smith

Yuranosuke and Okaru at the Ichiriki Teahouse: Exploring Bunraku and Kabuki from a Single Scene

Henry Smith, Columbia University

My idea is to construct a site around a single scene as performed on the stage of both the bunraku and kabuki theaters, and to analyze it in detail, with a wide variety of supporting data, as an entry to understanding the larger worlds of both of these two main forms of Edo popular theater.

The scene itself is not just any scene: it is the best-known scene in the most popular act of the most frequently performed play of both the bunraku and kabuki repertoires since the initial performances in 1748-49. In annotated Japanese versions of the jôruri text, it is labeled "Yuranosuke Redeems Okaru," but a more theatrical description would be "Reading the Letter and Descending the Ladder." Everyone at the symposium will probably be familiar with the scene; the text of the original jôruri version may be found on pp. 115-18 of Donald Keene's translation of *Kanedehon Chûshingura*.

This one scene should obviously not be taken as representative of all bunraku and kabuki, but it has the advantage of having spawned a rich documentary legacy, both of actual performances, and also of the complex ways in which theatrical themes were interwoven into various other media of Edo culture. This legacy is accessible, and can easily be made available in digital form. It is precisely the permeation of this one scene beyond the stage that I consider to be one of its greatest assets for the JPARC database, because it provides a richly-documented case study of the connection between theater and the many other arts of Edo Japan.

At the same time, there is much to be said for the intensive analysis of a single scene as a way of understanding some of the fundamental components of both bunraku and kabuki, and of the relationship between them. These are two theatrical worlds that are so vast and so complex that they can never be documented outside of Japan in any but the most strategic ways. *Kanedehon Chûshingura* is a very long and complex play, too long any more to perform in its entirety in a single day, so that there is no way of documenting it as a whole. But perhaps one scene can suggest the ways in which the many other scenes can be approached.

Hopefully such a site could function as a resource for a wide range of users, from beginner to expert. I would hope that it could be used as a supplementary teaching tool in a course on Edo culture. I myself have found that *Kanedehon Chûshingura* is a difficult play to teach within a limited compass of time. It is easiest to teach as literature and history, since students become absorbed in the facts of the Akô Incident and in the endlessly complex sub-plots of the play, which in turn raise countless fascinating issues of interpretation. But the stage performances, both

bunraku and kabuki, remains largely inaccessible, although in fact it was more through stage than text that *Kanadehon Chûshingura* spread so widely. So perhaps a close look at a single scene like this, in both bunraku and kabuki forms, might at least give a glimpse into the broader world of Chûshingura performance. Focusing on a single highly dramatic scene would help bring it to life as performance, if only briefly, and further linking could reveal how widely the play echoed through Edo culture.

At the same time, expert scholars of Edo theater as well might be able profit from such a site, and over time introduce their own emendations and supplements. My exploration is still in a preliminary stage, but I am convinced that there is much to be teased out of this one scene that has not yet been closely examined (at least not in English). Just think for a moment, for example, about Okaru reading the letter with a mirror. What is the really all about? Depending on whether the angle is optical, erotic, psychological, or dramatic, one will probably reach quite different conclusions, perhaps provoking wider thoughts about the meanings of mirrors in Japanese culture. And the scene as a whole raises important issues of power and gender in Edo culture.

In my presentation, I hope to give a taste of the wide range of documentary materials that are available for this one particular scene, with selective examples from each of the major categories, including: librettos, videorecordings, photographs, handbills (*banzuke*), and actor and theater prints (*yakusha-e*, *shibai-e*). The challenge will be to organize this all effectively into a single site that is both deep in its resources and easy to navigate for a broad level of potential users.

2. Brazell/Bethe

Noh as Performance: an interactive, electronic version

By Moncia Bethe and Karen Brazell

Many years ago we published two studies about noh in the Cornell East Asia Series :
Noh as Performance: An Analysis of the Kuse Scene of Yamamba (1978, hereafter *Performance*)

Dance in the Noh Theater (3 volumes; 1982, hereafter *Dance*)

The *Performance* volume is still in print, but because the *Dance* volumes had elaborate photo layouts that could not be readily reduced to the new, smaller format of the Cornell East Asian Series, they went out of print; however they are now available online at www.library.cornell.edu/dspace), Each study was accompanied by video tapes that have deteriorated so badly they are no longer sold.

Because the analysis we provided in these works has not yet been surpassed and because technology offers so many new tools to use in expressing our ideas, we plan to create revised, electronic versions of these studies. At the Singapore GloPAC Planning Conference we would like to explore possibilities and develop new ideas for three interrelated, initial projects:

1) An interactive, electronic video of the *kuse* scene of Yamamba. Monica has taken a new digital video tape to use in this project. This could be made into a

CD or DVD to accompany the printed text as well as be a part of the Japanese Performing Arts Resource Center (JPARC).

2) An interactive text of the *Performance* volume. We would scan in the text, revise parts of it and make it interactive, using some of the more detailed analysis we did in the *Dance* volumes to expand our presentation.

3) A new interactive glossary of all the terms used in the above. This could eventually be expanded to include all the terms in *Dance* or even more broadly to include all the terms used in JPARC.

At the Singapore conference we would like to solicit new ideas about tools that would be useful in fulfilling our objectives and to receive feedback on the feasibility and effectiveness of the tools we have conceived. Below is a list of ideas we are considering, some of which we will present at the conference.

1) Streaming video (or progressive download video) with Japanese and English subtitles recorded separately so that the viewer would have four options: no subtitles, Japanese, English, or both subtitles. If the quality is good enough, we would like this to be an enlargeable screen.

2) A multi-screen layout in which the viewer could view the video (with or without subtitles) and also follow it in English and/or Japanese scores and/or moving floor plans (see below for these tools). A relevant example is in the DVD *The World of Yorozu Kyôgen*

3) Audio-video scores. There are various traditional scores for noh (utaibon, katazuke, drum and flute instruction books) as well as more recently created scores developed by us in English and by Japanese scholars. We would like the capacity to present audio and/or video clips along with a display of an appropriate score with a marker coursing through the score to indicate the point of the performance.

4) Moving floor plans. Floor plans of the noh stage (probably both with and without the hashigakari) on which could be etched in real time, slow or fast motion the outline of dance patterns and sequences for various purposes:

To show where a dancer is in a dance from an overhead view. This would help the viewer to understand the structure of the dance.

To illustrate the principle of jo-ha-kyû: The etching would move at different speeds to show jo-ha-kyû progression within a kata, or to illustrate dances performed at different speeds. To effectively illustrate the latter, one would need speeded up versions without musical accompaniment as well as partial examples in real time with music.

To illustrate movement variation in dances (mai, hataraki, etc). To do this we would want to use icons (see below) to distinguish between ground and various highlight patterns

5) Icons for types of dance movements and music patterns. These would be particularly useful in versions of the moving floor plans and in the glossary.

6) Animated movements from still photos. Using the still photos of dance movements and having them show in a quick or slow series to illustrate the movement better than a series of photos on the page would do. Complementary to video clips of the same movements.

7) Creating costumes for specific characters. Using techniques found in some on-line clothing catalogs and elsewhere we enable the user to experiment with creating costumes for traditional characters and for designing their own costumes for "modern" performances based on traditional arts. In addition to choosing the style of undergarment, robe, trousers, mask, hairpiece, and head piece, the user could change the design and color of each item.

8) "Karaoke" music. Present scores with a missing vocal or instrumental part missing that the user could input, temporarily record, and then hear themselves "perform".

9) Interactive quizzes, visual and oral. Multiple choice quizzes modeled on something like <http://www.good-ear.com/servlet/EarTrainer> to enable users to test their knowledge either as they are reading the interactive text or in general. After seeing or hearing an example (which would be repeated randomly) the user would chose an answer, be told if the answer is correct or not, and allowed to repeat the question until they get the right answer or to go on to the next question. These would be designed in varying degrees of difficulty. Some examples (the possibilities are endless):

Identify instruments: kozutsumi, ookawa, taiko, nookan

Buttons would have pictures of instruments as well as names.

Identify the basic sounds of each instrument.

Basic Chant: tsuyogin, yowagin, kotoba (kyoogen chants too?)

Basic rhythms: hiranori, oonori, chuunori

Identify dance patterns.

Identify the scene in a noh play by looking at a brief video clip.

10) Tools to help users analyze a dance and create "new" dances based on traditional models.

Enable users to learn to divide a dance portrayed in a video into dance sequences and patterns so that the user can learn the underlying modular system. A version of the interactive quiz based on dance sequences might work here so the users could see if have chosen the right breaks.

Each movement pattern would have its own icon, so the user could line up the icons of the kata in order they would appear in a traditional dance, or, if they wished to create a new dance, in an order the user thinks is appropriate.

Each kata has an associated floor plan, which would help the user to place that movement on an appropriate place on stage and incorporating it into a floor plan.

If the program were sophisticated enough, the user could add movement and sound! After recreating a traditional dance (at whatever level), the user could check with a stored dance to see how close they came to being "accurate".

We will refine some of these ideas and probably develop some others to present at the conference.

3. Lim

Designing a traditional Japanese performance teaching module

Lim Beng Choo
National University of Singapore

Having taught traditional Japanese performance to undergraduate for the past few years, one thing that I often wish is to be able to design a web-based teaching module on the subject matter. Most students from the National University of Singapore, even students majoring in Japanese Studies, have never seen any performance of the traditional Japanese theater. Any form of recognition of the various traditional Japanese theatrical forms is at best a brief definition learnt in other courses, or at worse occasional glimpses of performers in their representative costumes in the media. Here by traditional Japanese theater I am referring to noh, kyôgen, kabuki and bunraku.

There are a few problems in teaching a group of students like this. First and foremost, as a module on performance, it is important to show students the actual performance. This can be done by using video tape or DVDs, although this greatly restricts the students' viewing experience. Then it is not often that what we would like to show is accessible in our library. Students are also not able to follow the text closely if they are watching a production that may not be based on the translation that they are reading in class.

In this paper I would like to propose to create a learning module that includes all four traditional Japanese performance genre, using the earlier GloPAC Japanese resource JPARC as the basic prototype. JPARC has an interactive learning site featuring the famous noh play *Atsumori*. There are interactive text translation, costume classifications and a 3-D stage model among many things. Building on the existing *Atsumori* site, I would include the kabuki play *Suma Bay*, which is a variant version of the *Atsumori* tale. For kyôgen and bunraku, I would like to use *Bôsubori* and a love-suicide tale, because of their popularity and representative status of the genre.

Using JPARC *Atsumori* learning site as a model, I would like to suggest we create a study site with three broad categorizations: the technical, including stage, costume and make-up descriptions; the textual, including the translations and vocabulary; and an interactive space for the students to contribute their views and interact with other students.

In the presentation I will demonstrate some of the features in JPARC, then suggest more specific texts and approaches to the other genre. Other significant

issues including copyright, availability of the resources, actual interface design, etc., will also be raised.
