

From the Editor

First, let me begin by apologizing for not being able to get this volume of *CHINOPERL Papers* between covers by the end of 2010. I can perhaps take some consolation that this volume is not as late as the last one, and that I have every assurance that it will be much easier to make the deadline for the next issue by the end of 2011.

Secondly, I would like to thank the past editor, Lindy Li Mark, and the associate editor, Sujane Wu, for their assistance toward getting this volume into print. Thanks also to the officers and members for the Board of Directors of CHINOPERL for their assistance and advice.

If you look inside the front cover of this volume at the list of the members of the Editorial Board and compare that with the list in the previous volume, I think you will notice enormous changes. One of those changes is that two names are missing: Cyril Birch and Joseph Lam. We wish them joy and good health and are very grateful for their past service on the Board (we are also indebted to Cyril for a substantial donation). The fact that they are no longer officially on the Board will certainly not prevent me, for instance, from consulting them in the future about matters relating to the *CHINOPERL Papers* (there's fair warning).

The other main change is the fact that the number of Editorial Board members has more than doubled. I am of course personally proud for any part that I might have had in having these senior scholars agree to join the Board, but credit really goes to them for being willing to say yes to my request that they do so. They have been very responsive to both the collective and individual requests that I have bothered them with this year. All of the new members are well known in their fields, so the Board has gotten a goodly injection of not just blood but good, mature blood. I am also very pleased that the new Board members extend the coverage of the Board to subjects (spoken drama/*huaju*, for instance) and places of residence (Canada, Europe, Australia, and Beijing) not previously represented. We should all be thankful for their commitment to the journal and to CHINOPERL. Finally, I am very glad that three of the new Board members (Wilt L. Idema, Colin Mackerras, and Elizabeth Wichmann-Walczak) submitted items for publication in this volume and look forward to more submissions from both the new and old members on the Board (although anything longer than a book review or performance or conference report will naturally have to go through the regular blind review process). It does not look like I will have to go the route of

mandating that Editorial Board members periodically submit items for publication.

Moving from the inside cover to the table of contents, I am glad to point out that for what I think is the first time, we have enough book reviews to merit devoting a separate section to them. I hope to expand the number of book reviews that we publish, so please bring us to the attention of your publishers or to the publishers of works within our purview. If anyone would like to become our Book Review Editor and devote effort to expanding this aspect of the journal, please contact me.

The other new section is labeled “Resources.” I also have plans to expand this section. The idea is to include articles or even short notices about new or perhaps underutilized resources related to the subject matter covered by the journal. I had originally intended to write up notices on the following resources: *Su wenxue congkan* 俗文學叢刊 (Published English title: Folk Literature: Materials in the Collection of the Institute of History and Philology), 500 vols. (Taipei: Xin wenfeng, 2001), *Gugong zhenben congkan* 故宮珍本叢刊 (Collection of Precious Holdings of the Forbidden Palace), 731 vols. (Haikou: Hainan chuban she, 2000–2001), and the online “Zenhon Kanseki eizō shiryōku 善本漢籍影像資料庫 (Chinese: Shanben Hanji yingxiang ziliao ku) of the Institute of Oriental Culture of the University of Tokyo (Japanese: Tōkyō Daigaku Tōyō bunka kenkyūjo 東京大学東洋文化研究所; Chinese: Dongjing daxue Dongyang wenhua yanjiu suo 東京大學東洋文化研究所).¹

The first 350 volumes of *Su wenxue congkan* contain photoreprints of general publications on drama (books and journals) from the 1920s–1930s and playscripts for a large variety of traditional Chinese theater (*xiqu* 戲曲), while the last almost 150 volumes contain texts of non-dramatic oral performing literature (*shuochang* 說唱). The collection includes both manuscripts and printed materials and each item is prefaced by helpful bibliographic data. A promised separate index volume does not seem to have appeared yet, and the only tables of contents appear in the first volume of each category (fifteen different kinds of *xiqu* have their own sections), with the additional problem that the collection is divided into five collections (*ji* 集) of 100 volumes each and if a theatrical category overflows from one of these collections into the next, you have to look at both the first volume of the category and the first volume of the following collection.

¹¹ <http://shanben.ioc.u-tokyo.ac.jp/index.html>.

In the case of *Gugong zhenben congkan*, a separate volume containing the contents (without page numbers, unfortunately) of the entire collection has been published (the title has an additional *juanshou* 卷首 [prefatory volume] after the name of the collection; same publisher, 2000). Volumes 660–718 contain photoreprints of manuscripts related to *xiqu* (volumes 660–696; primarily the two elegant [*ya* 雅] genres of *Kunqu* 崑曲 and *Yiyang* 弋陽 and mixes of the two, and the more “popular” [*hua* 花] genre labeled in the original materials as *luanpan* 亂彈 but basically *Jingju* 京劇) and *shuochang* (volumes 697–718) that were held in the imperial entertainment bureaus, Nanfu 南府 and Shengping shu 昇平署 (the table of contents helpfully annotates the source of each item). In the *xiqu* section not only are there playscripts for a wide variety of plays (some with musical notation), including ritual plays, there are also abstracts (*tigang* 提綱) listing scene by scene the characters and the actors playing them, playtexts composed almost entirely of stage directions with just cues for the arias and dialogue (*chuantou* 串頭), and something approaching production notes (*paichang* 排場) that, for instance, show which actors are supposed to be in each layer of six-layer human pyramid to be erected on stage (v. 696, p. 176).

The Tokyo site includes a wide variety of texts related to *xiqu* and *shuochang*. Most of them can be viewed in their original colors, which is a great advantage over the black and white photoreprints of the two collections just discussed. The texts are classified according to the old quadripartite system: *jing* 經 (“classics”), *shi* 史 (“history”), *zi* 子 (“philosophy”), and *ji* 集 (“collections” [literature]). As one would expect, the items of most interest to readers of this journal will be found in the *ji* section, which includes almost 4,000 items. Many of the *Jingju* items, for instance, appear as catalog numbers 1477 through 1483 in the *ji* section, and include, for instance, a very interesting 1914 book by Qi Rushan that was not included in his collected works. The book is entitled *Guanju jianyan* 觀劇建言 (Propositions Concerning Playgoing) and it lays the blame for the backwardness of Chinese theater in comparison with theater in the West on Chinese theater goers and their habits. It is an expanded written version of the lecture that Qi gave to the actors’ guild in Beijing in 1913 after he returned from Europe. WorldCat does not list a single library holding of this book.

I should have written out complete accounts of these three resources to include in the “Resources” section of this volume, but for a variety of reasons that did not happen. I have presumed to take up as much space as I

have here to at least bring them to your attention, but primarily in the hope that reading about them will stimulate readers to submit introductions or evaluations of such resources to the journal for consideration to be published in this section.

This volume includes three articles, all of substantial length. Jing Shen's article focuses on ten Qing dynasty (1644–1911) attempts (one by a woman) to adapt the famous traditional novel *Honglou meng* 紅樓夢 (*Dream of the Red Chamber*; also widely known in English as *The Story of the Stone*) as a *chuanqi* 傳奇 play. It says a lot about both the differences between these two very important genres, *Honglou meng* itself, and the circulation and reception of that Chinese literary monument.

Carolyn FitzGerald's piece traces significant developments in the genres of *xiqu* (both *Jingju* and the local theatrical tradition of Guizhou, *Guiju* 桂劇), spoken drama, and film from the May Fourth Movement in 1919 to almost the end of the War of Resistance Against Japan (1937–1945). It does this through the career of Ouyang Yuqian, and traces how he first met with failure in his efforts to reform traditional Chinese theater only to eventually achieve a certain measure of unprecedented (for him) success by combining elements of Nora and Mulan.

In her article, Cathryn Fairlee not only introduces a Yangzhou storytelling tradition and shows how it has developed through generations of teachers and students, she also shares how she has adapted stories from that tradition for performance for English-speaking audiences (examples are included in her appendix). She also describes a bilingual performance that she did with the premiere modern exemplar of this particular storytelling repertoire, Yang Mingkun. Many of the contributors to this journal and members of CHINOPERL combine scholarly interest in the genres the journal covers with a desire to perform them, both in Chinese and English. In volume 27, which was dedicated to Kate Stevens, Cathryn described how, after telling stories for twenty years, she was motivated to begin to tell stories related to China and Chinese storytelling genres.

Both Cathryn Fairlee and Jing Shen's articles are revisions and expansions of papers that they first presented at annual meetings of CHINOPERL (which take place in conjunction with the Association for Asian Studies annual conference). This year we expect a record number of presenters, and it is my sincere hope that they will consider working up their presentations for consideration for publication in *CHINOPERL Papers*.

The two translations in this volume, Fan Pen Chen's rendition of a marionette play, and Wilt L. Idema's translations of four Miao ballads

from Hainan Island are certainly interesting enough on their own. In the first we get not just one “baldy” but two, as the two newlyweds on their wedding night realize that both have hidden the fact of their baldness from the other. As for the four ballads, three represent local versions of stories that circulated widely in China, and one that is specific to Hainan. In this last story, we get a toad who survives a variety of trials (including his human father’s desire to kill him at birth) to eventually conduct a successful military campaign and marry a princess. The other three include one about how Yan Hui, Confucius’ favorite disciple, the one who was so poor and died so young, almost got married, and how his betrothed remains chaste to him, which represents, I guess, some form of compensation. But besides their inherent interest, these two pieces allow the reader to see a new facet of longer term and larger projects that have kept these two scholars busy lately. Professor Chen has published a number of books and articles on Chinese marionette and shadow theater in which translated examples have played a great part, but this translation is the first that she has done of a published, rather than manuscript, version of an “after midnight play.” Professor Idema has recently published quite a number of volumes of popular renditions of important stories (a review of the collection that focuses on the love story of Liang Shanbo and Zhu Yingtai appears in this volume, see it for a complete list of the other ones), but the translations published below differ in that they bring together ballads linked not by common subject matter but a shared place of origin (or at least transcription).

Ellen Johnston Laing is an art historian, a discipline that has been underrepresented in *CHINOPEARL Papers*. Her willingness to publish in a journal that has not included many illustrations in the past is certainly to be commended, and perhaps foretells changes to come. The subject of her article, Boris Riftin, will be no stranger to readers of this journal (see his article on representations in popular prints in Number 27), but readers of the article should come to a new estimation of not only Professor Riftin’s work, but also of the importance of the Russian holdings of Chinese popular prints, which are more easily datable than most collections elsewhere, and that Professor Riftin has done so much to make more readily accessible.

In the Conference Reports and Performance Reviews section, readers will encounter four very different pieces; Colin Mackerras’ review of the brief and expensive version of *Mudan ting* (The Peony Pavilion) being consumed mostly by tourists every week for several years now in a 600-year-old refurbished imperial granary in Beijing; Li Ruru’s account of the

celebrations (both performances and conferences) this past year of the centenary of the famous playwright Cao Yu and the life and career of his wife, *Jingju* performer, teacher, and playwright, Li Yuru; Rüdiger Breuer's description of the recent European performances and collaborations with European storytellers and scholars by the Yangzhou *pinghua* artist, Ma Xiaolong (Professor Breuer, a specialist on the Ming-Qing storyteller Liu Jingting 柳敬亭, was present not only during the event sponsored by Mondoral in Paris, but also when the preparations for Ma Xiaolong's tour started in Yangzhou in 2009), and Elizabeth Wichmann-Walczak's report on a very innovative conference on dance that puts Chinese dance and performance genres that include dance within an East Asian context. I am very grateful for the willingness of all four scholars to prepare these valuable reports, and hope that we can include more such reports in future numbers of *CHINOPERL Papers*.

Readers of the Book Reviews section will notice that no artificial word count limit has been imposed, and all three reviewers have taken advantage of this to go into more depth than is typical of book reviews. As noted above, I fully support increasing the number of reviews we publish in every issue of the journal. I would particularly welcome review articles.

More detail can be found in the style sheet included in the back matter, but I would like to point out here that with regard to citation style (internal citation vs. footnotes, etc.), I will not be enforcing any one "house style." The variety of styles to be found in the pieces in this issue surely instantiate this. I personally believe that there is not one style that is clearly superior to the other possible styles, and that different kinds of symbioses can come about through the marriage of material and approach to writing styles that support them rather than resist them. I have my own personal preferences (I have a soft spot for meaty and chewy footnotes that are interesting in themselves rather than being strictly subservient to the main text, and am no fan of the kind of references to entire books or articles rather than specific pages that one finds so often in "journal style"), but have no desire to impose them on others. The key will be whether the citation style used meets the goals and tenor of the piece.

I do have some "pet peeves" that I will try to enforce, but not all at once (I will try to be reasonable). These include abolishment of calling *bangzi* "clapper opera" (the musical instrument that this theatrical genre is named after is a sounding block and not a clapper [*ban* 板]), and the capitalization of elements in the names of theatrical genres that are themselves proper nouns, usually because they are place-names (e.g., *Kunqu* and not *kunqu*, since the "Kun" comes from Kunshan, located

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between Suzhou and Shanghai, and *Jingju* rather than *jingju* because the *Jing* stands for Beijing).

It is presently too expensive to include color photographs in *CHINOPERL Papers*, but in the case of color photographs printed in black and white in the journal, color versions will be made available on CHINOPERL's website,² for whose existence, design, and maintenance we are all greatly indebted to Marjorie Chan. Future contributors to the journal can keep this option in mind when they consider what kinds of supplementary material would be good to be made available to readers but which might not be convenient or economical to print within the pages of the journal.

If there is still anyone reading at this point, I will close with expressing, again, my gratitude for the generous financial support of the Center for Chinese Studies of the University of Michigan and Vassar College toward the publication of this issue.

David L. Rolston, Ann Arbor, MI, January 2011

² <http://chinalinks.osu.edu/chinoperl/>.

