

Alternative Japanese Drama Ten Plays

Putting food and theatre into direct conversation, this volume focuses on how food and theatre have operated for centuries as partners in the performative, symbolic, and literary making of meaning. Through case studies, literary analyses, and performance critiques, contributors examine theatrical work from China, Japan, India, Greece, Italy, France, Germany, England, the United States, Chile, Argentina, and Zimbabwe, addressing work from classical, popular, and contemporary theatre practices. The investigation of uses of food across media and artistic genres is a burgeoning area of scholarly investigation, yet regarding representation and symbolism, literature and film have received more attention than theatre, while performance studies scholars have taken the lead in examining the performative aspects of food events. This collection looks across dramatic genres, historical periods, and cultural contexts, and at food in all of its socio-political, material complexity to examine the particular problems and potentials of invoking and using food in live theatre. The volume considers food as a transhistorical, global phenomenon across theatre genres, addressing the explosion of food studies at the end of the twentieth century that has shown how food is a crucial aspect of cultural identity.

Publisher Description

"Some of the essays provide a general introduction to the basic theories of Japanese aesthetics, others deal with poetry and theater, and a third group discusses cultural phenomena directly related to classic Japanese literature.

Includes information about playwrights, important actors and directors, theaters, companies, movements, events, technology, and other aspects of theater.

The A to Z of Modern Japanese Literature and Theater

The Yakeato Generation

Cultural Responses to Occupation in Japan

Experimentations in the Public Sphere in Postwar Japan, 1950-1970

Learn Japanese

Avant-garde Performance and Politics in Japan, 1960-2000

Widely acknowledged as the doyen of twentieth-century Japanese literature, fine art and the performing arts, as well as being renowned for his translations of Zeami and Mori Ogai. Collected Writings of J. Thomas Rimer brings together in whole or in part much of Rimer's prodigious output in these fields over the past forty years, including some of his milestone (fully illustrated) essays on Japanese Art, especially 'Tokyo in Paris/ Paris in Tokyo' (Japan Foundation, 1987).

The adaptation of the theater arts in Japan and the West is discussed in the second group of essays. Nagao Kazuo interprets the long history of no as a series of "misunderstandings" or "misconceptions" (gokai) whereby performers attempted to recover an unknown (and unknowable) past. Tom Hare's essay takes up Zeami's understanding of the process of artistic transmission. Domoto Masaki suggests that no was drastically altered when it changed from a dialogue drama to a music-dance drama early in its development.

This book endeavours to unravel the complicated skeins of Japanese theatre in the modern period and offers an appreciation of the richness of choice of presentational and representational theatre forms. Since the end of world War II there has been continuing but different conflict between the major theatrical

genres. Kabuki continues to defend its ground successfully, but the 'new drama' (shingeki) became firmly established in its own right in the 1960s. It was a vigorous and exuberant 'underground' theatre which exploited anything and everything in the Japanese and western theatre traditions. Now, thirty years on, they too have been superseded. The youth theatre of the 1980s and 90s has thrown aside the concerns of the angry underground and developed a fast-moving bewilderingly kaleidoscopic drama of breath-taking energy.

This book sheds light on Japan's underground theatre in a time of its most intense, creative and original productions, viz. 1960-2000, investigating the interrelationship of aesthetics and politics in the period 1960-2000. The first history of avant-garde theatre in Japan.

The Columbia Companion to Modern East Asian Literature

Posters of the Japanese Avant-Garde

From Shamanistic Ritual to Contemporary Pluralism

Collected Writings of J. Thomas Rimer

A History of Japanese Theatre

David Mamet's Glengarry Glen Ross

Text & Presentation is an annual publication devoted to all aspects of theatre scholarship. This volume represents a selection of the best research presented at the international, interdisciplinary Comparative Drama Conference. This anthology includes papers from the 29th annual conference held in Northridge, California. Topics covered include drama in Ireland, Greece, England, Eastern Europe, Korea, Japan and North America.

This encyclopedia covers culture from the end of the Imperialist period in 1945 right up to the present to reflect the vibrant nature of contemporary Japanese society and culture.

Japan boasts one of the world's oldest, most vibrant and most influential performance traditions.

This accessible and complete history provides a comprehensive overview of Japanese theatre and its continuing global influence. Written by eminent international scholars, it spans a wide range of dance-theatre genres over the past fifteen hundred years, including noh theatre, bunraku puppet theatre, kabuki theatre, shingeki modern theatre, rakugo storytelling, vaudeville, butoh dance and media experimentation. The first part addresses traditional genres, their historical trajectories and performance conventions. Part II covers the spectrum of new theatre since Meiji (1868-), and Parts III to VI provide discussions of playwriting, architecture, Shakespeare, and interculturalism, situating Japanese elements within their global theatrical context. Beautifully illustrated with photographs and prints, this history features interviews with key modern directors, an overview of historical scholarship in English and Japanese, and a timeline. A further reading list covers a range of multimedia resources to encourage further explorations.

A major renaissance in Japanese theater occurred in the 1960s. During this period, the social and political implications of Japan's prewar actions as well as its postwar materialistic course were intensely interrogated. Nowhere was the depth and dynamism of this cultural questioning more clearly expressed than in theater. Fueling the explosion of seminal theatrical activity that took place was the generation of young artists who are the focus of *Alternative Japanese Drama*.

Foreword by J. Thomas Rimer

Asian Theatre Journal

Art, Anti-art, Non-art

Routledge Handbook of Asian Theatre

Historical Dictionary of Modern Japanese Literature and Theater

An Introduction

Text & Presentation, 2005

Japanese *nō* theatre or the drama of 'perfected art' flourished in the fourteenth and fifteenth centuries largely through the genius of the dramatist Zeami. An intricate fusion of music, dance, mask, costume and language, the dramas address many subjects, but the idea of 'form' is more central than 'meaning' and their structure is always ritualized. Selected for their literary merit, the twenty-four plays in this volume dramatize such ideas as the relationship between men and the gods, brother and sister, parent and child, lover and beloved, and the power of greed and desire. Revered in Japan as a cultural treasure, the spiritual and sensuous beauty of these works has been a profound influence for English-speaking artists including W. B. Yeats, Ezra Pound and Benjamin Britten.

Cultural Responses to Occupation in Japan examines how the performing arts, and the performing body specifically, have shaped and been shaped by the political and historical conditions experienced in Japan during the Cold War and post-Cold War periods. This study of original and secondary materials from the fields of theatre, dance, performance art, film and poetry, probes the interrelationship that exists between the body and the nation-state. Important artistic works, such as *Ankoku Butoh* (dance of darkness) and its subsequent re-interpretation by a leading political performance company *Gekidan Kaitaisha* (theatre of deconstruction), are analysed using ethnographic, historical and theoretical modes. This approach reveals the nuanced and prolonged effects of military, cultural and political occupation in Japan over a duration of dramatic change. *Cultural Responses to Occupation in Japan* explores issues of discrimination, marginality, trauma, memory and the mediation of history in a groundbreaking work that will be of great significance to anyone interested in the symbiosis of culture and conflict.

A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day. Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation, transmission, performance, production, and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

With the Meiji Restoration in 1868, Japan opened its doors to the West and underwent remarkable changes as it sought to become a modern nation. Accompanying the political changes that Western trade ushered in were widespread social and cultural changes. Newspapers, novels, poems, and plays from the Western world were soon adapted and translated into Japanese. The combination of the rich storytelling tradition of Japan with the realism and modernism of the West produced some of the greatest literature of the modern age. *The A to Z of Modern Japanese Literature and Theater* presents a broad perspective on the development and history of literature-narrative, poetry, and drama-in modern Japan. This book offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the

evolution of modern Japanese literature.

Theatre Histories

ATJ.

The Performing Body During and After the Cold War

Legacies of the Asia-Pacific War

Japanese Theatre and the International Stage

The Voyage of Contemporary Japanese Theatre

This new edition reflects recent trends in language teaching, continues to emphasize an integrated approach in which speaking, hearing, reading, and writing Japanese all contribute to the language-learning process.

This anthology is the first to survey the full range of modern Japanese drama and make available Japan's best and most representative twentieth- and early-twenty-first-century works in one volume. It opens with a comprehensive introduction to Meiji-period drama and follows with six chronological sections: "The Age of Taisho Drama"; "The Tsukiji Little Theater and Its Aftermath"; "Wartime and Postwar Drama"; "The 1960s and Underground Theater"; "The 1980s and Beyond"; and "Popular Theater," providing a complete history of modern Japanese theater for students, scholars, instructors, and dramatists. The collection features a mix of original and previously published translations of works, among them plays by such writers as Masamune Hakucho (The Couple Next Door), Enchi Fumiko (Restless Night in Late Spring), Morimoto Kaoru (A Woman's Life), Abe Kobo (The Man Who Turned into a Stick), Kara Juro (Two Women), Terayama Shuji (Poison Boy), Noda Hideki (Poems for Sale), and Mishima Yukio (The Sardine Seller's Net of Love). Leading translators include Donald Keene, J. Thomas Rimer, M. Cody Poulton, John K. Gillespie, Mari Boyd, and Brian Powell. Each section features an introduction to the developments and character of the period, notes on the plays' productions, and photographs of their stage performances. The volume complements any study of modern Japanese literature and modern drama in China, Korea, or other Asian or contemporary Western nations.

Surveys traditional and contemporary Asian theatre through hundreds of alphabetically arranged entries written by more than 90 expert contributors.

The twelve original and two classic essays present provocative and timely thinking on Mamet's play and screenplay and offer a dialectic on performance and structure. The commentaries take diverse critical approaches to such subjects as feminism, pernicious nostalgia, ethnicity, the mythological land motif, the discourse of anxiety, gendered language, and Mamet's vision of America, providing insights and perspectives on the theatricality, originality, and universality of the work. Also includes an interview with Sam Mendes. No index. Annotation copyright by Book News, Inc., Portland, OR

America's Japan and Japan's Performing Arts

Food and Theatre on the World Stage

Japanese No Dramas

The Columbia Anthology of Modern Japanese Literature

No and Kyogen in the Contemporary World

An Author and Title Index to Plays Appearing in Collections Published since 1900

A classic memoir of self-invention in a strange land: Ian Buruma's unflinching account of his amazing journey into the heart of Tokyo's underground culture as a young man in the 1970's. When Ian Buruma arrived in Tokyo in 1975, Japan was little more than an idea in his mind, a fantasy of a distant land. A sensitive misfit in the world of his upper

middleclass youth, what he longed for wasn't so much the exotic as the raw, unfiltered humanity he had experienced in Japanese theater performances and films, witnessed in Amsterdam and Paris. One particular theater troupe, directed by a poet of runaways, outsiders, and eccentrics, was especially alluring, more than a little frightening, and completely unforgettable. If Tokyo was anything like his plays, Buruma knew that he had to join the circus as soon as possible. Tokyo was an astonishment. Buruma found a feverish and surreal metropolis where nothing was understated—neon lights, crimson lanterns, Japanese pop, advertising jingles, and cabarets. He encountered a city in the midst of an economic boom where everything seemed new, aside from the isolated temple or shrine that had survived the firestorms and earthquakes that had levelled the city during the past century. History remained in fragments: the shapes of wounded World War II veterans in white kimonos, murky old bars that Mishima had cruised in, and the narrow alleys where street girls had once flitted. Buruma's Tokyo, though, was a city engaged in a radical transformation. And through his adventures in the world of avant garde theater, his encounters with carnival acts, fashion photographers, and moments on-set with Akira Kurosawa, Buruma underwent a radical transformation of his own. For an outsider, unattached to the cultural burdens placed on the Japanese, this was a place to be truly free. *A Tokyo Romance* is a portrait of a young artist and the fantastical city that shaped him. With his signature acuity, Ian Buruma brilliantly captures the historical tensions between east and west, the cultural excitement of 1970s Tokyo, and the dilemma of the *gaijin* in Japanese society, free, yet always on the outside. The result is a timeless story about the desire to transgress boundaries: cultural, artistic, and sexual.

From ancient ritualistic practices to modern dance theatre, this study provides concise summaries of all major theatrical art forms in Japan. It situates each genre in its particular social and cultural contexts, describing in detail staging, costumes, repertory and noteworthy actors.

When we look in detail at the various peripheral groups of disenfranchised people emerging from the aftermath of the Asia-Pacific War the list is startling: Koreans in Japan (migrants or forced labourers), Burakumin, Hibakusha, Okinawans, Asian minorities, comfort women and many others. Many of these groups have been discussed in a large corpus of what we may call 'disenfranchised literature', and the research presented in this book intends to add an additional and particularly controversial example to the long list of the voice- and powerless. The presence of members of what is known as the *yakeato sedai* or the generation of people who experienced the fire-bombings of the Asia-Pacific War is conspicuous in all areas of contemporary Japan. From literature to the visual arts, from music to theatre, from architecture to politics, their influence and in many cases

guiding principles is evident everywhere and in many cases forms the keystone of modern Japanese society and culture. The contributors to this book explore the impact of the yakeato generation - and their literary, creative and cultural and works - on the postwar period by drawing out the importance of the legacy of those people who truly survived the darkest hour of the twentieth century and re-evaluate the ramifications of their experiences in contemporary Japanese society and culture. As such this book will be of huge interest to those studying Japanese history, literature, poetry and cultural studies.

Collaborative, ephemeral, self-reflective, multidisciplinary--the work generated by the rapid series of experimental artistic movements that energized the public sphere in postwar Japan was anything but private, static, or expected, despite the enduring engagement of Japanese artists with Western modernism. For two decades, a small but progressive group of visual artists, musicians, dancers, theater performers, and writers variously confronted the fraught legacy of World War II in Japan, which included occupation by a foreign power, growing economic inequality, and the clash between repressive social mores and an increasingly industrialized, urban, and consumer-oriented culture. *Art, Anti-Art, Non-Art* offers an introduction to this highly charged and innovative era in Japanese artistic practice. Published in conjunction with an exhibition on view at the Getty Research Institute from March 6 to June 3, 2007, this catalogue features objects, books, periodicals, photographs, and other ephemera created by artists associated with Experimental Workshop, Gutai, High Red Centre, Neo Dada, Provoke, Tokyo Fluxus, and VIVO, among others.

Text and Performance

Angura

Inter-Cultural Performance

Theorizing the Angura Space

Modern Japanese Theatre and Performance

The Encyclopedia of Contemporary Japanese Culture

Acclaimed Japanese novelist Yukio Mishima (1925--1970) was also a prolific playwright, penning more than sixty plays, nearly all of which were produced in his lifetime. Hiroaki Sato is the first to translate these plays into English. For this collection he has selected five major plays and three essays Mishima wrote about drama. The title play is a satire that follows the breakdown of friendship between Adolf Hitler and two Nazi officials who were ultimately assassinated under orders from Hitler.

The Cambridge History of Japanese Literature provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser

known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms, including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading.

*Featuring choice selections from the core anthologies *The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 1868–1945*, and *The Columbia Anthology of Modern Japanese Literature: From 1945 to the Present*, this collection offers a concise yet remarkably rich introduction to the fiction, poetry, drama, and essays of Japan's modern encounter with the West. Spanning a period of exceptional invention and transition, this volume is not only a critical companion to courses on Japanese literary and intellectual development but also an essential reference for scholarship on Japanese history, culture, and interactions with the East and West. The first half covers the three major styles of literary expression that informed Japanese writing and performance in the late nineteenth and early twentieth centuries: classical Japanese fiction and drama, Chinese poetry, and Western literary representation and cultural critique. Their juxtaposition brilliantly captures the social, intellectual, and political challenges shaping Japan during this period, particularly the rise of nationalism, the complex interaction between traditional and modern forces, and the encroachment of Western ideas and writing. The second half conveys the changes that have transformed Japan since the end of the Pacific War, such as the heady transition from poverty to prosperity, the friction between conflicting ideologies and political beliefs, and the growing influence of popular culture on the country's artistic and intellectual traditions. Featuring sensitive translations of works by Nagai Kafu, Natsume Soseki, Oe Kenzaburo, Kawabata Yasunari, Mishima Yukio, and many others, this anthology relates an essential portrait of Japan's dynamic modernization.*

Modern Japanese Theatre and Performance is a collection of sixteen essays on Japanese theatre, including historical overviews of twentieth century theatre, analyses of specific productions and individuals, and consideration of the intercultural nature of modern Japanese theatre. Also included is a new translation of a 'Superkyogen' play.

Cultural Mobility and Exchange in New York, 1952-2011

Japan's Grappling with Modernity in the Arts

Alternative Japanese Drama

Ottomiller's Index to Plays in Collections

A Handbook to the Reception of Greek Drama

The Japanese Theatre

This thoroughly revised and updated third edition of the innovative and widely acclaimed *Theatre Histories: An Introduction* offers a critical overview of global theatre and drama, spanning a broad wealth of world cultures and periods.

Bringing together a group of scholars from a diverse range of backgrounds to add fresh perspectives on the history of global theatre, the book illustrates

historiographical theories with case studies demonstrating various methods and

interpretive approaches. Subtly restructured sections place the chapters within new thematic contexts to offer a clear overview of each period, while a revised chapter structure offers accessibility for students and instructors. Further new features and key updates to this third edition include: A dedicated chapter on historiography New, up to date, case studies Enhanced and reworked historical, cultural and political timelines, helping students to place each chapter within the historical context of the section Pronunciation guidance, both in the text and as an online audio guide, to aid the reader in accessing and internalizing unfamiliar terminology A new and updated companion website with further insights, activities and resources to enable students to further their knowledge and understanding of the theatre.

"Author David G. Goodman illuminates the theatrical movement for which these posters were created, provides a brief history of modern Japanese graphic design, and describes both the posters themselves and the artists who created them."--BOOK JACKET.

Beginning in late Edo, the Japanese faced a rapidly and irreversibly changing world in which industrialization, westernization, and internationalization was exerting pressure upon an entrenched traditional culture. The Japanese themselves felt threatened by Western powers, with their sense of superiority and military might. Yet, the Japanese were more prepared to meet this challenge than was thought at the time, and they used a variety of strategies to address the tension between modernity and tradition. *Inexorable Modernity* illuminates our understanding of how Japan has dealt with modernity and of what mechanisms, universal and local, we can attribute to the mode of negotiation between tradition and modernity in three major forms of art-theater, the visual arts, and literature. Dr. Hiroshi Nara brings together a thoughtful collection of essays that demonstrate that traditional and modern approaches to life feed off of one other, and tradition, whether real or created, was sought out in order to find a way to live with the burden of modernity. *Inexorable Modernity* is a valuable and enlightening read for those interested in Asian studies and history.

This is the most internationally comprehensive collection on Japanese theatre ever published. A team of authors from ten nations contributes twenty-five wide-ranging essays, covering everything from kagura ritual forms to postmodern angura.

The Columbia Anthology of Modern Japanese Drama

The Cambridge Guide to Theatre

Japanese Aesthetics and Culture

A Memoir

My Friend Hitler and Other Plays of Yukio Mishima

The Cambridge History of Japanese Literature

Routledge Handbook of Asian Theatre is an advanced level reference guide which surveys the rich and diverse traditions of classical and contemporary performing arts in Asia, showcasing significant scholarship in recent years. An international team of over 50 contributors provide authoritative overviews on a variety of topics across Asia, including dance, music, puppetry, make-up and costume, architecture, colonialism, modernity, gender, musicals, and intercultural Shakespeare. This volume is divided into four sections covering: Representative Theatrical Traditions in Asia. Cross-Regional Aspects of Classical and Folk

Theatres. Modern and Contemporary Theatres in Asian Countries. Modernity, Gender Performance, Intercultural and Musical Theatre in Asia. Offering a cutting edge overview of Asian theatre and performance, the Handbook is an invaluable resource for academics, researchers and students studying this ever-evolving field.

Representing the largest expansion between editions, this updated volume of Ottemiller's Index to Plays in Collections is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century and beyond. This new volume lists more than 3,500 new plays and 2,000 new authors, as well as birth and/or death information for hundreds of authors.

Historical Dictionary of Modern Japanese Literature and Theater, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries authors, literary and historical developments, trends, genres, and concepts.

Senda Akihiko is one of Japan's finest and best-known modern drama critics. This collection of his essays, articles, and reviews from 1971 to 1987 presents international audiences with the first opportunity to experience the excitement and accomplishments of the theatrical revolution that has continued to sweep over the Japanese stage since the 1960s. Consistently judicious and honest, the essays reveal the excitement (or disappointment) of each phase in the unfolding "voyage" of contemporary Japanese theatre.

Japan's Modern Theatre

Inexorable Modernity

A Tokyo Romance

The Theatre of Suzuki Tadashi

Encyclopedia of Asian Theatre: O-Z

A Reader

This extraordinary one-volume guide to the modern literatures of China, Japan, and Korea is the definitive reference work on the subject in the English language. With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries, this companion is an essential starting point for the study of East Asian literatures. Comprehensive thematic essays introduce each geographical section with historical overviews and surveys of persistent themes in the literature examined, including nationalism, gender, family relations, and sexuality. Following the thematic essays are

the individual entries: over forty for China, over fifty for Japan, and almost thirty for Korea, featuring everything from detailed analyses of the works of Tanizaki Jun'ichiro and Murakami Haruki, to far-ranging explorations of avant-garde fiction in China and postwar novels in Korea. Arrayed chronologically, each entry is self-contained, though extensive cross-referencing affords readers the opportunity to gain a more synoptic view of the work, author, or movement. The unrivaled opportunities for comparative analysis alone make this unique companion an indispensable reference for anyone interested in the burgeoning field of Asian literature. Although the literatures of China, Japan, and Korea are each allotted separate sections, the editors constantly kept an eye open to those writers, works, and movements that transcend national boundaries. This includes, for example, Chinese authors who lived and wrote in Japan; Japanese authors who wrote in classical Chinese; and Korean authors who write in Japanese, whether under the colonial occupation or because they are resident in Japan. The waves of modernization can be seen as reaching each of these countries in a staggered fashion, with eddies and back-flows between them then complicating the picture further. This volume provides a vivid sense of this dynamic interplay.

America's Japan and Japan's Performing Arts studies the images and myths that have shaped the reception of Japan-related theater, music, and dance in the United States since the 1950s. Soon after World War II, visits by Japanese performing artists to the United States emerged as a significant category of American cultural-exchange initiatives aimed at helping establish and build friendly ties with Japan. Barbara E. Thornbury explores how "Japan" and "Japanese culture" have been constructed, reconstructed, and transformed in response to the hundreds of productions that have taken place over the past sixty years in New York, the main entry point and defining cultural nexus in the United States for the global touring market in the performing arts. The author's transdisciplinary approach makes the book appealing to those in the performing arts studies, Japanese studies, and cultural studies.

In the modern world we are accustomed to conceptualising international relations in terms of national identity. We

speak of English culture, French culture and American culture as if these things were the basic building blocks of global civilisation. While there is no doubt that national culture is important, such a view fails to take account of the fact that there is great diversity within nations and powerful connections across national frontiers. Just as individuals cannot be understood in isolation from the society of which they are a part, so national cultures cannot be understood in isolation from the global community. Since the beginning of human history cross-cultural exchange has been important in bringing about social change. This can be seen vividly in the way languages and their associated literary and dramatic traditions have interacted with one another. This volume brings together a collection of essays that focus on the role cross-cultural exchange has played in performance in the theatre and in film. The aim is not to suggest any systematic theory of cross-cultural exchange but rather to present a variety of examples that illustrate the subtle and complex way in which different cultures interact.

Ten Plays

New College Text; Volume 4

A Century of Change and Continuity