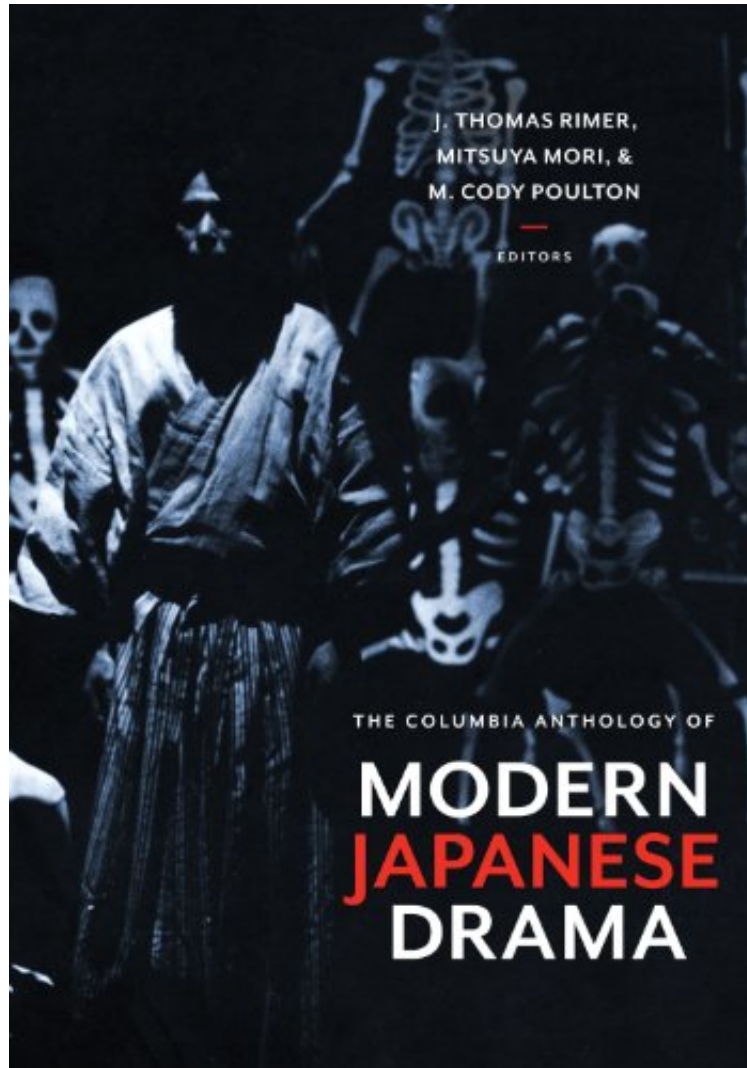


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From Columbia University Press : The Columbia Anthology of Modern Japanese Drama before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Columbia Anthology of Modern Japanese Drama:

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. Divided into 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,rdquo; the collection opens with a comprehensive introduction to Meiji period drama and provides an informal yet complete history of twentieth-century 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*), Abe Kobo (*The Man Who Turned into a Stick*), Morimoto Kaoru (*A Woman's Life*), 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, Mitsuyra Mori, M. Cody Poulton, John 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 course on modern Japanese literature and any study of modern drama in China, Korea, or other Asian or contemporary Western nation.

An excellent representative sampling of modern Japanese drama and a substantial contribution not only to Japanese literature in translation but also to the body of Japanese scripts available in English for Western theater artists. (Kevin J. Wetmore Jr., Loyola Marymount University) Few anthologies are as comprehensive as this one, and the translators have done an admirable job in capturing the language and tone of each of the playwrights mentioned. The Columbia Anthology of Modern Japanese Drama will open up much of modern and contemporary Japanese theater work to a wider audience. (David Jortner, Baylor University) This anthology is extremely important, as its chronological span illustrates the drastic transition of Japanese theater in the twentieth and twenty-first centuries. (Yoko Shioya, artistic director, Japan Society) The Columbia Anthology of Modern Japanese Drama affords rich and detailed insights into the development of modern drama and provides an intimate sense of how theater contributes to Japan's modern history, culture, and self-identity. Thoroughly researched and beautifully presented, it will be an essential companion to the study of theater in Japan in the twentieth century. (Peter Eckersall, the Graduate Center, City University of New York) While not shunning canonical works, *The Columbia Anthology of Modern Japanese Drama* promotes lesser-known and exciting dramatic texts, even dedicating a special chapter to 'popular theater.' In doing so, the volume fills gaps in the scholarship of drama literature from Japan. It is backed by informative introductions and essays that display fine and up-to-date scholarship in the field. (Stanca Scholz-Cionca, University of Trier) As well as providing definitive translations of a great range of works rarely published in the West, this Anthology of Modern Japanese Drama also interprets, explains, and analyzes the often misunderstood and complex journey Japanese drama has taken since the fall of the Tokugawa regime, creating, by the end, a strong argument for the uniqueness and importance of Japanese theater. (Claire Hazelton *Times Literary Supplement*)

About the Author
J. Thomas Rimer is emeritus professor of Japanese literature, theater, and art at the University of Pittsburgh. He has also taught at Washington University in St. Louis and at the University of Maryland, and he served for several years as head of the Asian Division of the Library of Congress. He is the author, coauthor, editor, and translator of several works, including *The Columbia Anthology of Modern Japanese Literature*; *Traditional Japanese Arts and Culture: An Illustrated Sourcebook*; and *A Reader's Guide to Japanese Literature*. Mitsuyra Mori is emeritus professor of theater studies at Seijo University and the leading expert on Ibsen in Japan. His production of *Double Nora*, a modern no play based on *A Doll's House*, was performed at the International Ibsen Festival in Oslo. He is the former president of the Japanese Society for Theatre Research, and his published books and articles include *Ibsen's Realism*, *Comparative Theatre of the East and the West*, *The Poetics of Theatre*, "Problems of Theatre Modernization in the Meiji Era," and "Intercultural Problems and the Modernization of Theatre in Japan." M. Cody Poulton is professor of Japanese language, literature, and theater at the University of Victoria. He is the author of *Spirits of Another Sort: The Plays of Izumi Kyoka* and *A Beggar's Art: Scripting Modernity in Japanese Drama, 1900–1930*, and coeditor (with Richard King and Katsuhiko Endo) of *Sino-Japanese Transculturation: From the Late Nineteenth Century to the End of the Pacific War*. He has been active as a translator of kabuki and modern Japanese drama for both publication and live stage productions in Canada, the United States, the United Kingdom, Ireland, Australia, and Japan.