

and her loss of belief in free will in her final years, brought on by the miseries of life in wartime and postwar Japan and her own declining powers as she slowly succumbed to heart disease, and exemplified by one of her best-known and most successful works, the novel *Ukigumo* (Drifting Clouds, 1951).

In her brief conclusion, Fessler writes that “by providing her audience with breezy interpretations of even the most squalid situations, [Hayashi] was filling the gap left by her contemporaries, who were busy focusing either on the nature of their own individuality or the plight of the working class in a newly industrialized Japan” (p. 155). Like her subject, Fessler gets the job done. Her approach is methodical and her organization straightforward; in keeping with her emphasis on the lack of depth in Hayashi’s writing, her analyses are for the most part solid and workmanlike rather than subtle or profound, although she does offer some penetrating insights. Her language is clear and remarkably jargon-free, although a firmer editorial hand would have been helpful in weeding out the frequent instances of repetition and occasional stylistic infelicities.

An appendix contains translations of three brief and revealing yet enigmatic Hayashi essays, and the bibliography includes a list of Hayashi works in English translation, helpful for readers who, one hopes, will now be inspired to read Hayashi themselves.

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Concerned Theatre Japan: The Graphic Art of Japanese Theatre 1960–1980 (CD-ROM). Written by DAVID G. GOODMAN; designed by John V. Clarke. Urbana-Champaign, Il.: Krannert Art Museum, 1998. \$30.00.

The *Concerned Theatre Japan* poster art exhibit inherits its name from the politically committed and remarkably ambitious English-language journal of the same name published by Theatre Centre 68/69 from 1969 to 1973. David G. Goodman, guest curator and writer of the CD, was the original journal’s editor (with his wife, Kazuko Fujimoto, and Oyobe Katsuhiko). The shared name not only invites comparison; Goodman declares in the acknowledgments that this exhibition is his attempt to share his experience of the “artistic creativity and ferment” of the Tokyo of these years. Thus, while the exhibition gathers an impressive collection of hard-to-find works, the exhibits are much like the tip of an iceberg: the true object of the exhibition is this lost world of theater and performance, with the posters presented as its visible traces. Given this ambitious goal, this multimedia exhibition catalog may be evaluated both in terms of its representation and interpretation of that world, and for the ways in which selections of poster art and other images shape this depiction.

The visually attractive CD collects images of the posters with commentary, a long introductory essay (“Overview”), discussions of the troupes, additional essays by Imai Yoshirō (“Japanese Posters: A History 1860–1980”) and Thomas G. Kovacs (“Six Posters: A Western Perspective”), a timeline, biographical information, portions of three plays, and a multimedia collection of photos and film clips, all well indexed and linked together for easy exploration. At every level images are related back to immediate and broader contexts, providing an ongoing interpretation of the significance of this performance world and its turbulent sociocultural context.

One problem with the multimedia approach is that multiple and progressively shorter versions of these contextualizations surround the works. What start off as necessarily brief, economical descriptions within essays often end up as single line summaries. Kara Jūrō's complex approach to theater, for example, elsewhere treated with greater nuance, becomes reductively distorted—"Kara's rejection of growing Western influence in postwar Japan led him to embrace an external view of reality expressed through a premodern, Kabuki theatre style" (Kovacs, "A Western Perspective")—or trivialized—"Kara's plays of the late 1970s share a strong literary foundation but continue to treat Kara's main theme, the right and importance of being different and resistant to the homogenizing pressures of society" ("Troupes").

The larger problem relates to the overall interpretive framework. This exhibition necessarily grapples with two difficult, related problems: properly interpreting 1960s phenomena and conceptualizing the troupes' explorations of the cultural-historical past. Imai's brisk historical survey is alone in recognizing the 1960s, in general, and these sorts of avant-garde performance, in particular, as part of a global phenomenon. Instead, by most of the contributors, they are conceived of as an exclusively local "revolt against modernity" through recourse to the premodern. Forgotten in this opposition of postwar to premodern is the pre-1945 history of this discourse. In consequence, the CD is often haunted by strange repetitions, such as Goodman's statement, "[t]his renewed interest in the premodern was not intended as an atavistic return to some imagined 'golden age' in the past but rather as an ironic reaffirmation of the premodern as a means to transcend the modern" ("Overview"), which reiterates the position of Yasuda Yojuro at the wartime "Overcoming the Modern" conference, collapsing the goals of 1960s theater with those of the Roman-ha.

The real irony is that many of these dramatists explicitly problematized this very relation to history, and the problem of repetition—for example, Kara Jūrō's *John Silver* series. In his analysis of *John Silver: The Beggar of Love*, Goodman's Benjamin-inspired linking of revolution and messianism obscures the issue by identifying Silver as a messiah figure.

A related difficulty arises from an inability to achieve sufficient critical distance from a then-contemporary discourse of *minzokugaku*. In this postwar variant, a "style" or "sensibility" holds forth the promise of transhistoric, authentic unity with "indigenous qualities that had been systematically expunged" and a "popular energy compressed in the native sensibility" ("Japanese Posters") below a thin veneer of modernity. Historicizing this discourse would require pointing first to its initial, prewar articulation, as well as to other, analogous searches in the 1960s for an "anarchic, erotic" underside to modernity (in which Bataille, de Sade, and Eros in general figure prominently). Discussions of participation by the troupes in this discourse, however, all too often collapse into examples of its actualization.

Nowhere is this so evident as in the presentation of Butoh. The selection of Dairakudakan as the single represented Butoh group (in part thanks to Maro Akaji's links to both Kara's theater and Hijikata Tatsumi himself, in part thanks to the availability of exquisite poster art from their performances) biases the discussion towards 1970s Butoh, by which time Butoh had become genreized, and inextricably intertwined by dancers and critics alike with this discourse on the marginalized folk. Footage of Hijikata on the CD is exclusively from this later period, during which Hijikata himself struggled with this overdetermined discourse, trying to find a way to participate without reproducing some variety of right-wing history. Commentary on Butoh readily reproduces this difficulty inherent in the very constitution of Butoh

as a genre, but here it is also a product of the focus upon the imagery of Butoh from its second decade onwards. Photos from Hijikata's 1965 masterpiece, *Baro-iro dansu*, or any of his other eclectic, often humorous 1960s-era performances, would be much harder to assimilate to a narrative describing Hijikata as "shamanistic," seeking "an 'alternative Japanese beauty' in the violent, erotic, anarchic dimensions of the Japanese folk imagination" ("Troupes").

The premodern/modern opposition bedevils the poster art discussions as well. Kitsch is read as an authentic avenue to the premodern, instead of as the quintessential modernist genre of cultural quotation—a theoretical confusion by which the work of perhaps the key graphic artist in the exhibition, Yokoo Tadanori, is read both as "introduc[ing] the Pop sensibility to Japan" ("Overview") and as evoking "the subconscious energy of the masses of the people" ("Japanese Posters").

Missing, too, in this opposition of modern and premodern is the State, another of the key targets both of this drama and of the activism that was its immediate background. New Left fragmentation and government/corporate cooptation are cited in passing as reasons for the 1970s decline of this theater, but are largely missing from previous discussions.

Yet, despite these difficulties the CD collects an impressive assortment of extremely hard to find poster art, photos, and film clips, along with interesting details of the companies (particularly in regard to the *Jiyūgekijō/Theatre Center/Kuro tento* evolutions, reflecting Goodman's insiders' view). If the exhibition CD has weaknesses, it merely points to the need for a more satisfactory historical investigation of 1960s culture and politics in Japan—to which a CD-reissue of the original *Concerned Theatre Japan* journal would greatly contribute.

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Tea of the Sages: The Art of Sencha. By PATRICIA J. GRAHAM. Honolulu: University of Hawaii Press, 1998. viii, 259 pp. \$24.95.

The English-language literature on *chanoyu*, the tea ceremony, is still small but growing steadily. In addition to several recently published books, the articles of *Chanoyu Quarterly* have contributed in rich variety to our knowledge of *chanoyu* and its associated arts, aesthetics, religion, and thought. One subject related to *chanoyu* that has until now been almost entirely neglected, however, is *sencha* or the art of infused tea. For this reason alone, a book on the lines of Patricia Graham's *Tea of the Sages: The Art of Sencha* would be welcome. Most happily, Graham has produced a book that not only "fills a gap," but is itself a lucid and elegant introduction to *sencha*, and indeed to the larger "world of tea" in Japanese history that includes it and *chanoyu*.

Chanoyu, although it has its origins in Chinese practices, has utilized Chinese ceramic ware and other articles, and of course has been greatly imbued with the spirit of that most Chinese of Buddhist sects, Ch'an (Japanese Zen), and is still one of the arts generally thought to be quintessentially "Japanese." Having assumed its position at the pinnacle of the world of art and taste under Sen no Rikyū in the late sixteenth century, *chanoyu* flourished greatly both as a serious art and a popular entertainment during the Tokugawa period.

Sencha, the drinking of infused tea, developed during the Tokugawa period in part as a reaction against *chanoyu*. The advocates of *sencha*, for example, criticized