

Cui Xiuwen: Walking on Broken Glass¹

Despite the apparent simplicity of some of Cui Xiuwen's images, their content is deep and rich in symbolism, and a look at her body of work from the past decade produces insight into their multifaceted meanings.² Born in the 1970s to a large family in Harbin, north China, Cui now lives in Beijing and was one of the four members of the Sirens, along with Li Hong, Feng Jiali, and Yuan Yaomin, all of whom began as figurative painters and were trained at the Beijing Central Academy of Fine Arts. These artists were not avowed feminists, although, naturally, since they are women, their works do contain themes related to feminine issues. The name Sirens alludes to the story of Ulysses, who had himself bound to the mast of his ship and plugged his ears so that he would not be seduced by the Sirens' songs as his boat passed through the straits they inhabited. After graduation, the main agenda of the Chinese Sirens group was to find places to exhibit, as during the 1990s such venues for women were few. They showed work in their small apartments, drawing an appreciative crowd.

The Sirens's manifesto reveals a non-aggressive stance; rather than inciting confrontation with the art establishment, which is dominated by men, the Sirens wanted only to participate in their own artistic activities:

The Sirens of Greek tales are a typical aesthetic vision of a patriarchal society where women are always described as a combination of angels and inner devils. With the belief that women are the origin of all crimes, female wisdom and the artistic value of feminist arts have long been denied [sic]. It's time for a change. The image of all-powerful man, the pattern found within most societies, is bound to be abandoned. Women's voices will be increasingly heard and their natural endowments will benefit people of both sexes.³

Cui's early paintings were somewhat notorious because they featured naked men. Despite the modern curriculum with its emphasis on Western oil painting at the Beijing Central Academy of Fine Arts and in art colleges throughout China, such themes, especially when executed by a female artist, were startling. Cui's works from this era directly respond to Chinese art school practice where female nude models were available, but men were rarely used, and when they were, they were modestly covered. At the near center of one such composition is a sprawled nude male seated in the

Cui Xiuwen, *Rose and Fresh Mint*, 1996, oil on canvas, 180 x 160 cm. Courtesy of the artist.



darkened interior of the artist's studio, which is harshly lit and drawn with extreme foreshortening. The strong compositional elements direct the eye to the near center of the canvas, and the highlighting that illuminates that area inescapably makes the figure's genitals the focus of the painting. The lounging posture of the figure and the spotlight illumination convey a sense of an interrupted narrative, and we, in the shadows, are privy to an intimate view of the scenario.

By the turn of the century Cui had moved on to video, with which she further explored the issue of sexuality in contemporary China. In one video from 2000, entitled *Ladies*, a hidden camera was placed in the ladies' room of a Beijing night club. Young women adjust their make-up, hitch up their bras, fix their hair, change their clothes, and roll up small wads of cash and hide them in their undergarments. Their continuous banter reveals the illicit nature of their liaisons. For example, one irate girl calls her lover on a cell phone threatening to tell his wife of their affair if he does not pay up. This kind of interaction was unknown a decade earlier, for communist China clearly promulgated decorous behaviour, eschewing displays of intimacy. Couples did not touch each other in public and applied for permission to marry and bear a child; moreover, the state vigilantly outlawed commoners' engaging in prostitution, alcohol, drugs, homosexuality, and the like. In an interview from 2004, Cui averred that she did not wish to proselytize or



comment on the social situation in China, nor was she promoting any feminist interpretations.⁴ Rather, she maintained she wanted only to present the situation for others to experience, without commentary. Like the earlier paintings we are witnesses, looking on from a distance.

Cui Xiuwen, *Twice*, 2001, video, 9 mins. 12 secs. Courtesy of the artist.



Cui is attracted to video, explaining that it provides greater freedom of expression, is far less personal than oil painting, and has a range of potential images that is without limit. The video *Twice*, created in 2001, was a further exploration of the new sexuality in China. Here Cui tackles the subject of phone sex: a young beauty, who is Cui herself, is alone in her apartment, engaging in licentious banter with an unseen partner. Lying on her back, Cui caresses herself. Describing the work, Cui explains, “Desire is wandering

Cui Xiuwen, *Ladies*, 2000, video, 6 mins. 12 secs. Courtesy of the artist.

between the spirit and flesh. Rejection and acceptance have become a contradiction. Sometimes when you enjoy the happiness brought on by the flesh, you give up the pursuit of spirit; and sometimes when you seek the spiritual, you have to restrain your desire.”

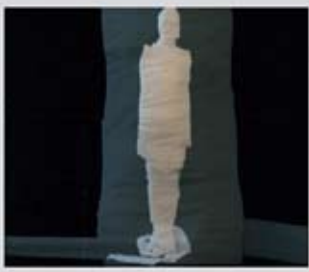
A third video, *Toot*, from 2001, is certainly the most lyrical of her video works. A statuesque Chinese beauty is wrapped from head to toe in a long swath of toilet paper. Looking like a mummy, with her body totally obscured, she stands motionless. Slowly, drops of water cause the toilet paper to disintegrate. As her arms rise up freeing her body, she stands triumphant and naked. Cui had intended to use a model for the shot, but circumstance led to her not showing up, and Cui took her place. Many saw this performance as presenting a controversial stance as public nudity is still eschewed in China.⁵ Watching the figure being stripped of its delicate wrapping evokes many associations, and the passivity of the figure enhances identification with the traditional male sexual gaze. Looking at this object of desire, standing so submissively and slowly losing her protective covering, makes one feel like a voyeur. But like the erect goddess of Botticelli’s *Birth of Venus*,⁶ the figure emerging from her wrapping creates a sense of expectation, of creation in the making, of imminent action. In the end it is a statement of being freed from the bonds of convention, and the work represents freedom—freedom of movement, freedom of identity, freedom from the restriction of clothes, freedom from painting.

The traditional Chinese tune heard in the video, “The Ambush on All Sides,” is played on the traditional lute, the *pi-pa*; the song has no lyrics but is based on a romantic tale of war during the bitter battle to establish the Han dynasty in 202 B.C. On the eve of defeat by the Han, the Chu leader’s beautiful, deeply beloved concubine Yu Ji killed herself with his favorite sword so that she could not be taken alive by the enemy. Upon seeing her corpse, her lover wept in despair. The next morning, deserted by his soldiers, the Chu leader stood alone with his horse, sang a song mourning his lack of good fortune, cried out his beloved Yu Ji’s name twice, and fell on his sword. The context provided by the music leads one to wonder about the tragic associations of romantic love and this ancient beauty’s acts of self-sacrifice to maintain her purity. One may ask if such acts are still possible or relevant today.

Though at first Cui worked in a lab to have access to the technical equipment for processing and editing her film, with the recent evolution of video cameras she was able to work in her studio by herself, where she was continually drawn to working on themes that deal with nudity, sexuality, and self exploration. In an interview by Wang Yuwin, she explained this aspect of her art:⁷

Q. Why are you making these images?

A: I have to do so for the sake that there is a voice in my heart asking me to do so and that’s the reason.



Q. What are you trying to say about the image of women as a sex object in China?

Cui Xiuwen, *Toot*, 2001, video, 3 mins. 33 secs. Courtesy of the artist.

A: As to these images of woman as a sex object, I do not want to make any remarks on them—whether emotionally or morally. Instead I hope those who see them can get something themselves.

Q. What are you trying to say about female sexuality? About the freedom of women to appear nude?

A: The freedom of woman to appear nude is decided by the specific time, situation, and field. There is no such case for one to be restricted because she used her own nude body to create an artwork until now.

Q. About the freedom of women to have sex in China now?

A: It is decided by every specific woman; take for example the environment they live in and the education they received. China is such a big country that it is really hard for me to offer a definite answer.

That such questions were posed suggests the slow pace of the emergence of China from the social restrictions of the past. More importantly, Cui's statements, along with others, establish her desire to let her work speak for itself. In this way, her work is freed from a single interpretation and left open to many levels of meaning.

In 2004, Cui turned to photographic montages, made up of photographs that she took and manipulated on a computer and printed on a large scale. Using this method in the video *Sanjie*, Cui recreated the *Last Supper* by Leonardo da Vinci, substituting the original figures in the composition with the image of one young girl multiplied thirteen times and dressed in the same school uniform—a plaid skirt, white short-sleeve shirt with bow tie, and doll-like close-cropped hair and bangs. Cui eerily reconstructs all of the stylized poses and gestures of the original Renaissance painting, the recreation of which is especially jarring in its modern appearance, since it is such a familiar image. This figural substitution raises a multitude of provocative considerations, beginning with the patriarchal nature of the scene and, by extension, the religion. There is a readily apparent disparity between the innocent schoolgirl and her acting out all the roles of one of the world's greatest tales of betrayal and forgiveness. Since all the figures are the same person, the work poses the question of whether these roles played by the same character could be different facets of the school girl's individual personality and by extension that of the artist's and the viewer. Intriguingly, in this work Cui posits the complexity of the human psyche—are we all potential traitors, disciples, or betrayed divinities? Posed like a Zen *koan*, Cui's work causes us to question the traditionally accepted meaning of the *Last Supper* scene. In this way, Cui's ironic replacement of the fathers of the Christian religion with a young schoolgirl makes the drama a psychological as well as religious one and imbues the subject with a variety of modern interpretations.

In the second phase of this series, Cui took pictures of an older girl, a pre-teenager, and interjected her into a number of scenarios. In one photograph from the series, *One Day in Beijing* (2004), the child, again dressed like a school girl, stands in the deserted streets of the ancient Forbidden Palace; the cloudless sky is luminous. Here, too, the work makes various cultural references—the architectural setting alludes to the imperial dynasties and their patriarchal agenda, the clear blue sky is familiar in Western art but rarely portrayed in Chinese art, and the girl is surely of our time. Dwarfed by her surroundings, she seems lost and vulnerable. She is shown in three-quarter profile and looks down to the right in a dejected manner. The now all-white schoolgirl uniform adds to her virginal appearance, and in the background seated beneath the palace wall is a second figure of the girl. The



isolation of the figures from each other is telling; they have no apparent relationship with each other, and their separation is made more emphatic by the composition, which comprises broad, horizontal bands of colour—the golden palatial roof tiles, grey masonry wall, and empty red banner. It is only the figures of the girls that relieve the strong horizontal composition.

Top: Cui Xiuwen, *Angel No. 1*, 2006, photograph, 158 x 200 cm. Courtesy of the artist.

Bottom: Cui Xiuwen, *Sanjie*, 2003, photograph, 60.6 x 350 cm. Courtesy of the artist.

In a later series entitled *Angel No. 1* (2006), the subject is yet again a little older, a teenager. Now much closer to the viewer and in large scale, the girl, pregnant and dressed in a similar outfit, but without the red scarf, stands in a body of dark blue water near the center of the composition, with the moon rising high in the sky, its light illuminating the surface of the sea. Along the horizon are low-lying clouds, the further shore, and a





Top: Cui Xiuwen, *One Day in Beijing No. 4*, 2004, photograph, 126 x 156 cm. Courtesy of the artist.

small hill on the right. This is a similar composition to *One Day in Beijing*, with its horizontal bands of colour—the sea, the sky, the clouds, and the shore provide the backdrop for the figure, making her singly important. A gentle wind blows her garments, and she averts the gaze of the viewer, making one feel like an intruder. This scene is somber, the girl appears alone and troubled, and the joy of pregnancy is not in evidence; instead, the image alludes to the problems of unwanted teenage pregnancy. In *Angel No. 13* (2006), the teenager is lying on her back at the bottom of the picture, in the last stage of pregnancy, a tear falling from her eye. The rest of the composition consists of a grand view of the sky and swollen cumulus clouds. With their strange Kabuki-like makeup, the downcast faces of the girl in this series seem bruised.



In *Angel No. 7* (2008), Cui returns to multiple figure compositions. Here the pregnant teenager appears thirty times in varying sizes and positions on a pyramid of sand by the inner wall of the Forbidden City; there is no way out, no way to climb the hill of sand, no way to get over the ancient masonry wall. Some of the figures, sitting with their legs sprawled, look like dolls; some look down, others look up beseechingly; and the uppermost one, seen from the back, tries to peer beyond the wall. Incongruously, a tall electricity pole rises up left of centre, and behind it a blue sky is filled with russet clouds of oncoming dusk. The works in the *Angel* series again allude to the problems of young women in a society that is still bound by



traditional values: they are still subject to the patriarchal conventions of the past and the ongoing preference for male children that results in the abortion of female fetuses and the subsequent reduction of the number of women in China. In addition, government policies restrict child bearing, and pregnant women wanting medical care often need to have a pregnancy certificate. These young girls are trapped by social restrictions, undervalued and rejected. The first time Cui used a model was in *Sanjie*, and it was

Cui Xiuwen, *Angel No. 13*,
2006, photograph, 100 x 120
cm. Courtesy of the artist.

Cui Xiuwen, *Angel No. 7*, 2006,
photograph, 1400 x 120.5 cm.
Courtesy of the artist.



the child of a friend. For various logistical reasons new models would be required, and because Cui seeks with each subject to establish the intimacy she had with the first model, she spends at least a month socializing with each girl and her mother before beginning the series. This is in part to make the girl comfortable, but also Cui takes time to assess the subject's personality in order to plan new ideas for a project. Cui then orchestrates the series—selecting backgrounds and scenery, making portraits of the girl, and, finally, merging the two using computer software. This is a long and arduous process, and one suite of works of a particular model in a specific setting usually take up to two years to complete.

Over the duration of these different series (2004–08), the ages of the young models progressed from three to five, from eight to nine, and finally from

thirteen to fourteen. These ages are not arbitrary. Cui avers that children initially become aware of their gender in the first age group, of their sexuality in the second, and of their reproductive capacity in the third. These girls could be considered a reflection of the artist and her experiences growing up through the various stages of physical, psychological, and emotional maturation. In this way, they are like an alter ego. Indeed, they physically resemble Cui as a slender and beautiful youth. Using this indirect kind of self-portrait format enables Cui to explore events in her own life, to externalize her early experiences and the feelings they engendered. Cui describes the painful years of being the youngest of a large and poor family living in an industrial zone; the deprivations of her life which included working hard as a school girl to help out; the fear and curiosity of sexual awareness and the sense of isolation and vulnerability that it brought; and the awful feeling that power and her destiny resided elsewhere than in herself, somewhere in the adult world. In some way, recreating these experiences contributes to freeing Cui of the burdens of the past and allows her to move forward. Through her work she is able to objectively analyze the evolution of her own character, race, gender, and culture.

Despite her current urbane life, Cui remembers well her earlier life as an outsider from the distant province of Harbin. The girls in the works also seem to be outsiders, alone, unprotected, and facing difficult circumstances. Women in general have been outsiders in Chinese society, especially in traditional culture, where they were usually treated as commodities, sold into other families as wives, concubines, courtesans, and maids while still young. Cui's girls, because of their make-up and sense of isolation, seem damaged despite their attributes of youth and beauty. They are pregnant, and so their hope of a normal life is diminished, for these girls, having been used and then deemed unnecessary, have lost what status they otherwise might have had.

But, as suggested earlier, Cui disavows any feminist agenda, asserting she is not a feminist artist, that feminist themes do not drive her creative process. She says it took so many years to grow up, to master her artistic techniques, to survive, and to accumulate experience that she prefers to see things through the heart rather than intellect. She points out that in the beginning she started painting both sexes, and only later did she focus on girls. She maintains that her subjects, though apparently female, represent the whole of society. But Cui does hope her work will inspire women to become more independent, to make themselves better. For this, education is important, and seeing art gives people a broader vision and exposure to different values. Cui remarks how different society is now, and that her first experience of seeing art was in a museum, and that was only after she went abroad. Now art is widespread and there are many places to see art in the numerous artistic communities that have grown up throughout China, like the 798 Art District in Beijing, where there is a concentration of galleries and artist studios. Opportunities for female artists have improved somewhat—Cui herself has an extremely successful career—and she meets

monthly with some of the most prominent women artists in Beijing to discuss their common situations, but this is a private meeting of the minds rather than a professional association.

Thus we must heed Cui's cautioning that these works are not generated by a feminist concern. She insists that the works are a form of meditation not only on her own life, but on human experience. Representing the various stages of physical and emotional development, the figures encompass several generations of experience. For example, the images with young girls dressed in school uniforms place the figure in a specific context and set of activities associated with the lower school educational experience. The girls are resonant symbols that elicit the sights, sounds, and smells of schoolrooms, playgrounds, and childhood games. Through the repetitive use of adolescent female subjects, Cui narrates a story not only of a single girl's trauma, but of generations of adolescents and their social problems, insecurities, and fragilities. Such issues are not limited to girls, and many of these feelings do not dissipate with the passage of time. Thus the images have a far greater resonance than is immediately apparent.

To achieve this more general perspective, Cui employs various techniques that imbue the image with a broader context. First, the scenes are spare, stripped of quotidian detail, and illuminated by a nearly clinical light, which is reinforced by the girls' white dresses and pale skin. In sum, the settings look like artificially illuminated stage sets where even the shadows are suppressed. In one sense, this is a traditional Chinese use of lighting, for there is no single source that consistently illuminates objects in the composition to identify the time of day, like the early morning reading of a letter by a young woman in a Vermeer painting. Second, there is a discernable disjunction between the figures and the composition, each having been shot independently and then reassembled, creating a disharmony that is sensed more than perceived; the girls appear to have been dropped into each scenario. Again, like that of a stage set, the pictorial space is shallow. Moreover, the spare backgrounds contrast with the very clear and detailed image of the girls. The narrative, too, is incongruous; why, for example, would a modern school girl be alone in the inner confines of the Imperial Palace? Another consideration is the use of make-up. It is always odd to see a young girl's face painted with cosmetics, making it seem artificial, sexualized, and forced into playing a role beyond her age.

The image of the made-up schoolgirl is a multivalent construct that evokes the Chinese opera and actresses who transform the individual and thereby transcend the particularities of a specific times and circumstances. Indeed, male actors in the Chinese opera play the women's roles. In effect the girls are wearing masks that conceal their identity. And at the same time the make-up, with its reddish blotches around eyes that mar the whitened skin, suggests underlying bruises. But these various disjunctions are offset by the meticulously composed compositions that create harmoniously balanced arrangements of colour and shapes.

Cui's current series introduces a number of new elements. Entitled *Chuda Mountain* (ice and snow mountain), the series takes place in Liaoning, near her home city of Harbin. The actor is now represented by an older girl, about eighteen years of age, and she is joined by a life-sized doll. The doll resembles the girl, but is clearly fabricated; the joints of the arms and legs that allow for movement are visible. Cui explained that she got the inspiration for the series on a recent trip to Japan where she encountered the popular practice of using dolls in art. Rooted in popular culture, the use of dolls in art and theatre is several centuries old and still prevalent. Cui commissioned the special dolls from artists in Japan.

Predominantly monochromatic, these works refer back to the great tradition of Chinese landscape painting in both their restricted palette and their horizontal format. Though the time of year is early spring, the



weather has not yet become warm. Snow and ice frame the drama. But this is a traditional view of spring in northern China, best expressed in the Song dynasty landscape painting of Guo Xi, dated 1072, in the National Palace Museum in Taiwan.⁸ In that painting, the spring foliage and flowers have yet to emerge, but the mist encircled energetic mountain forms rendered with erratic patches of light and shade convey the impression of the earth's churning with the motion of germinating seedlings below ground. It should also be noted that Cui's new series takes place during the Spring Festival, which is now a national holiday that commemorates dead ancestors, the

Cui Xiuwen, *Existential Emptiness No. 2*, 2009, photograph, 78 x 500 cm. Courtesy of the artist.

Cui Xiuwen, *Existential Emptiness No. 1*, 2009, photograph, 117 x 400 cm. Courtesy of the artist.



time when the family returns to the graveyard to clean and to repair the graves and to report the status of the family to the ancestors.

One silvery long horizontal print entitled *Characteristics of Existential Emptiness No. 1*, depicts a barren mountain landscape; lying in the snow are the barely distinguishable figures of the doll and the girl, who are separated by some distance. The figures lie face up, mirroring each other in their postures: their heads face towards the center of the composition;



their feet directed towards the frame of the photo. It is an eerily serene and stark snowscape evocative of monumental mountain landscapes. A second composition *Existential Emptiness No. 2* also employs the exaggerated horizontal format. In this one, a snow-filled wintry forest occupies the entire middle ground, and the trees and their branches seem etched into the brilliant but diffused and atmospheric light. In a slightly different hue of silver, the girl, holding up the doll in front of her, rises up from the center and seemingly hovers among the branches of the trees. Dominating the centre of a third composition *Existential Emptiness No. 3*, in the same



format, is a long flat boat floating in the middle ground. The girl and doll occupy either end of the boat; the former reclines with a dreamy expression on her face, while the latter is bent over the side. These spare grey compositions, dominated by a strongly delineated horizon, suggest Hiroshi Sugimoto's solemn and meditative photos of the sea⁹

The last image *Existential Emptiness Nos. 4–6* in this series is quite different: it is a triptych with the three compositions horizontally aligned, and it takes place not in a landscape but in the middle of a highway. In the left photo, the girl and puppet stand in three-quarter frontal view on a nearly deserted thoroughfare at dusk. The headlights of an oncoming car in the far left lane dimly illuminate the road through the haze of snow. Behind the car is a large truck. On the right, red traffic lights glow faintly in the largely monochromatic composition. The subjects have no coats, only their school uniforms; and the billowing tie of the doll indicates a harsh wind. Pedestrians and bicyclists navigate the highway at its perimeter, and the pale silhouette of the smokestacks of an industrial factory sit at the left. In the middle photo the girl holds the doll in front of her, huddled behind its inert body as they bike down the center of a four-lane road in the snow. Her posture conveys a sense of urgency. Slick frost forms a crusty cover on the dark wet pavement. Seen from the rear, the tires of the bike etch a path in the newly falling snow. The right photo replicates the backdrop of the first one, but here the figures face the other direction and the girl holds up the doll before her to shield her body; the doll's limp hair flies in the cold wind as they huddle together for protection.

These pictures incite all the senses. One can feel the harsh wind, the approaching darkness of night, the muted sounds silenced by damp snow. The relationship between the two figures is one of the major themes. Whether placed together or spaced apart, they are two parts of a puzzle, evoking the dynamic dualities of body and soul, yin and yang, life and the absence of life. At times the doll is a burden to be carried across a wintry highway or a shield behind which to find shelter. In the ethereal forest scene, they rise together in harmony.

The use of the doll can be linked to the great tradition of Japanese puppet theater, Bunraku.¹⁰ There, like the masked Noh dramas of the Zen tradition, fiercely emotional themes of loyalty, dishonour, and love are played out by



Cui Xiuwen, *Existential Emptiness Nos. 4–6*, 2009, photograph, 114 x 450 cm. Courtesy of the artist.

figures bereft of the humanity of actors in Western theatre. Through the artifice of the doll and masks, the drama, made more abstract, becomes even more poignant. Being more abstract, it allows viewers to interject the particularities of their own narratives. The doll replaces the younger models of the earlier works and engenders more apparent symbolic content. The artifice of the doll recalls the mask-like visages of the young girls with painted faces; the doll's limp mechanical body resembles the dejected postures of the actors in the earlier series. Though the pictorial context has changed from the inner confines of the Forbidden City to the frozen landscape of north China, the figures are still interjected into an alien environment, and the artificiality of this effect still conveys a sense of isolation. Like the flat light of the earlier series, the murky darkness of a snowstorm or snow-filled sky still suppresses the source of light or shadows and robs the scene of any temporality. With this new approach, Cui is able to transcend the specifics of a contemporary scene for a more abstract composition, which, along with the muted palette, long-scroll format, and small-scale figures elicits comparison with great masters of Chinese landscape painting. The focus is no longer on the image of a young girl, but rather on a universal human drama.

Notes

¹ This is the title of a song by Annie Lennox:
Now every one of us was made to suffer
Every one of us was made to weep
But we've been hurting one another
And now the pain has cut too deep
So take me from the wreckage
Save me from the blast
Lift me up and take me back
Don't let me keep on walking
I can't keep on walking on broken glass

² Cui's art can be seen at <http://www.artzinechina.com/display.php?a=168> and numerous other Web sites. See also Karen Smith, *Cui Xiuwen*, (Beijing: DF2 Gallery and Timezone 8, 2006).

³ "The Sirens," a pamphlet independently printed by the collective in Beijing, 1998.

⁴ This article draws on over six interviews I conducted with the artist over the last ten years. All quotes by the artist are from these interviews.

⁵ Private communication.

⁶ For the *Birth of Venus*, painted by Botticelli in 1485, see www.botticellibirthofvenus.com.

⁷ Wang Yuwin's interview with the artist in 2004 is unpublished; the text was provided courtesy of the artist.

⁸ For an image and discussion of *Early Spring*, see *A Visual Sourcebook of Chinese Civilization*, prepared by Patricia Buckley Ebrey et al., University of Washington, <http://depts.washington.edu/chinaciv/painting/4Indguox.htm>.

⁹ For examples of these and other spare monochromatic landscapes, see <http://www.sugimotohiroshi.com/seascape.html>.

¹⁰ For more information and a video of a *bunraku* performance, see <http://www.bunraku.org/>; see also Donald Keene, *Noh and Bunraku* (New York: Columbia University Press, 1990).