

**MEDIUMS, PUPPETS, AND THE HUMAN ACTOR
IN THE THEATRES OF THE EAST**

Poh Sim Plowright

**Mellen Studies in Puppetry
Volume 4**

**The Edwin Mellen Press
Lewiston•Queenston•Lampeter**

CONTENTS

<i>List of Illustrations</i>	xi
<i>Acknowledgements</i>	xiii
<i>Foreword by Professor C. Andrew Gerstle</i>	xv
<i>Introduction</i>	1
<i>Chapter One</i>	
The Art of Manora – An Ancient Tale of Feminine Power Preserved in South-East Asian Theatre	9
Story and History 10, The Tale and the Occult 11, The Two Princesses 11, Magic and Power 13, Dance and Kingship 16, Two Historical 'Birdwoman' Figures 17, Female Power in South-East Asia 18, The Indirectness of Female Control 19, A Visit to a <i>Bomoh</i> 22, <i>Manora</i> in Thailand 24, <i>Manora</i> Performance: Ritual in Action 26, The Lotus as Symbol 28, Money, Sex and Ritual, 29, Hunting and Cleansing, 31, The Japanese Connection 32, 'Holder of the Strings' 33, <i>At the Hawk's Well</i> 35, Notes and References 38	
<i>Chapter Two</i>	
The Birdwoman and the Puppet King – A Study of Inversion in Chinese Theatre	43
The Image of the Bird and the Theatre 44, Puppets, Jokes and Exorcism 47, Puppet and Human Theatre in Quanzhou 49, The King 51, The Continuity of Tradition 53, Enter Bertolt Brecht: A Western Misunderstanding 55, The Paradoxes of Chinese Theatre 57, Back to the 'Birdwoman' 58, Notes and References 60	
<i>Chapter Three</i>	
Puppet Dominance in Chinese Thought and the Art of <i>T'ai Chi Ch'uan</i>	63
Emperor Qin Shi Huangdi and his Puppet Obsession 63, 'The Thread from Heaven': Control and the Transmission of Power 64, Jean Lévi's <i>The Chinese Emperor</i> 65, Puppets and Healing: The Merging of the Medium/Healer, Puppet and Scapegoat 66, The Exorcistic Power of The Dancing Puppet and <i>T'ai Chi Ch'uan</i> 69, The Dancing Puppet and Primal Energy 72, <i>Wu-Hsing</i> : The Five Elements Theory 73, The Synchronisation of Marshal Tian with Two Key Symbols in Chinese Thought 75, Trigrams and String Images 76, Marionette Movement and Embryonic Behaviour 79, The Power of <i>T'ai Chi Ch'uan</i> 79, Notes and References 82	

Chapter Four**In Search of Lady Jôruri**

Lady Jôruri – A Japanese Heroine? 87, The Tale 88, The Yahagi Connection 91, A 'Map of Life' 92, The Prostitute Element 98, A Contemporary Account of the Puppeteer's Life 100, The Impact of Buddhism 105, The Origins of the Story 108, Sex and Healing 110, Pleasure Houses and their Power 112, The Art of Love and the Context of Sacrifice 114, The Impact of Confucianism and the Chinese Concept of Sacrifice 118, The Kabuki and the Puppet World 119, Forgotten Women 121, Lady Jôruri and the Diaries 124, Female Sacrifice, Puppets and Society 126, The Puppet Theatre, Healing and Shamanism 129, The Puppet Theatre, Control and Exorcism 133, Awaji Island, Puppets and the Art of Survival 138, *Jôruri Ningyô* and its Debt to Lady Jôruri 141, Notes and References 146

85

Chapter Five**The Image of the String Puppet, its Indian Origin and****Relevance to Zen Buddhism, Noh Drama and Chinese Theatre**

Rajasthan and the Indus Valley Civilisation 162, Puppet Culture as fostered by the Dravidians and Babylonians 163, Puppets in Ancient Egypt, Babylonia and the Indus Valley Civilisation 163, Shiva, Parvati and Puppets 164, *Tandava*: Shiva's Dance and Exorcism 166, String Puppets and the Measuring String: Connections and Influences 167, Puppets, *Puttalika* or 'Little Son' 170, The Role of the *Sutradhara* ('Holder of the Strings') 170, The String Puppet and Zen Buddhism 171, The Unconscious and the 'True Heart' 172, 'Ego-lessness', the Marionette and Swordsmanship 174, 'An Art Tied to the Heart by Strings' 176, 'Move the Heart Ten; Move the Body Seven' 178, The Theory of *Riken* ('Detached Eye') and Shiva's 'Third Eye' 179, 'The Feelings of One's Heart Show in One's Face' 179, Inner Directives for Tuning the Spirit: 'In Shinra the Sun Shines at Midnight' 180, The Secret Strings 181, Swordsmanship and Noh Acting 183, Zeami and Zen Buddhism 184, Zeami and Rinzai Zen 185, Kanze Hisao and the String Puppet Image 187, The Noh Mask and Movement 188, The String Puppet and Chinese Theatre 191, Puppets and Mortuary Figures 192, Puppets and Early Chinese Folk Religion 193, Quanzhou and the String Puppet 194, 'Pear Garden Theatre' Movements, Marshal Tian and String Puppets 197, Notes and References 200

161

Chapter Six**Western Attitudes to Puppets – Their Allies and Adversaries** 207

The Origin of the Term 'Marionette' 208, Savonarola and 'The Burning of the Vanities' 211, Moving Statues and the 'Boxley Rood of Grace' 212, Puppets and their Secular Popularity 215, The Battle of the Puppets 216, Puppets and their Advocates 217, Puppets, the Longing for a Lost Paradise and Heinrich Von Kleist 218, Edward Gordon Craig and the 'Über Marionette' 222, William Butler Yeats and Marionettes 224, Etienne Decroux and his use of the Marionette Image 225, Decroux, Zearni, the Principle of Opposition and the Marionette 226, Notes and References 229

Postscript 233**Bibliography** 237**Index** 245