

### First Meeting of the Conference on Chinese Oral and Performing Literature

On 31 March and 1 April 1969 a conference was held at Cornell University in Ithaca, New York, to consider the possibility of initiating some type of organized activity in the field of the oral and performing literature of China. Attending this meeting were scholars working on China and specializing in music, drama, folklore, sociology, anthropology, literature, and linguistics. One result of the discussions was to organize a permanent Conference on Chinese Oral and Performing Literature.

Since the Conference was in effect breaking new ground, the first task was to define the field. The consensus was that the attention of the group should be concentrated on the audio-visual aspects of those literary forms normally intended for presentation to some sort of audience, and on the historical traditions of these forms. This was restated more simply as "that literature in which performance makes the difference." Rather than formulate a definitive statement of scope, it was decided to be inclusive rather than exclusive. As examples of pertinent areas of interest the Conference listed popular and folk poetry, street plays, storytellers' performances, drum songs, operatic performances, puppet plays, ceremonial chanting and singing, religious rites, the recitation of classical texts, work and vendors' songs.

The group sees itself as expanding work on Chinese literature in three major areas. First, it will add a new perspective to classical studies by adding the dimension of performance to the textual materials. Second, it will encourage interest in the non-classical and popular forms which tend to be neglected by the traditional scholar. Third, it will work to preserve those forms which, for any number of reasons, are in danger of extinction or significant transformation.

It is hoped that future work of the Conference will stimulate a type of study making increased use of modern recording techniques and equipment. As suggested by the title there are two broad divisions which, although overlapping to a certain degree, form two natural categories distinguished by the type of recording most important to their collection and preservation. One of these is the oral material collected on magnetic tape or disks. These will of course be supplemented by written texts including lyrics, librettos, and musical notations. The other category includes the performed materials differing from the oral simply by adding the elements of action, gesture, and movement.

This material must be recorded on film -- either still, movie, or video-tape. Here again the filmed records must be supplemented by texts containing detailed analysis of choreography, kinesics, stage directions, etc. Both of these major divisions have important historical foundations and call for documentary study. The Conference will encourage work in collection, reconstruction, and preservation of any materials antecedent to the living modern forms.

The Conference expressed a strong interest in the re-performance of the materials studied and in making these materials available to interested scholars and to the broader academic community. To this end it was decided to establish a textual and audio-visual repository with the responsibility of cataloging, reproducing, publicizing, and distributing the materials collected in the course of future work sponsored by the Conference. The Cornell University Library has agreed, with the concurrence of those present at the spring meeting, to serve as central repository for the Conference and has indicated its willingness and ability to handle all the various forms of recorded material which the Conference is likely to collect. As this is accumulated, it will be catalogued and the acquisitions will be announced in the usual library publications. As funds become available the Cornell University Library will expand its present holdings in pertinent materials. The hope is that these holdings and future acquisitions in the name of the Conference will function as a research archive where any interested scholar can have convenient access to a unique collection. The repository is not set up to compete with existing archives and will duplicate only that part of other collections which is concerned with the specific interests of this Conference.

It is obvious that bibliography, cataloguing, and locating of existing materials will be a major task. Professor Alan Kagan of the University of Minnesota has contributed information on his project to computerize retrieval of data on Asian performing arts. It is hoped that his work may help us move toward a solution of the problems of standardized descriptions for diverse genres and their content, plus a practicable way of publishing bibliographies of widely scattered collections. Even so, this enormous task will require long-term expenditure of funds and energy.

Although the range of interest is broad, the Conference felt that priorities should be placed on the type of work for which funding will be sought and to which future encouragement will be given. The most important area of investigation is seen to include those genres in danger of being

totally lost or qualitatively changed in the immediate future. Changes on the Chinese mainland and modernization throughout the world are already affecting the field, and the Conference is anxious both to preserve what is disappearing and to record the progress of the changes.

An important problem at this point is, of course, financial. Every effort will be made to contact possible sources of funds, but it is felt that the most realistic approach is to encourage projects which can be tacked onto already funded field work. Small-scale supplemental grants for recording expenses and the like seem easier to find at this time than the amounts necessary to support all aspects of a full field proposal. Students going to the field may be able to make minor modifications in present work plans and expand their operations enough to include recordings. It would be appreciated if any persons planning field research related to our interests would contact the Conference. The main purpose would be to give us a chance to publicize the type of work being carried on, but it is also important to set up the kind of communication needed if more concrete types of support become available in the future. In the beginning the Conference will function as a clearing house for news of the areas of its interests and as a voice for the encouragement of expanded activity and investments in the field. It is hoped that this function will serve to draw together a larger group of scholars for a coordinated approach to a fascinating and sadly neglected type of literature.

To further these aims we would like to draw the attention of all interested parties to the fact that this Conference has been created and that there is every intention of making it a continuing and growing operation. Any person interested in Chinese oral and performing literature is invited to write CHINOPERL at the address given on our title page.

It is important to know what others are doing in this field in the way of research proposed or under way, details about courses planned or offered, students being prepared, problems of field work, etc. We are anxious to know about material which could go into the repository at Cornell. At present all such material will have to be donated, but we are making efforts to secure funds to support a major program of acquisitions. As information and material accumulate it will all be reported in the newsletter of the Conference distributed to any interested person or organization. It is important for us to find out what other libraries around the world contain. This task will take years and much money before a full cataloguing can be expected but even gen-

eral descriptions of private or institutional holdings will give us all some idea of where to start working and of where to check before designing expensive projects for the collection of new materials.

At the end of the Cornell meeting the Conference agreed to hold another meeting in the spring of 1970 in San Francisco to coincide roughly with the meetings of the Association for Asian Studies. At that time we want to review a year's progress and to hear informal reports on the research of individual members. Professor John McCoy of Cornell was elected chairman pro tem of the Conference and Cornell was given the responsibility of compiling the Newsletters and of handling the correspondence of the organization. Any specific questions or names for the Newsletter mailing list will reach him through the CHINOPERL address.

The meeting was made possible by a grant from the Committee on Studies of Chinese Civilization of the American Council of Learned Societies.

## Minutes of the Cornell Meeting

The following is a condensed version of the minutes of the first meeting of CHINOPERL. The purpose is to record the range of subjects covered and the type of agreement reached at that time. We especially call your attention to the consensus that it would be important to know what each institution is doing along the lines of CHINOPERL interests. During the meeting many of those in attendance gave very brief summaries of their activities but there was not enough information volunteered at that time to make possible an adequate description here. It would be most useful and informative if a representative of each university would send us a description of their facilities for CHINOPERL work. This should include course descriptions, faculty specialties and interests, theses in preparation, student projects, and so forth.

We hope that reading through these minutes will stimulate everyone to do some of the things that need doing.

### Participants at the Cornell Meeting

Eugene Anderson Department of Anthropology University of California Riverside, California 92502	folklore, folksongs, musical traditions of Hong Kong Boat People
Cyril Birch Department of Oriental Languages University of California Berkeley, California 94720	Ming drama and vernacular fiction, contemporary literature
Nicholas Bodman Division of Modern Languages Morrill Hall Cornell University Ithaca, New York 14850	linguistics, dialects of South China
E. Bruce Brooks Department of Far Eastern Languages Harvard University 2 Divinity Avenue Cambridge, Massachusetts 02138	music, historical phonology, Yuan and Ming opera and sub-theatrical literature, poetry in its musical and phonetic dimensions
Yuan Ren Chao Department of Oriental Languages University of California Berkeley, California 94720	music, linguistics, literature, intonation and tone in relation to speech and music, Chinese dialects

Clayton Chuen-tang Chow Department of Asian Studies Franklin Hall Cornell University Ithaca, New York 14850	symbolism in late Tang poetry, pien-wen
James Crump Department of Far Eastern Languages and Literatures Room 318, Gunn Building University of Michigan Ann Arbor, Michigan 48108	chu-kung-tiao, spoken language oriented metrics of spoken verse in Yüan drama
Milena Doleželová Department of East Asian Studies The University of Toronto Toronto 5, Ontario, Canada	chu-kung-tiao, early novel, story teller literature
Wolfram Eberhard Department of Sociology University of California Berkeley, California 94720	folk literature, folk tales, folk lore, oral transmission of stories, oral performance of story tellers
Dale Johnson East Asian Studies Oberlin College Oberlin, Ohio 44074	music, k'un-ch'ü, ta-ku, rhythmic structure of Yüan arias
Alan L. Kagan Department of Music University of Minnesota Minneapolis, Minnesota 55455	theatrical traditions and rituals, religious behavior, puppet theater, Cantonese rod-puppet styles, com- puter retrieval of data on record- ings of Asian music
Chun-jo Liu Department of East Asian Languages University of Minnesota Minneapolis, Minnesota 55455	syllabicity and narrative style in hua-pen
John McCoy Division of Modern Languages Morrill Hall Cornell University Ithaca, New York 14850	linguistics and dialect literature, Mountain Songs as linguistic and literary sources
David Owen Department of East Asian Languages and Literature Van Hise Hall The University of Wisconsin Madison, Wisconsin 53706	post-1949 folk literature, form-topic-title cataloging of this material, translation of k'uai-pan and hsiang-sheng

Rulan Pian  
Department of Far Eastern Languages  
Harvard University  
2 Divinity Avenue  
Cambridge, Massachusetts 02138

musical and prosodic features  
and their influence on performing  
literature, Peking opera, Sung  
music

Wayne Schlepp  
Department of East Asian Languages  
and Literature  
Van Hise Hall  
The University of Wisconsin  
Madison, Wisconsin 53706

poetical portions of Yüan drama

Harold Shadick  
Department of Asian Studies  
Franklin Hall  
Cornell University  
Ithaca, New York 14850

traditional novel, intonation of  
classical literature

Catherine Stevens  
Department of East Asian Studies  
University of Toronto  
Toronto 5, Ontario, Canada

folk literature as performance and  
literary genre, drumsongs, modern  
performance as clues to performing  
arts in past

Charles J. Wivell  
Department of Foreign and Comparative  
Literature  
The University of Rochester  
Rochester, New York 14627

Ming vernacular fiction, Ming  
popular religious literature,  
comparison of literary and  
vernacular traditions

Daniel S. P. Yang  
University Theatre  
University of Colorado  
Boulder, Colorado 80302

Peking theater, staging for Western  
audiences, translation of classical  
plays into "acting editions,"  
bibliography of Chinese drama

Conference on Chinese Oral and Performing Literature  
Cornell University March 31 - April 1, 1969

9:43 a.m. Professor Shadick welcomed participants on behalf of the Cornell  
China Program.

Conferees introduced themselves, giving short statements of interests in the  
field.

#### Definition of the Field

Schlepp: abandon the term "folk" for "oral tradition" in order to  
include the classical oral tradition.

Crump: definition should include only those art forms that exist

solely through oral and performing tradition.

Brooks: definition cannot exclude works which have both textual and oral tradition. Priority should be given to those traditions that will die with the performer.

Chao: record classical literature that is given an oral aspect.

Yang: preserve and analyze acting form as well as oral and auditory and textual form.

Stevens: definition should be: "that literature in which performance makes a difference."

Eberhard: importance of making available texts of oral performances (Taiwan street plays, etc.).

Doleželová: need a clearer definition of folk aspect. distinction should be made between folklore and the dramatic and storyteller tradition which bridge the folk and literary traditions. spoke for the need of theoretical study on this distinction.

McCoy: for the purposes of this conference, perhaps we should accept a broad definition of the term "folk."

Anderson: consider Chinese terminology for genres and examine the distinctions implied in these categories.

Schlepp and Owen: these distinctions would be interesting for bibliographers, but not for the student of literature.

Schlepp: the traditional Chinese terms are arbitrary and not descriptive of genres.

McCoy: is there a generic term covering the scope of our interests? (Chao and Pian couldn't think of one; defer discussion.)

Crump Schema:

Oral	Performing
Tape	Film - features lost if only text survives
Text	Choreography - Kinesics
Musical notation	Stage directions

Documentary Past

(Collection, realization, Reconstruction.)

Birch: are we excluding such things as Taoist religious rites?

All: No.

Eberhard: we must include collection and categorizing, analyzing, re-performance.

Brooks: audio-visual repository needed. cataloging and documentation of what has no written form.

Eberhard: must include record of past oral tradition found in texts.

Crump: documentary past includes this -- all relevant historical information plus foreign correlation.

Brooks: this diagram seems to include the whole of Chinese literature. should we include the oral and performing literature of neighboring cultures when it is comparable to Chinese experience? (e.g., Indonesian shadow plays, etc.).

McCoy: shouldn't we set some limits on this?

Eberhard: a distinction should be made on the basis of folk versus literary, i.e., anonymous versus individual authorship.

Anderson: this dividing line is not possible.

Doleželová: folk versus literary is a very hard distinction to draw -- in theoretical terms.

Eberhard: we must draw it practically.

Doleželová: mixing the practical with the theoretical is confusing.

Brooks: need to define the field with a large definition, but to draw priorities in administration of funds.

Chao: we should exclude abstract music that is independent of literary tradition. (general agreement)

Pian: exclude ballet.

Shadick: is there any concerted effort to study music? if so, we must encourage it.

Pian: the Society of Ethnomusicologists does this.

Brooks: include ballet for its comparative uses in analyzing gestures used in story-telling.

Kagan: there is a growing society for Asian music in New York City that can handle this; therefore we must exclude pure music.

Yang: exclude dance not associated with language.

Shadick: we must bear in mind performers of the tradition in this country.

Wivell: look to overseas communities for the preserved tradition.

Chow: what is the purpose of this group -- is it just preservation? what is its stance in regard to the relationship between the popular and the classical tradition?

Shadick: the oral performance has been neglected. there is no other literature in the world in which the oral is more important.

Eberhard: should the division be made between the vernacular or dialect-literature versus the classical?

Liu: perhaps we should define our category as the fifth category outside the ssu-k'u system.

Chow: it would fit into the chi or literature classification.

Hu: ssu-k'u system narrowly defined; many modern books do not fit. no need to compete with already existing collections. traditional Chinese librarian would not consider our interests as wen and would not collect them. (they would be classified as ti-fang-hsi.)

Anderson: academic definitions are not pertinent to informants in the field. (i.e., folk performances of classical poems)

Brooks: oral can't operationally be divided from the literary. (discussion with Eberhard on the need to limit the scope of the field.)

Crump: personal interest is in the documentary past; is the conference also committed to this aspect?

Wivell: documentary past and recording of oral tradition inter-relate and both are necessary in our study.

Crump: mandate of our group is salvage of tradition on the verge of extinction, a fact which should be emphasized to foundations when seeking support for research.

Eberhard: this is of real interest to Chinese on Taiwan and in overseas communities.

Crump: we must harness this interest.

Kagan: all is not lost on mainland; they have been carrying on collection of such materials for a long time.

Stevens: keep an eye on the popular forms that are sponsored on the mainland for their literature is important.

Anderson: popular culture is always present anywhere. Chinese ways will continue and will continue to change.

Yang: the repository must be accessible; the mainland is not accessible no matter what they collect.

Pian: need for definition of "traditional" and placing in category of lower priority those forms influenced heavily by the West.

Brooks: pay attention to both the disappearing and the emerging.

accessibility is an important question. we should try to open up ways to duplicate the mainland collection. tradition is form which is a traceable entity. we should define tradition in literary terms thereby avoiding political polarization.

McCoy: "performance" seems to be the key to this discussion. the scope seems to be based on performance.

Liu: would something like Ts'ao Yü's plays be included?

All: yes.

Shadick to Chao: has there been any project like ours in the past?

Chao: Academia Sinica has collected material over a long period of time from the storytellers and chanters of literature. Their primary interest was dialectology.

Brooks: is the Academia Sinica a repository for dialect study?

Eberhard: there was a folk-song group in Peking in the 1920's.

(see Ko-yao Chou-k'an.)

Yang: Academia Sinica has 32 trunks of information on ta-ku. (Pian said these were all on microfilm at Harvard.)

McCoy: Indiana is a repository for dialect study.

Owen: are oral and performing both necessary -- could we settle on one term or the other?

McCoy: agreed with Owen that oral may be problematic -- perhaps performing would do.

Hu: T'ai-chi-ch'uan features <sup>譜</sup>p'u -- rhythmic words in accompaniment to the movements. These can tell much about staging problems in drama.

Lunch

Hu, Pian, Stevens, Yang: discussed the Academia Sinica collection of su ch'ü. Hu described the collection and the problems of acquiring the microfilms.

Hu: consult Min-tsu Wen-hsüeh, which was published at Lingnan University in the 1930's.

Eberhard: weekly newspaper columns in the 1930's on popular literature. Union Research Center (Hong Kong) has a catalogue of microfilms containing some of these columns.

Pian: suggested piecing together the periodical Ch'ü-yi and Jen-min Yin-yüeh Yen-chiu; both are mainland publications. 曲藝

Yang: has published a bibliography about Peking opera.

Brooks: a complete collection of hard-to-obtain materials should be collected as first priority.

Doleželová: Prague has a complete collection of the magazines mentioned and has them catalogued according to theme.

Hu: more difficult to obtain are the smaller magazines -- Shanghai Tien-ying, Ta Hsi K'ao, T'ung su pien, etc. estimate that such a library would amount to 10,000-20,000 volumes.

McCoy: it is unlikely that money will be available for such a complete collection.

Yang: \$700 would buy the complete Pei-li releases of Peking opera.

Kagan: Art-Song duplicates Pei-li records and includes text on record jacket.

McCoy: repository should handle films, records, texts, and should supply research facilities and coordinate acquisitions.

Liu: a Hong Kong TV station records local opera.

McCoy: BBC has audio-visual tape on mountain songs, but they seem unobtainable.

Kagan: Indiana Archives of Traditional Music: 1. collects primitive and folk music. 2. Directors: George List and Frank Gillis. 3. any collector is given sufficient tape to complete his project, and is required to leave a master at the Archives. 4. the Archives publishes a trimester report. 5. Bertold Laufer's cylinders of Peking shadow plays are in the process of being taped.

Hu: the oral history project at Cornell is equipped to make tapes for inter-library loans, and has a grant for visual tapes, extensive record library; the Art Department has a photo archive.

Brooks: does the Indiana Archive handle film, and what is its annual budget?

Kagan: uncertain about annual budget, but a grant of \$50,000 was recently made for an African project. The Archive is a separate institution from the Indiana Folklore Project.

McCoy: is it practical to have a center for collecting material or should separate institutions collect their specialties?

Kagan: Indiana thinks there is a need for specialized archives. Columbia has mainland records yet has no facilities for reproducing or playing them. Work being done on computer retrieval of bibliographic materials, computer record of music, and analyzation of materials will be later stages.

Brooks: there seem to be these possibilities: 1. a complete repository 2. a center of selected material where people could come for extended study 3. no physical facilities, but a committee for information service.

McCoy: at present there is still a great need to find out what all the libraries do contain.

Kagan: could all the libraries cooperate in using the SNOBAL code to describe a total collection?

Brooks, Owen, etc.: the genres are not well delineated yet and thus couldn't be encoded.

Kagan: the first stage would just be a locator-catalogue of generalized information.

Birch: preference for a central file rather than for a central repository.

Hu: spoke for library specialization by area.

McCoy, Birch, Johnson, and Yang: agree on the need for an audio-visual center and a center for research.

Kagan: is a center for performers possible? Thus we could retain the skills and record their efforts.

Shadick: we should make a plea for material held in private collections.

April 1, 1969

Morning

McCoy: what are the available sources of financial support?

Yang: 1. matching funds may be needed for foundation support. 2. could human resources be used when stating our "match" in funds? (i.e., graduate students, already-supported researchers)

McCoy: do any of our universities have funds that could be used?

Brooks: we should seek grants that don't require matching funds also.

Shadick: before approaching any prospective donors, we must be clear on a well-stated program for which we are seeking money. we might use people already going to the Far East, to do additional work in recording oral literature, etc. Could the ACLS support this?

Birch: yes, small supplementary grants of this type could probably be given to people already going to the Far East and for this type of meeting. perhaps summer support for three or four people to make a union file could be obtained. individual appropriations have never been above \$10,000.

Kagan: we might use CIC summer institutes to catalogue the various libraries.

Brooks: we might utilize already existing programs, but we must also make a unified presentation to a donor for a large grant. our international cooperation and the urgency of the subject should be emphasized to them.

Birch: ACLS could act as a middleman for such a unified approach, seeking aid from the National Endowment for Humanities, etc., and perhaps outside aid could thereby be gained.

Shadick: we should try the Office of Education because they like group-sponsored projects that have convincing support.

Anderson: consider anthropological sources such as the National Institute of Mental Health, Wintergreen Foundation for folklore studies.

Kagan: the University of Texas is the outlet for a German group, The Institute for the Photography of World Traditions, which makes available the best recording and filming equipment.

Eberhard: could Cornell library make a "seeding" grant for a repository so funds could be sought?

McCoy: the library might do so if funds were available.

Johnson: individuals can seek home institution support and we could list these supported individuals as a group when matching funds are called for.

Yang: First priority should be for a repository of audio-visual materials. (we might use Taiwan TV stations to gain Peking operas material.)

Eberhard: Taiwan might be interested in cooperation with this group. we should try the Sino-American Corporation in the Humanities and Social Sciences which meets in June (Morton Fried), for they cooperate with Academia Sinica. if this group endorses a program, they seek support for it.

Yang: we could work through the U.S. Embassy and the Taiwanese Ministry of Education.

Brooks: dealing on high level channels sometimes ups the price.

Pian: TV productions on Taiwan are of low quality.

Stevens: we should do a few things well rather than setting low standards for posterity.

Anderson: some radio and TV stations will lend equipment.

Shadick: we shouldn't ignore productions in this country.

Liu: sponsor a group, a Peking Opera Workshop and record it.

Brooks: acting the role of impresario requires too much money. I'm afraid it's not feasible for us.

Anderson: look for the many folksongs in Chinatowns in the U.S.

Doleželová: in the 1950's, two color movies of the Peking Opera and Army Ensemble were made in Prague.

Anderson: the UCLS film classes might film productions in the U.S. for us.

Wivell: Kodak at Rochester has a fine collection of films. I will check their holdings.

Kagan: the American Society for Eastern Arts, which has Scripps family money, might sponsor a troupe.

Brooks: the group should be a clearing house for coordinating projects. the Center for Asian Arts in Seattle should be contacted. local groups who would very much appreciate our interest would gladly provide us with materials.

Anderson: we need a newsletter.

McCoy: I volunteer for the production of a newsletter and to contact the AAS Bulletin.

Kagan: should this group constitute itself as a legal entity?

Anderson: why not expand the group then?

Chao: other groups already take care of music, pottery, etc.

McCoy: I resist expanding the group beyond literature.

Birch: the word should be the basis for limitation of the group.

Brooks: if we stay in an untouched field, support will come more easily.

Yang: many others from the field of literature can be included.

Crump: the MLA has agreed to a Chinese Literature Group within

its organization.

Anderson: dues?

Brooks: perhaps a charge to be on the mailing list. (group agreement.) incorporation can help a small group efficiently run a large group.

McCoy: incorporation in the State of New York involves too much paperwork.

Shadick: information on other potential members is needed. We should make contact with the MLA Chinese organization.

Stevens: it would be better to bypass the AAS and have meetings together and get things done.

Crump: suggests the name for this group be: Conference on Chinese Oral and Performing Literature. (discussion followed by general agreement.)

McCoy: the legal setup is important when we get involved in matters of copyright laws.

Brooks: since the repository is to be at Cornell, the negotiating group should be at Cornell.

Crump: moved that the Chairman Pro Tem (McCoy) be empowered to undertake necessary legal incorporation and administration.

Brooks: so that too heavy a burden doesn't fall on Cornell, could the newsletter be edited elsewhere?

McCoy: I had thought of the newsletter as a quarterly news summary compiled from correspondence sent in by members and also of preparing a report of this meeting with a summary of that report to be sent to the AAS Bulletin.

Kagan: we could use the newsletter to review recordings and acquisitions of the repository.

Brooks: perhaps reviews of recordings would burden the newsletter too heavily.

Eberhard: the Folklore Abstract could do the reviews of recordings.

McCoy: we should consider some mechanical problems. newsletter should consist of news items and correspondence.

Shadick: perhaps the work of preparing the newsletter could be divided according to interest groups (drama, folk songs, etc.).

Pian: questionnaires about library holdings should be circulated among literature professors, but this need not go in the AAS Bulletin.

Eberhard: the American Folklore Society should be notified of our existence.

Hu: libraries are unwilling to answer questionnaires because they are understaffed.

Stevens: individuals must be experts who are sent to the libraries to do the cataloguing for the questionnaires.

Shadick: report on incorporation after brief talk with the University Counsel: incorporation might seem desirable if there is to be an independent repository (or would it be the property of Cornell Libraries?), or if the group is to handle much money. The possibilities are: 1. incorporate 2. use the University as an agency to funnel funds, etc. (All: would they do it free of charge?) 3. remain an unincorporated association which could enter into a legal agreement with the University Libraries.

Brooks: incorporation entails annual reports, state and federal by-laws, non-profit status -- but we would probably meet these requirements anyway. Cornell as a titular head involves problems: millionaires might rather give money to the group if it were not going through the University.

Stevens: Incorporation is useful in receiving bequests, etc.

McCoy: what would it mean if the group were an independent entity, outside the University?

Shadick: the repository could be done either way--incorporated and nonincorporated groups can make legal agreements with the library.

McCoy: perhaps we should defer this problem for further research and later correspondence.

Eberhard: some standardization is necessary. 1. bibliography-- Kagan's project expensive, but even crude preliminary lists would be helpful 2. analysis -- coding methods needed for basic music, form of plays, content, gestures, folk poems, social data needed on cards to indicate audience, class of performers, etc. what methods can be used to make this information easy to use for analysis?

Stevens: a format is also needed for collecting information in the field.

Kagan: use Kenneth Goldstein -- A GUIDE FOR FIELDWORKERS IN FOLKLORE (American Folklore Society).

Eberhard: we should tap missionary groups (e.g.: Catholic University on Taiwan has Kansu material); newsletter should have thesis titles, advice on new recording equipment.

Shadick: need to keep up with recording techniques and with centers

overseas -- could equipment be kept overseas for use by members of the group?

Anderson: newsletter should contain information about minimal equipment.

Pian: experiences showing how to deal with people should also be contained in the newsletter.

Schlepp: the newsletter should contain addresses of the members of the group.

McCoy: what courses are being offered in this country in our field of interest?

Pian: will teach a semester course next spring on ta-ku 大鼓, Peking opera, shan-ko 山歌, tsa-chü 雜劇, with concentration on musical and prosodic features.

Yang: teaches Theatre of Asia (1/3 on China), with concern as much for staging as for the literary aspects. April -- full-length Peking Opera at the University of Colorado and a bigger production in 1971.

McCoy: next year, will do additional collecting of mountain songs in Hong Kong, with emphasis on Hakka. Will offer a course on Hakka and folk poetry.

Brooks: teaches a course on Yüan drama.

McCoy: would teachers send course outlines to the newsletter?

Doleželová: teaches a course on aesthetic devices of early Chinese novel.

Chao: t'an tz'u 彈詞 (ch'i tzu ch'ang-erh 七字唱兒), the chanted, tuned novel should be collected.

Chow: what type of coursework will be offered on the relationship between classical and popular traditions?

Liu: the survey of Chinese literature course can be used to point out connections between the two traditions.

McCoy: we shall attempt to describe courses in the newsletter. what forms are in immediate danger of extinction? can we make a priority list?

Schlepp: traditional methods of chanting classical literature are almost lost.

Stevens: Peking drum song.

Johnson: k'un-ch'ü.

Eberhard: hui-li-hsi, shadow plays, string puppets (both Cantonese and Fukienese) will disappear because they can't compete with motion

pictures.

Birch: look to Chinese communities in this country.

Kagan: religions ceremony music.

Johnson: vendor songs and boat vendor music.

Anderson: worksongs.

Eberhard: the tea-plucking songs, for example.

Liu: hsing-shih ko-chi 行詩歌集 .

Shadick: could a special mission be designed for categories of collection?

Pian: suggests sending teams.

Brooks: try Hong Kong and Taiwan grad students plus professional photographers.

Kagan: there are some at New Asia in Hong Kong who would be glad to cooperate in this.

McCoy: what should be the format of our next meeting? when should it be held?

Eberhard: distribute any papers beforehand and dispense with reading them on-the-spot; come together for discussion instead.

Shadick: performances and playing of tapes desirable.

Brooks: name specific problems for consideration when planning the meeting and at the meeting have discussions as a committee as a whole (general agreement).

McCoy: should we plan a meeting in September of 1970?

Brooks: there are definite advantages in "piggybacking" on AAS (time, money) but meeting at a university in a small group as we are doing here.

Birch: since AAS coincides with spring break, student residences are empty and can be used for housing. instead of giving papers, perhaps we could give reports on our research in the area in a more informal manner. (general agreement)

Shadick: perhaps we should make a program seeking funding for Birch to present to the ACLS committee in May 1969?

McCoy: would they give support for the next meeting?

Shadick: perhaps they would earmark funds for us even though details of the research would not yet be known.

Eberhard: we should try the foundations.

Kagan: would UNESCO fund our research?

Birch: they won't have anything to do with anything involving the mainland.

General agreement on holding the next meeting in the spring of 1970, in conjunction chronologically with AAS, probably in San Francisco.

Our thanks go to Cornell graduate students Mira Gaulton, Galal Walker, and Donald Holoch for serving as scribes and rapporteurs at these meetings.