

## Contents

- List of Illustrations* [page ix]  
*List of Musical Examples* [x]  
*Preface* [xiii]  
*Acknowledgments* [xx]  
*Note on the Text* [xxiii]  
*List of Abbreviations* [xxiv]
- Introduction: “Marriage... in the Japanese Way” [1]
- 1 Loti and Long – with an Eyewitness Account [12]  
*Madame Chrysanthème* and *Madame Butterfly* [12]  
 “Not My Prescription”: John Luther Long’s *Madame Butterfly* [21]  
 Long’s Story and His Sister’s Reminiscence [27]
- 2 *Madama Butterfly*: A Conflicted Genesis [46]  
 A Collaborative Effort [51]  
 Illica at Work [52]  
 Giacosa: Revision and Recrimination [56]  
 Puccini: Searching for Music, America and Japan [60]  
 The Disappearing Act [74]  
 More Crises [76]  
 Fiasco? [80]  
 Which *Madama Butterfly*? [84]
- 3 Far West/Far East: Luigi Illica’s Libretto [87]  
*Parte prima* (Act 1) [89]  
 Occidentalizing America: Sir Francis Blummy Pinkerton [89]  
 Orientalizing Butterfly [96]  
 A Cross-Cultural Wedding Night [101]  
*Parte seconda* (Acts 2/3) [104]  
 Imagining Cio-Cio-san [104]  
 The American Consulate [108]  
 “A Gloomy Fate and Sad Death” [115]
- 4 *Madama Butterfly* between West and East [120]  
 “America Forever” [122]  
 A Japanese Wedding? [128]  
 Negotiating Intimacy [140]  
 Mrs. B. F. Pinkerton at Home... [151]  
 ... and as Operatic Heroine [158]  
 A “Japanese Tragedy”? [171]

- 5 Returns of the Native: *Madamu Batafurai* in Japan [177]
  - Orientalized Japan [178]
  - A Controversial Premiere (1914) [182]
  - A Japanese *Ochō Fujin* (1930) [194]
  - Miura Tamaki's *Ochō Fujin* (1936) [202]
- 6 Returns of the Native: Imaginative Transpositions [209]
  - “Times Change”: *Shukusatsu Chōchō-san* (*Concise Madama Butterfly*) [210]
  - Puccini for Puppets: A Bunraku *Ochō Fujin* [216]
  - Madama Butterfly* and the Atomic Bomb: *Chōchō-san sandaiki*  
(Three-Generation Chōchō-san) [223]
  - Brief Epilogue [239]
- Bibliography* [241]
- Index* [257]