Bibliography for Webinar

Notes

1. For each theatrical form, there are basic introductory books, translations of plays, and specialized sources for further reading.
2. Names of Japanese are written in the order of “last name, first name,” as followed in the Japanese custom.

1. Noh


This Noh Performance Guide Series consists of seven booklets by Bethe and Emmert. These are helpful booklets for noh enthusiasts of all levels. Each booklet analyzes a play in depth, delving into background (i.e., author, scene, category) of plays, character descriptions, significance of the costume designs, masks, wigs, props, etc. Current performance practice among various actors’ and instrumentalists’ schools are investigated. Furthermore, Bethe and Emmert take the audience through a scene-by-scene snapshot, describing the movements and exchanges among the actors, as well as musical interactions.


A book examining the “relevance and significance” of noh and kyôgen in contemporary society. Articles written by scholars and practitioners in the field.


One of the earlier English translations of noh plays. Pound acted as literary executor of Fenellosa’s posthumous work.


A “must-read” book for English-language readers in the noh world, covering information on Zeami’s treatise and categorizations of plays. Hare dissects noh plays at the shōdan (building blocks of a noh play) level notating the utai (chant) and musical patterns.


Article can be found on the web. One of the leading translations of the late Yokomichi Mario and Omote Akira’s book, *Yōkyoku-shū* (volume 1, 1960), investigating the structure of noh plays and their prescribed musical patterns.


Keene, Donald, ed. *Twenty Plays of the Noh Theater (with the Assistance of Royall Tyler)*. New York: Columbia University Press, 1970.


Good introductory book for those interested in noh. (The second edition can be purchased online through Amazon.com.) This is the English version of Komparu Kunio’s Japanese book, *Noh e no izanai* (Tankosha, 1980), translated by Corddry and Comee. Book is divided into three parts: (1) Principles and Perspectives, (2) Elements and Patterns, and (3) Structure and Performance. In part one, Komparu analyzes the aesthetic principles of noh, such as jo-ha-kyū (introduction – breaking away – denouement), and time and ma (space), which are salient features of Japanese art forms. Part two examines theatrical elements of noh, including noh stage, noh play categories, performers, music, movements, masks, costumes, and use of space. Last part analyzes the framework and structure of a noh play.


Rimer and Yamazaki translate nine of Zeami’s treatises, some of which have never been translated into the English language.


A “must-have book” if one plans to watch a noh play in the original language. Book gives a brief introduction on noh, followed by English translations of 24 plays, providing a good general representation of the noh repertoire.


2. *Kyôgen*


A pocket-sized book containing kyôgen synopses. Kenny refers to kyôgen as “comedy vignettes,” performed between pensive, somber noh plays, developed alongside its noh counterpart. Kenny’s translations include drawings of kyôgen plays from literature.


3. *Kabuki*


Two leading scholars in the kabuki world, Brandon and Leiter, edit this four-volume series of kabuki translations. Each volume begins with an introduction specific to its content. Furthermore, each kabuki translation begins with an introduction to the play, list of characters, and photographs.

Translations of 18 kabuki plays. Glossary found in back.


This book explores the historical, performative, and musical aspects of kabuki. Different scholar writes each section. Shively surveys the social environment of the Tokugawa (Edo) period that brought forth kabuki and the “floating world.” Brandon discusses the various *kata* (patterns) that developed during this period, distinguishing the characters’ rank and personality. Music of kabuki consists of many genres, which Malm endeavors to categorize their functions, structure, and instrumentation as on-stage or off-stage music.


Ernst discusses the development of kabuki, incorporating materials from history and life during the period. Furthermore, he analyzes the physical structure of the kabuki stage, explaining how the removal of pillars and roof led to its present structure. Oxford University Press first published this book in 1956.


Brief abstracts on 30 kabuki plays in English.


Kominz investigates the history of kabuki and its genres, focusing on performers who created the styles representing kabuki today (i.e., Ichikawa Danjûrô, Sakata Tôjûrô, Yoshizawa Ayame).


Well-written articles by kabuki scholars from various angles.


Long awaited revision of *Kabuki Encyclopedia: An English-Language Adaptation of Kabuki Jiten* (1979). All entries are organized alphabetically regardless of subjects (i.e., terms, plays, performers). Detailed appendix on kabuki’s chronology, plays, and
genealogies are included. “Subject Guide to Main Entries” can be found in the back of the book for cross-reference. New entries and updated materials have been included.


Analyses of four kabuki plays. These facilitate in the understanding of Japanese theatrical conventions.


Malm gives a detailed account of *geza-ongaku* (off-stage music) of kabuki. He describes in detail how complex sound effects are produced and used to express various characters, locations, and a multitude of situations.


This book examines the core of kabuki where music, dance, and acting are at their climax. Different classifications and forms of *nagauta* are studied.


Six views on Japanese music, which may not be apparent to Westerners, are discussed. Book includes an excellent explanation on “General Principles of Japanese Music,” comparing Eastern and Western approaches to musical forms.


Motegi succinctly describes different types of kabuki. Detailed “family-tree-like” figure outlining the evolvement of musical genres included.


Collaborative work with beautiful colored photographs by Shuji Ohkura, introduction by Donald Keene, text by Iwao Kamimura, and translation by Kirsten McIvor. Section entitled “Traditions: Inheriting the Art” capture three generations on the same stage.

Angus & Robertson of Sydney, Australia, first published this book of translations in 1934. However, Tuttle reissued this book, since the original edition has been out of print. This book contains translations of noh, kyôgen, and kabuki.


Shivley discusses the cultivation of kabuki theatre from the Tokugawa (Edo) period to the present “classical Kabuki.”

3. Bunraku


General bunraku book surveying its history, performers, musicians, and development. Color and black and white pictures add to Ando’s meticulous explanation.


Hironaga traces the history of bunraku and provides the reader with synopses of 98 bunraku plays. Synopses help non-Japanese speakers and readers to follow the plays by giving them basic descriptions of the characters’ movements on stage.


This book is divided in two parts: first part by Inoura on noh and kyôgen, and second part by Kawatake on kabuki and bunraku. Each section clearly defines the genre, as well as its development throughout history and influences on other genres.

Kawatake gives a clear account on the history of bunraku and kabuki, considering the historical and social restraints of the time period. He also discusses the actors’ social status and aesthetic beauty of the art form.


A coffee table sized book with beautiful color photographs of puppets by Kaneko. Bunraku section of this book can be found in Keene’s book, *Nô and Bunraku: Two Forms of Japanese Theatre* (1990), with less photographs, but more financially affordable.


This book is divided into two parts: (1) noh, and (2) bunraku. Keene’s infectious love for the art permeates from this book. At the end of each section, he provides a helpful glossary and bibliography.


Beautifully displayed large-sized book with color and black and white photos. Authors analyze 89 bunraku heads, providing details on features and characteristics of each head and use in specific plays.


General book on bunraku, exploring its history and performative aspects including music, manipulation of the dolls, and backstage setup. Scott describes 10 plays in detail. Glossary can be found in the back, which may be helpful for first time bunraku viewers.


Succinct article explaining styles and structures, puppets and stage, categories of plays, and music of bunraku.


Brazell begins with a concrete, lucid introduction on traditional theatre as a living art form. Introduction followed by translations of noh, kyōgen, bunraku, and kabuki by well-known scholars in the field.


A pocket-sized booklet on kabuki, bunraku, noh, and gagaku. Kenny gives a brief overview on the history and performance stages. He utilizes 69 photographs, explaining the plays, props, and visual items. At the end of the book, there are useful maps, identifying numerous performing arts theatres in Japan, as well as a glossary of Japanese terms and play titles.


Originally published in 1959 under the title, *Japanese Music and Musical Instruments*, by Charles E. Tuttle Company. First edition was a milestone work, covering the major musical genres of Japan in a Western language. This highly rated, new first edition includes a CD of sample music and a detailed appendix on notational systems in Eastern and Western styles.


Accessible and useful “guide” book written in Japanese and English that can be enjoyed by Japanese and English readers. It covers a vast span of Japanese performing arts along with their history, stage, play categories, as well as colored photographs. Detailed “Japanese-English Dictionary” found at the end of the book.


Ortolani covers the theatrical history of Japan from the Jōmon period (ca. 250 B.C.) to the modern era. Helpful, basic book for those teaching theatre.


Wade’s book spans a large range of Japanese musical genres from folk music to J-pop. Useful CD attached.
Internet Sites
   Multilingual performing arts database, founded and directed by the late Karen Brazell.
2. Noh
   a. [www.the-noh.com](http://www.the-noh.com)
3. Kabuki
   a. [http://www.glopad.org/jparc/?q=en/kabukidance/terms](http://www.glopad.org/jparc/?q=en/kabukidance/terms): GloPAC project
4. Bunraku
5. UNESCO on Japanese Performing Arts: [http://www.unesco.org/culture/intangible-heritage/19apa_uk.htm](http://www.unesco.org/culture/intangible-heritage/19apa_uk.htm)

List of Selected Performance Stages in Japan (Theatres in Alphabetical Order)
1. General Japanese Performing Arts (noh, kabuki, bunraku, etc.)
2. Noh
   a. Tokyo
      • Cerulean Tower Noh Theatre: [http://www.ceruleantower.com/nohtheater.html](http://www.ceruleantower.com/nohtheater.html)
      • Hoshô Noh Theatre: [http://www.hosho.or.jp/](http://www.hosho.or.jp/)
      • Yarai Noh Theatre: [http://kanze.com/](http://kanze.com/)
   b. Yokohama
      • Yokohama Noh Theatre: [http://ynt.yafjp.org/](http://ynt.yafjp.org/)
   c. Shizuoka
   d. Nagoya
      • Nagoya Noh Theatre: [http://www.bunka758.or.jp/scd24_top.html](http://www.bunka758.or.jp/scd24_top.html)
   e. Kyôto
      • Kongô Noh Theatre: [http://www.kongou-net.com/other.html](http://www.kongou-net.com/other.html)
      • Ōe Noh Theatre: [http://www.asahi-net.or.jp/~tn4m-ooe/](http://www.asahi-net.or.jp/~tn4m-ooe/)
3. Kabuki
   a. Tokyo
      • Asakusa kabuki: http://www.asakusakabuki.com/
      • Heisei Nakamura-za: http://www.nakamura-za.com/
      • Kabuki-za: http://www.kabuki-za.co.jp/
      • Meiji-za: http://www.meiji.co.jp/
      • Shinbashi Enbujō: http://www.shochiku.co.jp/enshujyogeki/
   b. Ōsaka
      • Ōsaka Shōchiku-za: http://www.shochiku.co.jp/play/shochikuza/
   c. Kyōto
      • Kyōto Shijō Minami-za: http://www.shochiku.co.jp/play/minamiza/

4. Bunraku
   a. Tokyo
      • National Theatre: http://www.ntj.jac.go.jp/english/schedule/national-bunraku-theatre.html
   b. Osaka
      • National Bunraku-za: http://www.ntj.jac.go.jp/bunraku.html