

The Kyoto Consortium for Japanese Studies (KCJS)

Japanese Performing Arts

Professors Diego Pellecchia and Galia Todorova Petkova

Spring 2023

Meeting Time Friday 13:10 - 16:25

Instructor Contact:

k5617@cc.kyoto-su.ac.jp (Pellecchia)

128255@alumni.soas.ac.uk (Petkova)

The course is led by Diego Pellecchia (nō scholar and practitioner) and Galia Petkova (specialist in Japanese performing arts and gender).

Course Description

This class introduces different forms of Japanese performing arts.

Part I

The first part will focus on nō, Japan's performing art combining dance, music, drama, poetry, masks, and costumes. Students will learn about the history and aesthetic conventions of nō, presented as a living tradition. In our classroom meetings we will read plays and analyze their historical and literary background. Outings will be dedicated to performance observation as well as to visiting the laboratories of the artisans who create masks and costumes.

Part II

The second part focuses on kabuki but it also aims to provide the students with a more extensive knowledge of Japanese traditional performance culture and deepen their understanding of both the historical and social factors that formed the various performing art forms and the intricate workings of power, identity, cultural representation, and gender. We examine the following stage arts not only as forms of entertainment but also in their historical, social and cultural contexts: the early forms kagura and bugaku, the actor's

theatre kabuki, the puppet theatre bunraku, the all-female Takarazuka Revue, and various folk genres.



Nō: *Ikkaku sennin*

Kabuki: *Narukami*

Expected outcomes

Students are expected to acquire a general knowledge of Japanese performing arts, their historical development, and their role in contemporary society. In addition to what is researched and discussed in the classroom, artisan and performance observation will provide practical knowledge of tangible and intangible cultural forms introduced in the course.

Course requirements

Attendance

Daily attendance is mandatory. Outings are regarded as compulsory activities: presence will be counted toward the final grade. In the event of illness or other absence, please notify your instructor, the Resident Director, or the office staff as soon as possible by telephone or via e-mail. Performances often take place during the weekend: students are encouraged to check the syllabus at the beginning of the semester and keep those dates open.

Readings

Students are expected to prepare readings in advance. Readings and other handouts will be provided by the lecturers in advance.

Assessment

As part of the two course assignments, students will choose topics for further individual research and present the results in class after the end of Part I and Part II (at the middle and at the end of the semester). Presentation formats may include academic papers, translations with commentaries, or creative works based on research. After each presentation, students will submit a 1500–2000-word essay in which they further elaborate on the same topic.

Grading

Part I

Presentation 40%

Paper 60%

Part II

Presentation 40%

Paper 60%

The final grade is an average of part I and part II

Course Policy

As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated.

If you are a student with a disability and have a Disability Services-certified 'Accommodation Letter' from your home institution, please send me this letter before the first day of class to confirm your accommodation needs. If you believe that you might have a disability that requires accommodation and do not have an accommodations letter, you should contact the Center for Undergraduate Global Engagement at Columbia University (uge@columbia.edu).

Schedule

Part I: Nō and kyōgen.

10 meetings (8 lectures, 4 outings, 2 student presentations)

Jan 20 Fri

Part 1: General introduction to nō theatre's history, repertory, and performance conventions.

Part 2: Introduction to the historical/literary background, structure, and performance conventions of the play *Kokaji* (English translation, with occasional reference to the Japanese original).

Read before class

- Kagaya, Shinko and Miura Hiroko. "Noh and Muromachi culture" in Salz, Jonah (ed.) *A History of Japanese Theatre*. (Cambridge U.P., 2016). 24-59
- "Kokaji." C. K. Parker & S. Morisawa, "Kokaji: A Nō Play in Two Acts," *Monumenta Nipponica* 3:2 (1940). 619-29

Further reading

- Pinnington, Noel. "Contexts: Japan in the Muromachi Age". *A New History of Medieval Japanese Theatre*. (Palgrave 2019).
- Smyers, Karen. "Inari Pilgrimage: Following One's Path on the Mountain." *Japanese Journal of Religious Studies*. 24.3/4 (1997), 427-452
- Visit the website <https://iparc.online/nogaku/>

Jan 27 Fri → Jan 25 Wed 16:40-18:10

~~Part 1: Introduction to the historical /literary background, structure, and performance conventions of the play *Kazuraki*.~~

Part 2: Analysis of the play *Kazuraki* (English translation, with occasional reference to the Japanese original).

Read before class

- “Kazuraki.” Shimazaki, Chifumi. *Restless Spirits from Japanese Noh Plays of the Fourth Group*. Cornell East Asia Series, 1994. 77-109
- Kamens, Edward. “Utamakura, Allusion, and Intertextuality” in *Utamakura, Allusion, and Intertextuality in Japanese Poetry*. Yale UP, 2017. 23-62

Jan 29 Sun

Performance observation. We will attend the performance of the nō plays *Kazuraki* and *Kokaji* (analyzed in class) and of one kyogen play (analyzed at home) at a Nō theatre in Kyoto.

Read before the outing

- Bethe, Monica and Karen Brazell. “The Practice of Noh Theatre” in *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Cambridge UP, 1990. 167-193

Feb 3 Fri

Part 1: Introductory lecture to the history and features of nō masks and costumes.

Part 2: We will visit the atelier of a nō mask carver, where we will learn about mask-making techniques and tools.

Read before class

- Pallecchia, Diego. “Masks in Traditional Asian Theatre - Japan” in *The Routledge Handbook of Asian Theatre*. (2015). 161-164
- Tanabe, Saburōsuke. “The Birth and Evolution of Noh Masks” in *Miracles and Mischief: Noh and Kyogen Theatre of Japan*. (LACMA, 2002). 43-69.

Further reading

- Nomura, Manzō. “Mask Making” in Teele, R. (ed.) *Mime Journal: Nō/Kyōgen Masks and Performance*, 1984. 171-176.

Feb 10 Fri

KCJS Spring trip: NO CLASS

Feb 17 Fri

Part 1: Introduction to the historical/literary background, structure, and performance conventions of the play *Hyakuman*.

Part 2: Analysis of the play *Hyakuman* (English translation, with occasional reference to the Japanese original).

Read before class

- “Hyakuman.” Tyler, Royall. *Granny Mountains: A Second Cycle of Nō Plays*. Cornell East Asia Series no. 18. Ithaca, N.Y.: Cornell University East Asia Program, 1978.

Feb 24 Fri

Part 1: Introduction to the historical/literary background, structure, and performance conventions of one of the play *Kurama Tengu*.

Part 2: We will visit a nō costume atelier in the Nishijin area, where we will learn about costume-making techniques while observing the artisans at work.

Read before class

- *Kurama Tengu* translation @the-noh.com
- Fister, Pat. “Tengu, The Mountain Goblin.” *Japanese Ghosts & Demons*. Ed. Stephen Addiss. Spencer Museum of Art. 1985.
- Bethe, Monica “Color, Texture and Tailoring: The Role of Costume in Nō and Kyōgen” in Khanh Trinh, ed. *Theater of Dreams: nō and kyōgen in Japan*. Art Gallery NSW, 2014, pp 42-51.

Feb 26 Sun

Performance observation. We will attend the performance of the plays *Hyakuman* and *Kurama Tengu* (analyzed in class) and of one kyogen play (analyzed at home) at a Nō theatre in Kyoto.

Read before the outing

- Bethe, Monica and Karen Brazell. "The Practice of Noh Theatre" in *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Cambridge UP, 1990. 167-193
- Noh music on jparc.online

Mar 3 Fri

Presentation. Students will choose topics for further individual research and present the results in class. Presentation formats may include academic papers, translations with commentaries, or creative works based on research. After each presentation, students will submit a 1500–2000-word essay in which they further elaborate on the same topic. Hand in your mid-term paper by March 9.

Part II: Kabuki and Bunraku (4? lectures + 3 outings)

Mar 10 Fri

Part 1: Overview of Japanese traditional performing arts

We will look at the various genres and their social context, focusing on the Edo period (17th – 19th century).

Read before class:

- Shively, Donald. H. "The Social Environment of Tokugawa Kabuki." In James Brandon, William Malm and Donald Shively. *Studies in Kabuki: Its Acting, Music, and Historical Context*. Honolulu: University Press of Hawaii, 1978: 1-61.

Part 2: Introduction to kabuki: origins and history

Overview of the thriving performance culture in the late sixteenth century, which brought to the birth of kabuki, and of kabuki's development afterwards.

Read before class:

- Tsubaki, Andrew. "The Performing Arts of Sixteenth-Century Japan: A Prelude to Kabuki." In Samuel Leiter (ed.). *A Kabuki Reader: History and Performance*. New York: M.E.Sharpe, 2002: 3-15.

Mar 17 Fri

Part I: The kabuki actor

We will examine kabuki as an actor's theatre, the close relationship between actors and spectators, and its influence on the stage construction and conventions.

Read before class:

- Thornbury, Barbara E. "Actor, Role, and Character: Their Multiple Interrelationships in Kabuki." In Samuel Leiter (ed.). *A Kabuki Reader: History and Performance*. 2002: 230-237.

Further reading:

- Raz, Jacob. "Kabuki in the Edo period and its Audiences." In Jacob Raz, *Audience and Actors: A Study of Their Interaction in the Japanese Traditional Theatre*. Leiden: Brill Archive, 1983: 137-213.

Part 2: Performance of gender in kabuki – masculinities

We will look at the ways in which gender and the body have been presented on the stage: fluidity of the concept, and role types and acting patterns, focusing on the bravura *aragoto* and soft *wagoto* styles of masculinity.

Video: excerpts from the plays *Shibaraku* (Wait a Minute!) and *Kuruwa Bunshō* (Tales of the Licensed Quarter).

Read before class:

- Brandon, Japan. "Form in Kabuki Acting." In James Brandon, William Malm and Donald Shively. *Studies in Kabuki: Its Acting, Music, and Historical Context*. Honolulu: University Press of Hawaii, 1978: 63-132.

Mar 18 Sat

Performance observation: kabuki

We will attend the March kabuki performance at Minami-za kabuki theatre in Kyoto. English earphone guide is available for this performance and students are encouraged to use it. A summary of the plays will be provided.

Read before class:

- Summary and translation of the plays (TBA).

Mar 24 Fri

Part I: The making of onnagata

We will explore the female impersonation in kabuki: history, acting techniques, body construction, role types, prominent *onnagata*.

Read before class:

- Brandon, James. "Reflections on the 'Onnagata.'" *Asian Theatre Journal*, Vol. 29, No. 1, 2012: 122-125.
- Leiter, Samuel. "From Gay to *Gei*: The *Onnagata* and the Creation of *Kabuki*'s Female Characters." In Samuel Leiter (ed.). *A Kabuki Reader: History and Performance*, 2002: 211-229.

Further reading:

- Isaka, Maki. "Images of *Onnagata*: Complicating the Binarisms, Unravelling the Labyrinth." In Ayelet Zohar (ed.). *PostGender: Gender, Sexuality and Performativity in Japanese Culture*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2009: 22-38.
- Isaka, Maki. *Onnagata: A Labyrinth of Gendering in Kabuki Theater*. Seattle and London: University of Washington Press, 2016.

Part 2: Women in Japanese traditional performing arts

Historical overview. Female versions of all-male performing arts. Geisha performance. The all-female Takarazuka Review.

Read before class:

- Petkova, Galia. "Projecting Classicism in Classical Kabuki Theatre – A Gender Perspective." In Hiroshi Araki (ed.). *Koten-no mirai gaku – Projecting Classicism* (Projecting Classicism - The Futurology of Japanese Classics). Tokyo: Bungaku tsûshin, 2020: 853-829.
- Stankey, Amy. "Enlightenment Geisha: The Sex Trade, Education, and Feminine Ideals in Early Meiji Japan." *The Journal of Asian Studies*, Vol. 72, No. 3, 2013: 539-562.
- Brau, Lorie. "The Women's Theatre of Takarazuka." *TDR*, Vol. 34, No. 4, 1990: 79-95.

Mar 31 Fri

Part 1: Bunraku puppet theatre: history and performance.

Overview of the development of bunraku and the elements of performance: puppets, puppeteers, music accompaniment and chanted narration, stage conventions and effects. Mutual influence with kabuki.

Read before class:

- Brazell, Karen. "The Puppet and Kabuki Theatres." In *Traditional Japanese Theater*. Columbia University Press, 1999: 303-313.
- Goto, Shizuo. "Bunraku: Puppet Theatre." In Jonah Salz (ed.). *A History of Japanese Theatre*. Cambridge: Cambridge University Press, 2016: 155-183.

Part 2: Bunraku puppet theatre: the texts

Battles and love suicides.

Read before class:

- Gerstle, C. Andrew. *Circles of Fantasy: Convention in the Plays of Chikamatsu*. Cambridge, Mass.: Council on East Asian Studies, Harvard University, 1986: 1-37.

Further reading:

- Gerstle, C. Andrew (translation and annotation). *Chikamatsu: 5 Late Plays*. New York: Columbia University Press, 2001: 1-35.

Apr 1 Sat (TBC)

Performance observation: Bunraku

We will attend the April bunraku performance at the National Bunraku Theatre in Osaka, the matinee show. English earphone guide is available for this performance and students are encouraged to use it. A summary of the plays will be provided.

Read before class:

- Summary and translation of the plays (TBA).

Apr 7 Fri

Local performing arts, religious performance

We will explore the variety of local performing arts in Japan, their relation to the “mainstream” genres, issues of performance, identity, power, gender.

Read before class:

- Thornbury, Barbara. “Chapter 1: Overview.” *The Folk Performing Arts: Traditional Culture in Contemporary Japan*. Albany: State University of New York, 1997: 1-39.

Apr 8 Sat

Field trip to Seiryō-ji temple 13:30~16:30: Observation of Saga nenbutsu kyōgen and Buddha’s Birthday Festival

On April 8th temples commemorate the birth of Buddha (Hana Matsuri or Kanbutsu-e 灌仏会). We will visit Seiryō-ji in Saga (Arashiyama) to observe the rituals and a Saga nenbutsu kyōgen performance (13:30~16:30).

Read before the field trip:

- The story of the plays:
<http://www.sagakyogen.info/program.html>

Apr 14 Fri

Student presentations

Students will choose topics for further individual research and present the results in class. Presentation formats may include academic papers, translations with commentaries, or creative works based on research. After each presentation, students will submit a 1500–2000-word essay in which they further elaborate on the same topic. Hand in your final paper by **April 19**.

Textbooks and other main resources (copies of selected sections will be provided)

- Karen Brazell. *Traditional Japanese Theater: An Anthology of Plays*. (Columbia UP, 1998)
- Pinnington, Noel. *A New History of Medieval Japanese Theatre*. (Columbia UP, 2019)
- Salz, Jonah (ed.) *A History of Japanese Theatre*. (Cambridge UP, 2016)
- Samuel Leiter (ed.). *A Kabuki Reader: History and Performance*. (New York: M.E. Sharpe, 2002)

- JPARC website.

Play translations

Bethe, Monica and Richard Emmert. *Noh Performance Guides: Matsukaze, Fujito, Tenko, Atsumori, Aoinoue, Miidera, Ema*. (National Noh Theater)

Brazell, Karen, ed. *Twelve Plays of the Noh and Kyôgen Theaters*. (Cornell East Asia Series, Ithaca, N.Y. 1988)

Brandon, James and Samuel Leiter (eds.). *Kabuki Plays on Stage: Brilliance and Bravado, 1697-1766, Vol. 1*. (Hawaii University Press, 2002).

- *Kabuki Plays on Stage: Villainy and Vengeance, 1773-1799, Vol. 2*. Honolulu: (Hawaii University Press, 2002).
- *Kabuki Plays on Stage: Darkness and Desire, 1804-1864, Vol. 3*. (Hawaii University Press, 2002).
- *Kabuki Plays on Stage: Restoration and Reform, 1872-1905*, (Hawaii University Press, 2002).

Keene, Donald. Tr. *Twenty Noh Plays*. (New York. 1955)

- *Four Major Plays of Chikamatsu*. (Columbia paperback, 1961)

Kenny, Don. *The Kyôgen Book: An Anthology of Japanese Classical Comedies*. The Japan Times. (Tokyo, 1989)

Shimazaki Chifumi. *The Noh. God Noh, Warrior Noh, Woman Noh I,II,III*. Hinoki Shoten, (Tokyo, Japan. 1973, 76, 77, 80,87).

- *Warrior Ghost Plays from the Japanese Noh Theater*. (Cornell East Asia Series, Cornell East Asia Program 1993)
- *Restless Spirits from Japanese Noh Plays of the Fourth Group* (Cornell East Asia Series, Cornell East Asia Program, 1995)

Studies in nô history and plays

Atkins, Paul. *Revealed Identity: The Noh Plays of Komparu Zenchiku*. (Center for Japanese Studies, U. of Michigan, 2006)

Beng Choo, Lim. *Another Stage: Kanze Nobumitsu and the Late Muromachi Noh Theater*. (Cornell East Asia Series, 2012).

Bethe and Brazell. *Nō as Performance: An Analysis of the Kuse Scene of Yamamba*. (Ithaca, N.Y. 1978)

Bethe and Brazell. *Dance in the Nō Theater*. (Ithaca, N.Y. 1982)

Brandon, James R, ed. *Nō and Kyōgen in the Contemporary World* (University of Hawaii, 1997)

Keene, Donald. *Nô: The Classical Theater of Japan*. (Tokyo, 1966, 1973)

Komparu, Kunio. *The Noh Theater: Principles and Perspectives*. (Tokyo, 1983)

Hoff, Frank and Willi Flindt. *Life Structure of Nō. An English Version of Yokomichi Mario's Analysis of the Structure of Nō*. Reprint from Concerned Theatre Japan, Vol. 2, no. 3,4. (1973)

Pinnington, Noel. *A New History of Medieval Japanese Theatre*. (Palgrave, 2019)

On performance treatises and transmission

Hare, Thomas. *Zeami's Style: The Noh Plays of Zeami Motokiyo*. (Stanford. 1986)

Hare, Tomas. *Zeami Performance Notes*. (Columbia University Press, 2008)

Nearman, Mark. translations of Zeami's *Kyu'i*, *Kyakuraika*, and *Kakyo* in *Monumenta Nipponica* (Autumn 1978, Summer 1980, Autumn, Winter 1982, Spring 1983)

Michiko Yusa, "Riken no Ken: Seami's Theory of Acting an Theatrical Aprpreciation" *MN* Vol. 42, no. 3, (Autumn 1987)

Pinnington, Noel. *Traces in the Way: Michi and the Writings of Komparu Zenchiku*. (Cornell East Asia Series, 2006)

Rath, Eric. *The Ethos of Noh* (Harvard University Asia Center, 2004)

Quinn, Shelley Fenno. *Developing Zeami: The Noh Actor's Attunement in Practice*. (University of Hawaii Press, 2005)

Rimer and Yamazaki (tr.) *On the Art of the NōDrama: The Major Treatises of Zeami*. (Princeton UP, 1984)

Thornhill, Arthur H. *Six Circles, One Dewdrop: The Religio-Aesthetic World of Komparu Zenchiku* (Princeton UP, 1993)

Kyōgen

Haynes, Carolyn. "Parody in Kyogen: Makura monogurui and Tako" *Monumenta Nipponica* 39 (1984)

Haynes, Carolyn. "Comic Inversion in Kyôgen: Ghosts and the Nether World," *Journal of Association of Teachers of Japanese*. (1988)

Kenny, Don. *The Kyôgen Book. An Anthology of Japanese Classical Comedies*. The Japan Times, Tokyo, 1989

Morley, Carolyn. *Transformation, Miracles, and Mischief; The Mountain Priest Plays of Kyôgen* (Cornell East Asia Series, East Asia Program, 1993)

General Japanese Theater and other Japanese Theatrical Arts

Adachi, Barbara. *Backstage at Bunraku* (Weatherhill, 1985)

Brandon, James. *Kabuki: Five Classic Plays* (Harvard University Press, 1975, University of Hawaii Press, 1992)

Keene, Donald. *Nô and Bunraku: Two Forms of Japanese Theatre*. (Columbia University Press, 1990)

Parker, Helen S. E. *Progressive Traditions: An Illustrated Study of Plot Repetition in Traditional Japanese Theater* (Brill, 2006)

Costumes and Masks

The World of Noh Costumes, Yamaguchi Orimono, Inc. (Kyoto, 1989)

Patterns and Poetry: Nô Robes from the Lucy Truman Aldrich Collection. (Museum of Art Rhode Island School of Design, 1992)

Takeda, Sharon Sadako & Monica Bethe. *Miracles and Mischief; Noh and Kyôgen Theater in Japan*. (Los Angeles County Museum, 2002).

Teele, Rebecca, ed. *Nô Kyôgen Masks and Performance*. *Mime Journal* 1984. (Claremont, Ca. 1986.)

The Tokugawa Collection of Noh Costumes and Masks. (Japan Society. New York, 1976.)

Trinh Khanh, ed. *Theater of Dreams, Theater of Play: Nô and Kyôgen in Japan*. (Art Gallery New South Wales, 2014).

Background (classics)

Heldt, Gustav (tr.). *The Kojiki: An Account of Ancient Matters* (Columbia UP, 2014)

McCullough, Helen (tr.). *Tales of Ise*. (Tokyo 1968/1978.)

McCullough, Helen (tr.). *Kokin wakashū: the first imperial anthology of Japanese poetry*.

(Stanford UP 1985)

Sato Hiroaki and Burton Watson. *An Anthology of Japanese Poetry From the Country of Eight Islands*. (Anchor, 1981).

Tyler, Royall (tr.). *The Tales of the Heike*. (Penguin, 2014)

Tyler, Royall. (tr.) *The Tale of Genji*. (Penguin, 2001).

Shirane, Haruo. *Japan and the Culture of the Four Seasons*. (Columbia 2012).

Background (historical and cultural)

Araki, James. *The Ballad-drama of Medieval Japan*. (Berkley, 1964).

Blacker, Carmen. *The Catalpa Bow. A Study of Shamanistic Practices in Japan*. (The Devonshire Press, 1975)

Goff, Janet. *Noh Drama and The Tale of Genji. The Art of Allusion in Fifteen Classical Plays*. (Princeton Library of Asian Translations. 1991).

Hall, J.W./Takeshi, T. (ed) *Japan in the Muromachi Age*. (Berkley, 1977.)

Hisamatsu, Sen'ichi. *The Vocabulary of Japanese Literary Aesthetics*. (Tokyo. 1963/1978)

Izutsu, T&T. *The Theory of Beauty in the Classical Aesthetics of Japan*. (The Hague. 1981.)

Lafleur, William. *The Karma of Words*. (University of California Press, 1983)

Matisoff, Susan. *The Legend of Semimaru, Blind Musician of Japan*. (N.Y. 1978)

Bunraku and Kabuki

Brandon, James, *Kabuki: Five Classic Plays*, (Harvard University Press, 1975, pb 1992).

Brandon, James, *Chūshingura: Studies in Kabuki and the Puppet Theater*. (University of Hawaii Press, 1982).

Brandon, James, William Malm, Donald Shively. *Studies in Kabuki: Its Acting, Music and Historical Context*. A Cultural Learning Institute Monograph. (U. of Hawaii East-West Center and U. of Michigan Center for Japanese Studies, 1978).

Brandon, James, tr. With Miwa Tamako. *Kabuki Plays: Kanjinchō and the Zen Substitute*. (New York. Samuel French, 1966).

Brandon, James and Samuel Leiter (eds.). *Kabuki Plays on Stage: Brilliance and Bravado, 1697-1766, Vol. 1*. (Honolulu: Hawaii University Press, 2002).

Brandon, James and Samuel Leiter (eds.). *Kabuki Plays on Stage: Villainy and Vengeance, 1773-1799, Vol. 2.* (Honolulu: Hawaii University Press, 2002).

Brandon, James and Samuel Leiter (eds.). *Kabuki Plays on Stage: Darkness and Desire, 1804-1864, Vol. 3.* (Honolulu: Hawaii University Press, 2002).

Gerstle, Andrew, Kiyoshi Inobe, William Malm, *Theater as Music: The Bunraku Play "Mt. Imo and Mt. Se; An Exemplary Tale of Womanly Virtue,* (Center for Japanese Studies at the University of Michigan, 1990).

Gerstle, Andrew, *Circles of Fantasy; Convention in the Plays of Chikamatsu,* (Harvard Council on East Asian Studies, 1986).

Halford, Aubrey S. and Giovanna M. Halford. *The Kabuki Handbook. A Guide to Understanding and Appreciation, with Summaries of Favourite Plays, Explanatory Notes, and Illustrations,* (Tokyo: Charles E. Tuttle Company, 1990).

Keene, Donald, tr. *Four Major Plays of Chikamatsu.* (Columbia Paperback, 1961).

Parker, Helen, *Progressive Traditions; An Illustrated Study of Plot Repetition in Traditional Japanese Theatre.* (Brill, 2006).