Gigaku

Donald Keene

The Japanese Theatre Ortolani, 2022-07-04 An upto-date cultural history of the Japanese theatre in all its forms including primitive rituals, court and popular dance-drama, puppet shows and westernized plays, is narrated here for the first time in English by a western authority in the field. The book underlines Zeami and Zenchiku's secret tradition of the no, explaining Zeninspired spiritual teachings for the actor's training on the way to enlightened performance. It also gives relevance to the transformation of an anti-establishment entertainment by prostitutes into spectacular kabuki stagecraft, and to the modernization process which created shingeki modern drama, and moved it into the context of world theatre. The final chapter summarizes the history of western discovery of the Japanese stage. The illustrations, the indexes, the glossary and the extensive bibliography including all major literature in western languages until 1989 — also contribute to make this volume a must for all students of the Japanese theatre, and for anyone interested in a better understanding of Japanese culture as mirrored in its theatrical component.

The Japanese Theatre Benito Ortolani,1995 From ancient ritualistic practices to modern dance theatre, this study provides concise summaries of all major theatrical art forms in Japan. It situates each genre in its particular social and cultural contexts, describing in detail staging, costumes, repertory and noteworthy actors.

Japan Encyclopedia Louis Fr?d?ric,Louis-

Frédéric, 2002 Knowing Japan and the Japanese better, Louis Frédéric states in the introduction to this encyclopedia, is one of the necessities of modern life. The Japanese have a profound knowledge of every aspect and detail of Western societies. Unfortunately, we in the West cannot say the same about our knowledge of Japan. We tend to see Japan through a veil of exoticism, as a land of ancient customs and exquisite arts; or we view it as a powerful contributor to the global economy, the source of cutting-edge electronics and innovative management techniques. To go beyond these clichés, we must begin to see how apparently contradictory aspects of modern Japanese culture spring from the country's evolution through more than two millennia of history. This richly detailed yet concise encyclopedia is a guide to the full range of Japanese history and civilization, from the dawn of its prehistory to today, providing clear and accessible information on society and institutions, commerce and industry, sciences, sports, and politics, with particular emphasis on religion, material culture, and the arts. The volume is enhanced by maps and illustrations, along with a detailed chronology of more than 2,000 years of Japanese history and a comprehensive bibliography. Cross-references and an index help the reader trace themes from one article to the next. Japan Encyclopedia will be an indispensable one-volume reference for students, scholars, travelers, journalists, and anyone who wishes to learn more about the past and present of this great world civilization.

Outline of investigation of the Gigaku masks

Mori Hisashi, 1969

The Ballad-Drama of Medieval Japan James T. Araki,2023-11-10 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1964.

Japanese Theatre Faubion Bowers, 2013-01-08 Japanese Theatre presents a full historical account for Westerners of the theater arts that have flourished for centuries in Japan. Kabuki, arising in the late seventeenth century, is the theater of the commoner. The successive syllables of Kabuki mean song — dance — skill. The precursors of Kabuki were the puppet theater and the comic interludes in the stately, aristocratic Noh drama — all fully described by the author. In the modem era the Japanese have broken away from Kabuki, and their stage has shown a realistic trend. Left-wing theater groups arose in the 1920's, were suppressed by the militarists, and then revived during the occupation. Appended to the historical chapters are Mr. Bowers's translations of three Kabuki plays: The Monstrous Spider, Gappo and His Daughter Tsuji, and the bombastic Sukeroku. This book, with its many excellent photographs, is a permanent addition to the West's knowledge of the exotic, exciting theater of Japan and its tradition of great acting.

Collected Writings of P.G. O'Neill P. G. O'Neill, 2014-04-23 Special areas: Japanese language, festivals, Noh theatre.

Music of a Thousand Autumns Robert Garfias, 1975 GIGAKU MASKS IN THE SHOSOIN. , 1972

Audience and Actors Jacob Raz, 1983-01-01 Routledge Handbook of Asian Theatre Siyuan Liu, 2016-02-05 Routledge Handbook of Asian Theatre is an advanced level reference guide which surveys the rich and diverse traditions of classical and contemporary performing arts in Asia, showcasing significant scholarship in recent years. An international team of over 50 contributors provide authoritative overviews on a variety of topics across Asia, including dance, music, puppetry, make-up and costume, architecture, colonialism, modernity, gender, musicals, and intercultural Shakespeare. This volume is divided into four sections covering: Representative Theatrical Traditions in Asia, Cross-Regional Aspects of Classical and Folk Theatres. Modern and Contemporary Theatres in Asian Countries. Modernity, Gender Performance, Intercultural and Musical Theatre in Asia. Offering a cutting edge overview of Asian theatre and performance, the Handbook is an invaluable resource for academics. researchers and students studying this everevolving field.

Seeds in the Heart ,1999 Donald Keene, a noted authority in the field, offers a guide through the first 900 years of Japanese literature. This period not only defined the unique properties of Japanese prose and prosody, but also produced some of its greatest works.

Audience and Actors Jacob Raz, 2023-08-14 Korean Theatre Oh-Kon Cho. 2019-02-18 Korean Theatre: From Rituals to the Avant-Garde is the most comprehensive book on Korean theatre which covers from ancient rituals to the modern theatre. It is an essential book for anyone who is interested in theatre or Korean theatre . . . The research that went in to make this book possible can only be described as phenomenal. Alyssa Kim, Ph.D. Hankuk University of Foreign Studies The book has a clear, understandable organization. Professor Cho's prose is succinct, readable, and void of fashionable academic jargon. I find the chapter beginning-historical context very useful, most especially those surrounding and shaping Korean theatre since the '50s. The early chapters on masked-dance plays and puppet theatre provide important information about Korean culture and the later chapters on Madangguk and North Korean proletarian drama shed light on area little known or understood by Western students of Korea. This book promises to be a singular contribution to English-language materials on Korean theatre, one written by a scholar with an encyclopedic knowledge of his subject. Richard Nichols, Ph.D. Emeritus Professor of Theatre Pennsylvania State University

Present Day Nippon ,1927

N?; And, Bunraku Donald Keene,1990 Donald Keene combines informative works on two forms of classical Japanese theater into a single volume. The No text looks at all aspects of this traditional theater form including its history, its stage and props, the use of music and dance in

its performances, the plays as literature, and the aesthetics of No. Also discussed are Kyogen, the comic farces that are typically interspersed with the solemn No dramas.

Gigaku masks in the Shōsōin Hisashi Mōri,1972 A History of Japanese Theatre Jonah Salz,2016-07-14 Japan boasts one of the world's oldest, most vibrant and most influential performance traditions. This accessible and complete history provides a comprehensive overview of Japanese theatre and its continuing global influence. Written by eminent international scholars, it spans the full range of dance-theatre genres over the past fifteen hundred years, including noh theatre, bunraku puppet theatre, kabuki theatre, shingeki modern theatre, rakugo storytelling, vanguard butoh dance and media experimentation. The first part addresses traditional genres, their historical trajectories and performance conventions. Part II covers the spectrum of new genres since Meiji (1868-), and Parts III to VI provide discussions of playwriting, architecture, Shakespeare, and interculturalism, situating Japanese elements within their global theatrical context. Beautifully illustrated with photographs and prints, this history features interviews with key modern directors, an overview of historical scholarship in English and Japanese, and a timeline. A further reading list covers a range of multimedia resources to encourage further explorations.

The Ethos of Noh Eric C. Rath,2020-03-23 Since the inception of the noh drama six centuries ago,

actors have resisted the notion that noh rests on natural talent alone. Correct performance, they claim, demands adherence to traditions. Yet what constitutes noh's traditions and who can claim authority over them have been in dispute throughout its history. This book traces how definitions of noh, both as an art and as a profession, have changed over time. The author seeks to show that the definition of noh as an art is inseparable from its definition as a profession. The aim of this book is to describe how memories of the past become traditions, as well as the role of these traditions in the institutional development of the noh theater from its beginnings in the fourteenth century through the late twentieth century. It focuses on the development of the key traditions that constitute the ethos of noh, the ideology that empowered certain groups of actors at the expense of others, and how this ethos fostered noh's professionalization--its growth from a loose occupation into a closed, regulated vocation. The author argues that the traditions that form the ethos of noh, such as those surrounding masks and manuscripts, are the key traits that define it as an art.

The Cambridge History of Japan John Whitney Hall,1988 Definitive history of Japan from prehistoric times to the end of the eighth century.

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