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ORR ESTRADA

Japanese Singers of Tales: Ten Centuries
of Performed Narrative Tokyo, Japan : The
Japan Foundation

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Occasional Publication Tuttle Publishing
Includes entries for maps and atlases.

General Catalogue of Printed Books

Copyright Office, Library of Congress
Defining Shugendo brings together leading international experts on Japanese mountain asceticism to discuss what has been an essential component of Japanese religions for more than a thousand years. Contributors explore how mountains have been abodes of deities, a resting place for the dead, sources of natural bounty and calamities, places of religious activities, and a vast repository of symbols. The book shows that many peoples have chosen them as sites for ascetic practices,

claiming the potential to attain supernatural powers there. This book discusses the history of scholarship on Shugendo, the development process of mountain worship, and the religious and philosophical features of devotion at specific sacred mountains. Moreover, it reveals the rich material and visual culture associated with Shugendo, from statues and steles, to talismans and written oaths.
Library Journal Routledge

This classic of Japanese studies presents extensive information about the history, culture and practice of Noh drama—one of Japan's most treasured dramatic art forms. Noh as an independent and original art

form—ultimately destined to supersede the earlier Dengaku, Sarugaku and other song dances—incorporates the most significant elements of the former and especially of the Kusemai (tune dance). With it a new literary form may be said to have been created. The invention of Noh is attributed to Kwannami Kiyotsugu (1333-1384), a distinguished actor and writer of Sarugaku and to his son Zeami Motokiyo (1363-1443), who developed and refined the art under the patronage of Yoshimitsu, the third Ashikaga shogun. In addition to his dramatic activities, Zeami composed a number of works, the most important of which is called the Kwadensho (the Book of the Flower), or more properly, Fushikwadensho which he explained the nature and aesthetic principles governing Noh plays, and gave detailed instructions concerning the manner of composition, acting, direction, and production of these dramas. Combining the elements of dance, miming, music, and chants, Noh plays may be described as lyrico-dramatic tone-poems, in which the text has a function somewhat similar to that of the libretto in a Wagner or Debussy opera.

Catalogue général des publications de l'Unesco et des publications parues sous les auspices de l'Unesco, 1946-1959

Bloomsbury Publishing

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Issued also separately.

Japan Stanford University Press

Vols. for 1980- issued in three parts: Series, Authors, and Titles.

Xerox College Library Book Program

Alison McQueen Tokita presents a series of case studies that demonstrate the persistence of Japanese sung narratives in a multiplicity of genres over ten centuries, including the way they flourished and declined, together with factors contributing to development and change in narrative performance. Performed narratives are examples of a shared cultural heritage, which in the past have given people a sense of belonging to a community. Narratives that were continually re-told and recycled in different versions and formats over a long period of time served to build people's sense of a common identity over space

(the geographical extent of 'Japan') and time (the enduring power of many specific narratives such as The Tale of the Heike). Much scholarly attention has focused on Japanese pre-modern literature and drama, but the tradition of oral narrative has barely been touched. Tokita argues that it is possible to identify a continuous tradition of performed narrative in Japan from the tenth to the twentieth centuries. The elements of variation and change relate to the move away from oral narrative to text-based performance, and from a simple narrative situation with one performer to complex theatrical narratives with dancers, singers and other musicians. The resulting complexity led to the pre-eminence of the musical aspects in some cases, and of dramatic or dance aspects in others. Tokita includes substantial musical analysis and exploration of theoretical issues, as well as documentation of important performance traditions, all of which are extant.

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Books in Series

Books on Japan

Choice

Library of Congress Catalog

National Union Catalog

Occasional Publication

American Book Publishing Record

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