

EXPLORING THE WORLD OF KYOTO and JAPANESE CUISINE

Instructor: Cody Poulton

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Class Times: Monday & Thursday, 1:10-2:40 PM

Course Description:

Japanese food has gone global. Sushi and ramen have become international fast foods, which is to say they are now almost as common to us as pizza or doughnuts. Still, one of the greatest appeals of Japanese cuisine is its promise of a healthier diet. This is increasingly a concern in an overfed and undernourished society where many of us have forgotten the pleasures, as well as the hard work, of cultivation and food preparation, not to mention dining as a form of communion, with both family and our larger communities. Despite its “exoticism,” Japanese cuisine can have much to teach us about eating locally, seasonally, and ethically.

Along with French and Mexican cuisine, Japanese cooking (*washoku*) has been designated world heritage status by UNESCO. Japan’s highly refined cuisine, based on the freshest ingredients, light and simple seasonings, and exquisite presentation, has been an overwhelming influence over many of the world’s greatest chefs. Several have studied under Japanese masters like Murata Yoshihiro of Kyoto’s Kikunoi restaurant. Today, Japan is a leader, not just in Japanese cuisine, but also in fine international dining, and Japanese chefs and sommeliers travel the world to train. There are more restaurants with Michelin stars (the mark of culinary

excellence) in Tokyo today than in Paris and London combined! And many of those Michelin stars are for French, Italian, and Chinese, etc. restaurants, run for the most part by Japanese.

This course will look at the history of Japanese cuisine and show how the country's obsession with eating well anticipated the global slow food movement and our age of celebrity chefs. Last but not least, Kyoto has been the mecca for Japanese cuisine for over a thousand years, and we are perfectly situated to explore its mysteries and delights. We will especially focus this spring on local cuisine and products.

A few topics we will cover include:

- Food as sustenance: The production, nutrition and economy of eating
- Food and the environment: The ecology of eating
- Food and class: The relationship between wealth and culinary tastes and habits
- Food, region and nation: Culinary culture as identity
- Food and ethics: Related to the environment, but not exclusively; the religious and moral practices of consumption
- Food and aesthetics: Gastronomy as art, both to be seen and eaten
- Food fads: cooking, competition, and the popular culture of consumerism
- Food and conviviality: The sociality of food as a symbol of what brings us together.

Exploring the World of Japanese Cuisine is laid out roughly in a number of culinary courses: each week we will address a certain ingredient and/or method of preparation—such as rice, soy beans, fish, and tea—and their significance to the Japanese people. Films, images, and readings will provide the basis for our exploration of Japanese food, but as much as possible I hope to engage all our senses, especially taste and smell, as we encounter new ingredients, scents, and flavours. We don't have the resources to prepare food in class—this is not America's Test Kitchen, and certainly not Chairman Kaga's Kitchen Stadium!—but some demonstrations will be provided, such as *chanoyu*, the classic “tea ceremony.” We will also take advantage of being situated in Kyoto, the mecca for Japanese cuisine. We will take field trips to places where food is made, sold, and served.

Wherever possible, homework will include having you each try making some simple Japanese dishes, such as miso soup, *tsukemono* (pickles), and *takikomi gohan* (seasoned mixed rice). (This may be impossible for those of you living in dorms, so alternate homework will be assigned to you.)

There will be something to enjoy for all tastes and diets!

Texts:

Kariya Tetsu, Hanasaki Akira, Miyaki Tetsuichiro, and others. *Oishinbo, a la Carte*. San Francisco: VIZ Media, 2009 [2007].

All texts will be made available online, as e-books, web links, and PDF files.

Technological Requirements:

Everyone should have a secure internet connection for access to the entire course content (including syllabus, links to streaming content, readings, etc.). I would request that you do not, however, use your smart phones in class.

Course Delivery and weekly assignments:

Mondays and Thursdays, 2:40-4:25 pm.

Evaluation:

Weekly assignments: (10 X 3%)	30%
Midterm test: (15%)	15%
Presentation and Final Essay assignment:	
Outline and annotated bibliography:	10%
Class presentation:	15%
Final essay (due April 22)	20%
Participation and Progress:	10%

Percentage grades will be assigned to all work submitted.

Weekly recipes (30%): Eat your way through this course. 10 recipes over 10 weeks of class, each recipe counting for 3% of your total mark. Try out this recipe at home. Post your recipe on the course website; provide ingredients, proportions, preparation style and cooking method. Post a photo of it and tell us how it tasted! Also provide a source for your recipe. **If the recipe is missing any of these essential items (ingredients, preparation, results, photo, source) you will be docked 1%; more than one of these essential items and you will not be graded on the work.**

For those of you living in dorms without access to a kitchen, please write an account of a memorable meal you had that week, whether at the dorm or outside. Talk to the chef, ask them about the ingredients and how it was prepared. Was it a seasonal dish? How did you like it? What feelings and memories did the dish evoke for you?

Midterm test (15%): This will be held in class and will test you on factual matter raised in the lectures and readings for the course. This will be held on **March 14.**

Essay (Total 45%): A research essay (min. 1,500 words, max. 3,000 words) on issues and themes raised in the course materials. Essay questions will be supplied in advance, but you are free to suggest your own topic if there is sufficient research material available to write on it.

Outline and annotated bibliography (10%) due February 14.

Class Presentation (15%) to be held April 4, 8, 11, 15, 18.

Final Essay (20%) due April 22.

Class participation and progress (10%):

Daily attendance is mandatory. NO make-up classes will be given. In the event of illness or other absence, please notify me as soon as possible by telephone or via e-mail.

Grading: Letter Grades are calculated on the following scale:

A+ = 95-100%	B+ = 80-84%	C+ = 65-69%	F = 0-49%
A = 90-94%	B = 75-79%	C = 60-64%	
A- = 85-89%	B- = 70-74%	D = 50-59%	

Academic Integrity:

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, all work submitted in this course, whether in draft or final form, must be your own. 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.

The use of ChatGPT or any other AI tools for course assignments (with the exception of artificial neural networks like DeepL for machine translations, duly cited) is tantamount to plagiarism. Any cases of plagiarism or cheating will be reported to Columbia Undergraduate Global Engagement and the academic advisor at your home institution and are subject to the code of academic conduct there. In such cases, your final grade will be determined by your home institution and not by KCJS.

Student Accommodations:

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).

A Few Tips:

All written assignments should be typed, double-spaced, on single-sided paper. Always proof-read your work before submitting it, and keep an extra copy of anything you have submitted in case the original is somehow "lost in transit."

* **All work must be submitted on the scheduled dates.** Unless prior permission has been given, students who fail to submit their outline and essay at the time it is due will be deducted 5% from

the total mark for that assignment for every day it is late. Written assignments submitted more than one week past deadline without prior approval will receive a mark of zero.

**** Plagiarism and cheating are not permitted and if you are caught you will fail! Cite all your sources judiciously.**

I'll assess your written work on the basis of the following (percentages are rough benchmarks for weighting of my evaluations):

CONTENT (/40%): Are all the points you raised relevant to your argument? Have you backed up your information with factually accurate and relevant data, with reference to primary sources and secondary criticism, and (if necessary) material covered in class lectures and readings? Have you covered all the relevant points? Are your ideas original and well thought out?

STRUCTURE (/20%): Do you state clearly and explicitly your topic and thesis in your introduction? Is there a coherent and logical progression of your ideas, which are reviewed and summarized in your conclusion?

GRAMMAR AND STYLE (/20%): Please note that term essays and examination papers will be refused a passing grade if they are deficient in English. You are expected to demonstrate that you can express yourself clearly, correctly, and as precisely as possible in writing. Should you fail to do so, the least you can expect is a letter-grade reduction (i.e., 'A' to 'B'). On the other hand, writing with originality and flair may boost your grade.

SPELLING AND PUNCTUATION (/10%): Have you used correct spelling and punctuation?

PHYSICAL PRESENTATION (/10%): Is the work double-spaced, typed, and legible? Does it have a title page with your name on it? Are citations identified by page references or footnotes? Is a complete bibliography provided?

Research Tools:

Many resources, such as journal articles, encyclopedias and dictionaries and even some books and videos, are available online through your university library on databases like JSTOR, Project Muse, or as e-books. I urge you also to check out the Doshisha Global Archive, located in the basement of Fusokan Building (accessible only from outside) which has a good collection of books in English on Japan.

Style Guide:

Please use italics for words that are not in the English lexicon. Words like sushi and sashimi can be found in an English dictionary, but less familiar words, like *washoku* and *dashi*, should be in italics. Put academic articles, essays and shorter works into quotation marks (e.g. Mary Douglas, "Deciphering a Meal"), but longer, book-length works into italics (e.g. Michael Ashkenazi, *Food Culture in Japan*). Either the MLA or Chicago Style of citation is permissible. Please refer to the following link on the University of Victoria Library website:

<https://www.uvic.ca/library/research/citation/guides/index.php>

Exploring the World of Japanese Cuisine (F2022) Tentative Class Schedule

***This schedule is subject to change as I explore opportunities for us to get out and experience Kyoto cuisine and bring those who make it into the classroom.**

食 WEEK I **January 15: Introduction to course and its methods: What is *washoku*?** What does the course cover? What doesn't it cover? A short history of Japanese food.

18: What is *washoku*? cont'd. *The Iron Chef* phenomenon: conspicuous consumption and cuisine as competition.

Readings: Mark Gallagher, "What's So Funny about IRON CHEF?" *Journal of Popular Film and Television*, 31:4, 176-184.

おぼんざい **Field trip** to Masugata shōtengai at Demachi Yanagi to see what's cooking,

WEEK II **22: Japan's obsession with eating well.**

Film screening: *Tampopo*

25: *Tampopo*, cont'd.

Readings: Emiko Ohnuki-Tierney, "The Ambivalent Self of the Contemporary Japanese."

旨味 WEEK III **29: Umami: the fifth flavour.** Food for thought and thinking about food. **Readings:** *Oishinbo*, ch. 1.

Rosanjin vs. Brillat-Savarin: How to think about food.

Readings: Brillat-Savarin, "Aphorisms of the Professor," from *The Physiology of Taste*: web link:

<https://ebooks.adelaide.edu.au/b/brillat/savarin/b85p/part2.html>

Roland Barthes, "Reading Brillat-Savarin."

Kitaōji Rosanjin, "*A Fool for Taste: Rosanjin's aphorisms.*"

February 1: Field trip: To [Kyō no Ajiwaikan](#).

米 WEEK IV **5: Rice: The staff of Japanese life.**

Readings: "A Delicious Way to Eat Rice," *Oishinbo*

Emiko Ohnuki-Tierney, *Rice as Self: Japanese Identities Through Time*, Ch. 1.

8: Rice, cont'd.

Readings: Katarzyna Cwiertka, "From Ethnic to Hip: Circuits of Japanese Cuisine in Europe," *Food and Foodways: Explorations in the History and Culture of Human Nourishment*. 13:4, 241-272.

肉 WEEK V **February 12: Holiday**

15: Meat: Wild and domesticated. Japan's relationship with animals.

Readings: Kanagaki Robun, “The Beefeater,”
Tanizaki Jun’ichirō, “Gourmet Club”

Ancillary: Akira Shimizu, “Meat Eating in the Kōjimachi district of Edo,” In Rath, *Japanese Foodways, Past and Present*

魚 WEEK VI **19, 22 Fish:** The raw and the cooked

Film: Jiro Dreams of Sushi

Readings: *Oishinbo*, chs. 2, 4, 9

Reading: Theodore Bestor, *Tsukiji: The fish market at the center of the world*, ch. 4.

大豆 WEEK VII **26: The Great Bean: soy and a vegetable diet**

Readings: *Oishinbo*, ch. 3, 5.

Ancillary: William Shurtleff and Akiko Aoyagi. *History of Soy and Soyfoods in Japan*. Lafayette, CA: Soy Information Center, 2014. <http://www.soyinfocenter.com/pdf/173/Japa.pdf>

29: Cooking Japanese vegetarian cuisine: a demonstration (Fujiwara Nattō? TBA)

WEEK VIII March 4, 7 Spring Break: No classes.

SDGs WEEK IX 11: Sustainability:

Whale, dolphin, tuna, and cod. Are we eating endangered species?

Film: *Bluefin*. Discussion of ethics of eating.

Readings: TBA

March 14: Midterm exam

茶 WEEK X **18: The culture of Tea:**

Readings: Okakura Tenshin, *The Book of Tea*;

Ancillary: Herbert Plutschow, “An Anthropological Perspective on the Japanese Tea Ceremony.” *Anthropoetics* 5 no. 1 (Spring/Summer 1999).

Barbara Lynne Rowland Mori, “The Tea Ceremony: A Transformed Japanese Ritual,” *Gender and Society*, Vol. 5, No. 1 (Mar., 1991), pp. 86-97.

21: Fieldtrip to Urasenke headquarters to experience a “tea ceremony.”

WEEK XII April 1: Wagashi: tea cakes. A demonstration on how to make them at [Tawaraya Yoshitomi](#).

4: April 8: Coffee: Japan and Kyoto’s cafe culture.

Reading: Merry White, *Coffee Life in Japan*, Ch. 2. pp. 19-41.

WEEK XIII April 8: Student Presentations

11: Student Presentations

WEEK XIV 15, 18: Student Presentations

The Kyoto Consortium for Japanese Studies (KCJS)

Japanese Performing Arts

(Prof. Diego Pellecchia and Prof. Cody Poulton)

Spring 2024

Class times:

Instructor Contact:

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

mcp2156@columbia.edu (Poulton)

The course is led by Professors Diego Pellecchia and Cody Poulton

Course Description

This course provides a comprehensive introduction to the rich tapestry of traditional performing arts of Kyoto. Over the Spring Semester, students will delve into diverse art forms including nōgaku, kabuki, and bunraku, as well as various forms of traditional music. Classes incorporate a combination of theoretical study, field trips to cultural landmarks, and hands-on workshops led by experienced masters, offering a unique, immersive experience. Students will explore the historical context, aesthetic principles, and the intricate nuances of these performances. The course aims to not only foster an appreciation for the traditional performing arts in Kyoto but also facilitate a deeper understanding of Japanese culture and its historical trajectory.

Part I (Diego Pellecchia)

The first half of the course will focus on nōgaku, a multi-faceted Japanese performing art that merges dance, music, drama, poetry, as well as the craft of masks and costumes. Nō plays portray a world where the boundaries of past, present, and future blur and our consciousness of memory, the moment, and anticipation of what is to come unite. The exceptional experience of such a moment is a primary reason for the appeal of nō. In this singular environment, the spirits of elegant ladies and fierce warriors, gods and goddesses,

flowering plants and demons appear and share nostalgic memories of their desires and attachments and seek for solace and redemption. In this class, we will delve into the evolution and artistic conventions of *nō* and *kyōgen*, the comedic counterpart to *nō*, as a living tradition. Our classroom sessions involve reading and analyzing plays, contextualizing them historically and literarily. We will complement theoretical learning with practical experiences, dedicating field trips to not only observe performances, but also visit the workshops of the skilled artisans who create masks and costumes.

Part II (Cody Poulton)

The second half of the course explores the two representative theatrical genres of the Edo period, *bunraku* (the puppet theatre that developed in Osaka) and *kabuki*. We briefly examine the origins of Japanese musical narrative in *heikyoku* (the musical performance of the *Tales of the Heike*) to establish a framework for the understanding of Japanese narrative in general. This then serves as a parameter for approaching *bunraku*. Classwork includes literary analysis of representative works and performance analysis in which the musical and performance conventions of the theatre are examined. The contemporary themes of *giri* and *ninjō* and their role in the formation of drama are also discussed. The following section on *kabuki* delves into the theme of popular culture and its continual referencing of earlier performance genres, notably *nō*, in the creation of a vibrant theatrical genre, one that fused the latest trends with classical tropes—popular dance accompanied by the *shamisen* and the *nō* ensemble, the reinterpretation of classic works, such as *Dōjōji* or *Ataka (Kanjinchō)*, again from the *nō* theatre. The themes covered in class will then be reinforced through attending actual performances.

Expected outcomes

Students are expected to gain a broad understanding of Japanese performing arts, their historical progression, and their significance in modern society. Beyond classroom-based research and discussions, students will enrich their learning with practical knowledge derived from observing artisans at work and attending performances. This dual approach will provide a comprehensive understanding of both tangible and intangible cultural forms explored in the course, creating a well-rounded appreciation and comprehension of these profound artistic traditions.

Course requirements

Attendance

Daily attendance is mandatory. Outings are activities. 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.

Class attendance

Please refrain using smartphones in class. Any other electronic device should be used solely for note-taking purposes. Failing to comply to this rule may result in a penalty.

Assessment

As part of the two course assignments, students will choose topics for further individual research after the end of Part I and Part II. Presentation formats may include academic papers, translations with commentaries, or creative works based on research.

Part I

attendance: 5%
reflection papers: 2 X 10 = 20%
outline: 5%
presentation: 5%
essay: 15%

total: 50%

Part II:

attendance: 5%
reflection papers: 2 X 10 = 20%
outline: 5%

presentation: 5%

essay: 15%

total: 50%

Grading: Letter Grades are calculated on the following percentage scale:

A+ 95-100 A 85-94 A- 80-84 B+ 75-79 B 70-74 B- 65-69

C+ 60-64 C 55-59 D 50-54 F less than 50%

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.

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Schedule

Week-by-week syllabus and readings TBA. Note that the schedule is subject to change and is contingent on the spring 2024 performance and festival schedules in Kyoto and Kansai.

Part I: Nō and kyōgen.

1. Jan 19 (Fri) Course overview
2. Jan 24 (Wed) What are nō and kyōgen?
3. Jan 26 (Fri) Introduction to the plays we will watch on Jan 28 in Kyoto
4. Jan 28 (Sun) Noh performance (one nō, one kyōgen play) in Kyoto
5. Jan 31 (Wed) Post-performance discussion (Reflection paper #1 due Sun 4)
6. Feb 2 (Fri) Visit to the workshop of a mask carver in Kyoto
7. Feb 7 (Wed) Noh costumes in context
8. Feb 9 (Fri) Visit to the workshop of a costume maker in Kyoto
(Reflection paper #2 due Sun 11)
9. Feb 14 (Wed) Utai/shimai workshop (Amherst)
10. Feb 16 (Fri) Student presentations #1
11. Feb 21 (Wed) Introduction to the plays we will watch on Jan 25
12. Feb 25 (Sun) Noh performance (one nō, one kyōgen play) in Kyoto
13. Feb 28 (Wed) Student presentations #2
(Mid-term due March 10)

Spring break Saturday, March 2 (Sun) - March 10 (Sun)

14. Mar 13 (Wed) Part II: Not Noh: An introduction to other forms of Japanese Performance, traditional and modern, folk and classical.
15. Mar 15 (Fri): Introduction to kabuki and discussion of play we will see on Sunday.
16. March 17 (Sun) viewing of March program of kabuki at Minamiza
17. Mar 20 (Wed): discussion of Sunday performance; the performance of gender in kabuki.
Mar 22 (Fri): no class
18. March 24 (Sun): visit to imperial palace for a performance of gagaku
20. Mar 27 (Wed): onnagata and dance in kabuki: screening of Sagimusume or Dōjōji

21. Mar 29 (Fri): music in kabuki and puppet theatre: guest lecture-demonstration by Philip Flavin of kabuki and classical Japanese chamber music.
22. April 3 (Wed): women in Japanese performing arts: maiko and geiko (geisha), classical Japanese dance (Nihon buyō). Demonstration by Tomomi Matsuzaki
23. April 5 (Fri): visit to see Miyako odori, Gion
24. April 7: Visit to Seiryōji to see Saga Dai Nenbutsu Kyōgen, a medieval folk performance.
25. April 10 (Wed) Reflection on Saga Dai Nenbutsu; Student presentations
April 12 (Fri) No class
26. April 14 (Sun): visit to Kokuritsu Bunraku Gekijō in Osaka for performance of bunraku.
27. April 17 (Wed): Reflection on bunraku; Student presentations
28. April 19 (Fri): Student presentations; wrap-up

Textbooks (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)

Online resources

Nō and kyōgen

- jparc.online/nohgaku_top
- the-noh.com
- noh.stanford.edu
- www2.ntj.jac.go.jp/unesco/noh/en/

Other readings

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)

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

Nō 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 Appreciation" *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 Kyōgen: 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)

Nô Costumes and Masks

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

Patterns and Poetry: NôRobes 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.)

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