

The No Plays of Japan

THE NŌ PLAYS OF JAPAN



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The theatre of the West is the last stronghold of realism. No one treats painting or music as mere transcripts of life. But even pioneers of stage-reform in France and Germany appear to regard the theatre as belonging to life and not to art. The play is an organized piece of human experience which the audience must as far as possible be allowed to share with the actors. A few people in America and Europe want to go in the opposite direction. They would like to see a theatre that aimed boldly at stylization and simplification, discarding entirely the pretentious lumber of 19th century stageland. That such a theatre exists and has long existed in Japan has been well-known here for some time. But hitherto very few plays have been translated in such a way as to give the Western reader an idea of their literary value. It is only through accurate scholarship that the soul of No can be known to the West. Given a truthful rendering of the texts the American reader will supply for himself their numerous connotations, a fact which Japanese writers do not always sufficiently realize. The Japanese method of expanding a five-line poem into a long treatise in order to make it intelligible to us is one which obliterates the structure of the original design. Where explanations are necessary they have been given in footnotes. I have not thought it necessary to point out (as a Japanese critic suggested that I ought to have done) that, for example, the mood of Komachi is different from the mood of Kumasaka. Such differences will be fully apparent to the American reader, who would not be the better off for knowing the technical name of each kurai or class of No. Surely the Japanese student of Shakespeare does not need to be told that the kurai of Hamlet is different from that of Measure for Measure? It would be possible to burden a book of this kind with as great a mass of

unnecessary technicality as irritates us in a smart sale-catalogue of Japanese Prints. I have avoided such terms to a considerable extent, treating the plays as literature, not as some kind of Delphic mystery. In this short introduction I shall not have space to give a complete description of modern No, nor a full history of its origins. But the reader of the translations will find that he needs some information on these points. I have tried to supply it as concisely as possible, sometimes in a schematic rather than a literary form. These are some of the points about which an American reader may wish to know more:

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translated many poems and novels from these languages. **The No Plays of Japan: An Anthology by Arthur Waley**
Reviews : The NO Plays of Japan: An Anthology (9780486401560): Arthur Waley: Books. **Noh theatre Japanese drama** About Noh, a form of traditional Japanese theater originating in the 14th century. The waki plays roles such as a priest, monk or samurai. **The No Plays of Japan by Arthur Waley - Free Ebook** Interactive Searching for Words and Characters in the Noh Plays. Noh Plays (Japanese texts and English Translations): Aoi no Uye **The Noh Plays of Japan: Note on Buddhism - Sacred Texts** Search Images Maps Play YouTube News Gmail Drive More Calendar Translate Mobile Books Wallet The No Plays of Japan. By Arthur Waley **The No Plays Of Japan, by Arthur Waley--The Project Gutenberg** This Web site provides a wide variety of information on Japanese Noh plays, including Noh chant Story Paper, slide shows of Noh stages, reading materials **The Noh Plays of Japan: Title Page - Sacred Texts** Noh drama is the oldest surviving form of Japanese theater. It combines music, dance, and acting to communicate Buddhist themes. Often the plot of a Noh play **Japanese Theater 1: Noh - YouTube** The No Plays of Japan has 65 ratings and 9 reviews. Steve said: Motivated by reading William T. Vollmanns Kissing the Mask , I re-read Arthur Waleys (1 **Kyogen - Wikipedia** The No Plays of Japan. Written by: Arthur Waley. Published by: Project Gutenberg. Released on: 2013-07-26. Language: en. Content: Free. Read Book Share. **The Noh Plays of Japan: Chapter V: Hagoromo - Sacred Texts** Traditional Japanese theatre includes Kabuki, Noh and the puppet theatre, Kyogen was used as an intermission between Noh actsit linked the theme of the Noh play with the modern world by means of **The No Plays of Japan (9781290584388): Arthur Waley -** Free kindle book and epub digitized and proofread by Project Gutenberg. **The NO Plays of Japan: An Anthology: : Arthur Waley** is the door to Noh, a traditional form of Japanese musical theater performed since the 14th century.