

# Chushingura The Treasury Of Loyal Retainers A Pupp

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 Inventing the Way of the Samurai  
 Revenge Drama in European Renaissance and Japanese Theatre  
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## **NATHANIEL TRUJILLO**

*Edo Kabuki in Transition* Abrams

In this critically acclaimed autobiography, cultural critic, novelist, and physician Kato Shuichi reconstructs his dramatic spiritual and intellectual journey from the militarist era of prewar Japan to the dynamic postwar landscapes of Japan and Europe. 13 photos.

*Inventing the Way of the Samurai* Univ of California Press

A dish best served cold... The revenge of the forty-seven ronin is the famous story of samurai vengeance from feudal Japan. Briefly, Lord Asano, the daimyo of Ako, tries to kill Lord Kira, the chief master of ceremonies, in the shogun's castle in Edo during a visit of imperial envoys from Kyoto. The shogun handed down the sentence of seppuku, ritual suicide, to be carried out the same evening but only for Lord Asano. Some, but not all, of Asano's retainers found the punishment unjust and vowed to deliver Lord Kira's head to the grave of their lord. No one knows the full true story of the forty-seven ronin, but Eiji Yoshikawa weaves an exciting tale of the players on this historic stage. He tells a tale of the many players, their motivations and conflicts, and the series of events that affect Japan to this day. An early retelling of this incident was a puppet play titled Chushingura, which is translated as *The Treasury of Loyal Retainers*. Eiji Yoshikawa's *The New Chushingura* was serially published in *Hinode* magazine from January 1935 to January 1937.

**Revenge Drama in European Renaissance and Japanese Theatre** Columbia University Press  
 Kuniyoshi *The Faithful Samurai* is a pioneering publication which deals with the most famous series - the Seichū gishi den (1847-48) and its sequel the Seichū gishin den (1848) - of the forty-seven masterless samurai (rōnin) by artist Utagawa Kuniyoshi (1797-1861). The true 18th-century tale of revenge by forty-seven rōnin for the death of their lord was enormously popular in Japan: it was dramatised for the Kabuki theatre and its heroes were often depicted in ukiyo-e prints. Kuniyoshi was a master in the genre of warrior prints, and his series expressively portrays these warrior 'folk heroes'. Dr. Weinberg's book also includes translations of the texts which appear on the prints and which recount each hero's exploits. In addition, there are photographs of the relics of the masterless samurai and the ruins of their castle in Akō.

**Chushingura, Or the Treasury of Loyal Retainers, by Takeda Izumo, Miyoshi Shoraku and Namiki Senryu, Translated by Jukichi Inouye...** Springer

Satoko Shimazaki revisits three centuries of kabuki theater, reframing it as a key player in the formation of an early modern urban identity in Edo Japan and exploring the process that resulted in its re-creation in Tokyo as a national theatrical tradition. Challenging the prevailing understanding of early modern kabuki as a subversive entertainment and a threat to shogunal authority, Shimazaki argues that kabuki instilled a sense of shared history in the inhabitants of Edo (present-day Tokyo) by invoking "worlds," or sekai, derived from earlier military tales, and overlaying them onto the present. She then analyzes the profound changes that took place in Edo kabuki toward the end of the early modern period, which witnessed the rise of a new type of character: the vengeful female ghost. Shimazaki's bold reinterpretation of the history of kabuki centers on the popular ghost play Tokaido Yotsuya kaidan (*The Eastern Seaboard Highway Ghost Stories at Yotsuya*, 1825) by Tsuruya Nanboku IV. Drawing not only on kabuki scripts but also on a wide range of other sources, from theatrical ephemera and popular fiction to medical and religious texts, she sheds light on the development of the ubiquitous trope of the vengeful female ghost and its illumination of new themes at a time when the samurai world was losing its relevance. She explores in detail the process by which nineteenth-century playwrights began dismantling the Edo tradition of "presenting the past" by abandoning their long-standing reliance on the sekai. She then reveals how, in the 1920s, a new generation of kabuki playwrights, critics, and scholars reinvented the form again, "textualizing"

kabuki so that it could be pressed into service as a guarantor of national identity.

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This volume has been developed from the first extensive meeting of Japanese and Western phenomenologists, which was sponsored by the Center for Advanced Research in Phenomenology, Inc. and the Phenomenological Association of Japan and held in Sanda City. Chiefly philosophical and chiefly concerned with Husserl's thought, it also shows links with several human sciences and such figures as Wilhelm Dilthey, Eugen Fink, Martin Heidegger, Max Scheler, Alfred Schutz, and well as with Zen and the Japanese tradition in phenomenology, which is second only to the German in age and has recently blossomed anew. Further such meetings have occurred and are planning, building upon this foundation.

**Women of the Mito Domain** Kodansha

Translated by Audie E. Bock. "A first rate book and a joy to read.... It's doubtful that a complete understanding of the director's artistry can be obtained without reading this book.... Also indispensable for budding directors are the addenda, in which Kurosawa lays out his beliefs on the primacy of a good script, on scriptwriting as an essential tool for directors, on directing actors, on camera placement, and on the value of steeping oneself in literature, from great novels to detective fiction." --Variety "For the lover of Kurosawa's movies...this is nothing short of must reading...a fitting companion piece to his many dynamic and absorbing screen entertainments." --Washington Post Book World

**Followership** Tuttle Publishing

A classic on the aesthetics of filmmaking from the pioneering Soviet director who made *Battleship Potemkin*. Though he completed only a half-dozen films, Sergei Eisenstein remains one of the great names in filmmaking, and is also renowned for his theory and analysis of the medium. Film Form collects twelve essays, written between 1928 and 1945, that demonstrate key points in the development of Eisenstein's film theory and in particular his analysis of the sound-film medium. Edited, translated, and with an introduction by Jay Leyda, this volume allows modern-day film students and fans to gain insights from the man who produced classics such as *Alexander Nevsky* and *Ivan the Terrible* and created the renowned "Odessa Steps" sequence.

**Japanese Mythology A to Z** Routledge

Based on the recollection of the author's mother, other relatives, and family records, this is a vivid picture of the everyday life of a samurai household in the last years of the Tokugawa period.

*The Taming of the Samurai* Univ of California Press

A graphic novel depiction of the most dramatic example of bushido—the samurai code—in Japanese history In the eighteenth century, forty-seven samurai avenged the death of their master in a plot that would take over two years to complete. After succeeding in their mission, the masterless samurai—known as ronin—all committed ritual suicide. The story, which is a national legend, remains the most potent example of Japan's deeply rooted cultural imperative of honor, persistence, loyalty, and sacrifice. The historical event has inspired many writers and artists over the years and numerous fictionalized versions and adaptations have emerged. In *The 47 Ronin*, Sean Michael Wilson has created a historically factual portrait, enhanced by evocative and often lyrical drawings by Akiko Shimojima. While there are other depictions of the story in manga form, this version stands out as being the most accurate and most compelling. Wilson and Shimojima have made the characters nuanced and relatable.

*Chushingura (The Treasury of Loyal Retainers)* Harvard University Press

This study examines the significance of the archetypal heroes and heroines of Japanese cinema and traces both their prior development in literature, drama, and folklore, and their subsequent variations in popular culture.

*Musui's Story* HMH

A survey of Japan's early modern period (1568-1868) that blends political, economic, intellectual, literary, and cultural history. It also introduces a fresh ecological perspective, covering natural disasters, resource use, demographics, and river control.

*The 47 Ronin* Associated University Presse

This book endeavours to unravel the complicated skeins of Japanese theatre in the modern period and offers an appreciation of the richness of choice of presentational and representational theatre forms. Since the end of world War II there has been continuing but different conflict between the major theatrical genres. Kabuki continues to defend its ground successfully, but the 'new drama' (shingeki) became firmly established in its own right in the 1960s. It was a vigorous and exuberant 'underground' theatre which exploited anything and everything in the Japanese and western theatre traditions. Now, thirty years on, they too have been superseded. The youth theatre of the 1980s and 90s has thrown aside the concerns of the angry underground and developed a fast-moving bewilderingly kaleidoscopic drama of breath-taking energy.

*Japanese Woodblock Prints* Columbia University Press

The summation of more than two thousand years of one of the world's most august literary traditions, this volume also represents the achievements of four hundred years of Western scholarship on China. The selections include poetry, drama, fiction, songs, biographies, and works of early Chinese philosophy and history rendered in English by the most renowned translators of classical Chinese literature: Arthur Waley, Ezra Pound, David Hawkes, James Legge, Burton Watson, Stephen Owen, Cyril Birch, A. C. Graham, Witter Bynner, Kenneth Rexroth, and others. Arranged chronologically and by genre, each chapter is introduced by definitive quotes and brief introductions chosen from classic Western sinological treatises. Beginning with discussions of the origins of the Chinese writing system and selections from the earliest "genre" of Chinese literature -- the Oracle Bone inscriptions -- the book then proceeds with selections from: • early myths and legends; • the earliest anthology of Chinese poetry, the Book of Songs; • early narrative and philosophy, including the I Ching, Tao-te Ching, and the Analects of Confucius; • rhapsodies, historical writings, magical biographies, ballads, poetry, and miscellaneous prose from the Han and Six Dynasties period; • the court poetry of the Southern Dynasties; • the finest gems of Tang poetry; and • lyrics, stories, and tales of the Sui, Tang, and Five Dynasties eras. Special highlights include individual chapters covering each of the luminaries of Tang poetry: Wang Wei, Li Bo, Du Fu, and Bo Juyi; early literary criticism; women poets from the first to the tenth century C.E.; and the poetry of Zen and the Tao. Bibliographies, explanatory notes, copious illustrations, a chronology of major dynasties, and two-way romanization tables coordinating the Wade-Giles and pinyin transliteration systems provide helpful tools to aid students, teachers, and general readers in exploring this rich tradition of world literature.

*The Supplementary Japanese-English Dictionary* Shambhala

Donald Keene's definitive history of modern Japanese literature is an achievement beyond the range and scope of any other western writer.

**Chushingura (The Treasury of Loyal Retainers)** Past and Present Book

This Ukiyo-e Master Special edition of Kunisada's 47 Ronin contains not only Kunisada's complete set of 48 samurai prints, reproduced in full-size and full-colour, but also reference prints from Kuniyoshi's classic series of 1847, complimenting each image. The book also features A.B. Mitford's definitive Legend of the 47 Ronin, the first English-language version of the story from 1871. This text is illustrated with 47 Ronin prints by various other classic ukiyo-e artists, including Yoshitora, Yoshitoshi, and Kunichika, bringing the total number of colour prints in the book to over 100.

*Sugawara and the Secrets of Calligraphy* Springer Science & Business Media

Kanadehon Chushingura has been one of the most popular bunraku and kabuki plays. This fascinating study explores the full spectrum of ukiyo-e (floating world) representations of the Chushingura story. Essential reading for all students of Japanese theatre, the history of Japanese art and the social history of Japan.

*The 47 Ronin* University of Arizona Press

A series of picaresque adventures set against the backdrop of a Japan still closed off from the rest of the world, Musui's Story recounts the escapades of samurai Katsu Kokichi. As it depicts Katsu stealing, brawling, indulging in the pleasure quarters, and getting the better of authorities, it also provides a refreshing perspective on Japanese society, customs, economy, and human relationships. From childhood, Katsu was given to mischief. He ran away from home, once at thirteen, making his way as a beggar on the great trunk road between Edo and Kyoto, and again at twenty, posing as the emissary of a feudal lord. He eventually married and had children but never obtained official preferment and was forced to supplement a meager stipend by dealing in swords, selling protection to shopkeepers, and generally using his muscle and wits. Katsu's descriptions of loyalty and kindness, greed and deception, vanity and superstition offer an intimate view of daily life in nineteenth-century Japan unavailable in standard history books. Musui's Story will delight not only students of Japan's past but also general readers who will be entranced by Katsu's candor and boundless zest for life.

*Early Modern Japan* Psychology Press

Inventing the Way of the Samurai examines the development of the 'way of the samurai' - bushido; - which is popularly viewed as a defining element of the Japanese national character and even the 'soul of Japan'. Rather than a continuation of ancient traditions, however, bushido; developed from a search for identity during Japan's modernization in the late nineteenth century. The former samurai class were widely viewed as a relic of a bygone age in the 1880s, and the first significant discussions of bushido at the end of the decade were strongly influenced by contemporary European ideals of gentlemen and chivalry. At the same time, Japanese thinkers increasingly looked to their own traditions in search of sources of national identity, and this process accelerated as national confidence grew with military victories over China and Russia. Inventing the Way of the Samurai considers the people, events, and writings that drove the rapid growth of bushido, which came to emphasize martial virtues and absolute loyalty to the emperor. In the early twentieth century, bushido; became a core subject in civilian and military education, and was a key ideological pillar supporting the imperial state until its collapse in 1945. The close identification of bushido; with Japanese militarism meant that it was rejected immediately after the war, but different interpretations of bushido; were soon revived by both Japanese and foreign commentators seeking to explain Japan's past, present, and future. This volume further explores the factors behind the resurgence of bushido, which has proven resilient through 130 years of dramatic social, political, and cultural change.

**Chushingura; Or, The Treasury of Loyal Retainers** Stanford University Press

This book demonstrates how Japan's so-called harmonious collective culture is paradoxically connected with a history of conflict. Ikegami contends that contemporary Japanese culture is based upon two remarkably complementary ingredients, honorable competition and honorable collaboration. The historical roots of this situation can be found in the process of state formation, along very different lines from that seen in Europe at around the same time. The solution that emerged out of the turbulent beginnings of the Tokugawa state was a transformation of the samurai into a hereditary class of vassal-bureaucrats, a solution that would have many unexpected ramifications for subsequent centuries.

*Japanese and Western Phenomenology* Infobase Publishing

Revenge Drama in European Renaissance and Japanese Theatre is a collection of essays that both explores the tradition of revenge drama in Japan and compares that tradition with that in European Renaissance drama. Why are the two great plays of each tradition, plays regarded as defining their nations and eras, Kanadehon Chushingura and Hamlet, both revenge plays? What do the revenge dramas of Europe and Japan tell us about the periods that produced them and how have they been modernized to speak to contemporary audiences? By interrogating the manifestation of evil women, ghosts, satire, parody, and censorship, contributors such as Leonard Pronko, J. Thomas Rimer, Carol Sorgenfrei, Laurence Kominz explore these issues.