

Table of Contents

Christopher BALME and Stanca SCHOLZ-CIONCA Introduction	7
--	---

Chapter One: Crises and Modern Identities

KAGAYA Shinko Dancing on a moving train: <i>Nō</i> between two wars	19
Mae J. and Richard J. SMETHURST Two new <i>nō</i> plays written during World War II	31
James R. BRANDON New plays in wartime: <i>Nō</i> and <i>kabuki</i>	38
Eike GROSSMANN Under the burden of <i>nō</i> : Community life in Kurokawa and ritual <i>nō</i> performances	49

Chapter Two: Reformation and Renewal

TAKEMOTO Mikio On the principle of <i>jo-ha-kyū</i> in contemporary <i>nō</i> theatre	69
YAMANAKA Reiko What features distinguish <i>nō</i> from other performing arts?	78
KASAI Ken'ichi New plays (<i>shinsaku nō</i>) as an engine of renewal. From the experiments of <i>Mei no kai</i> to the staging of <i>Shiranui</i>	86
Talking with UMEWAKA Rokurō Performing <i>shinsaku nō</i>	92
ODA Sachiko On the characteristics of newly composed <i>nō</i> plays (<i>shinsaku nō</i>)	99
Barbara GEILHORN Between self-empowerment and discrimination: Women in <i>nō</i> today	106
UZAWA Hisa Reflections on performing for the international <i>nō</i> symposium	123

Chapter Three: Japanese and Western Appropriations

OKAMOTO Akira	
The actor's body in <i>nō</i> and contemporary theatre. On the work of <i>Ren'niku Kōbō</i>	129
Richard EMMERT	
English <i>nō</i> and Theatre Nohgaku – the how and the why	141
Libby ZILBER	
Yugen for western audiences	154
Peter ECKERSALL	
'Mistook sign' – Australian responses to <i>nō</i>	164
Hans-Peter BAYERDÖRFER	
Between poetry and 'théâtre lyrique': <i>Nō</i> and the boundaries of genre	178
Christopher BALME	
'Too Close for Comfort': Benjamin Britten's <i>Curlew River</i> and the reception of <i>nō</i> after 1945	193
Juliane WEIGEL	
Interculturality or exoticism? Music and dramatic structure in the opera <i>Silkkirumpu</i> based on the <i>nō Aya no tsuzumi</i>	204
Helen S. E. PARKER	
Crossing borders in the presentation of <i>nō</i> through multimedia	222
Contributors	233