

Fall Season

# PERFORMING ARTS

2025

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Japan Society presents

## Yukio Mishima's *KINKAKUJI*

*Adapted from the novel Kinkakuji (The Temple of the Golden Pavillion) for the stage by Leon Ingulsrud and Major Curda. Stage design by Chiharu Shiota.*

Thursday, September 11—Saturday, September 20

Yukio Mishima Centennial Series: *Emergences*—Program #1

Yukio Mishima's *KINKAKUJI* is supported by the New York State Council on the Arts with the support of the Office of the Governor and New York State Legislature, Japan Foundation New York, and the Goethe-Institut with support from the Foreign Office of the Federal Republic of Germany. Air travel between Berlin and New York is generously provided by Delta Air Lines.



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The Yukio Mishima Centennial Series: *Emergences* is supported by Doug and Teresa Peterson.

## 2025—2026 Performing Arts Season Support

Major support is generously provided by Doug and Teresa Peterson, Howard Gilman Foundation, Jun Makiyama and Megumi Oka, and Robin B. Stern. Endowment support is provided by the Lila Wallace-Reader's Digest Endowment Fund, John and Miyoko Davey Foundation, and a leadership gift from the Doris Duke Charitable Foundation.



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**Hisamitsu.**

A heartfelt thank you to all who contributed in honor of Yoko Shioya's 20th anniversary and to ensure the continued success of the Performing Arts Program, including the Globus Family, Cheryl Henson, Laurent Hermout, Merit E. Janow, Eri Kakuta, Jun Makiyama and Megumi Oka, Doug and Teresa Peterson, Richard and Momona Royce, Lyndley and Samuel Schwab, Shiseido Americas, Robin B. Stern and Jeffrey Stern, and Lance Stuart.

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## ARTISTIC DIRECTOR'S NOTE

Welcome to the 2025-26 season! This fall is proudly filled with a curated slate of projects themed under Yukio Mishima's centennial.

I have been considering programming a season around Mishima's literature for a long time because his work in theater, art and film—not to mention his life itself—could provide kaleidoscopic angles from which to view contemporary Japan. Effectively, in pursuit of our mission to promote Japanese arts and culture—why not! When I realized that I missed an opportunity in the 50th year following Mishima's sensational *harakiri* suicide (1970), I decided to focus on 2025 for his 100th birth year. I started asking other performing arts producers in Japan if they were planning something that we could piggyback on, but—nothing... This disappointing result gave me more determination to create a phenomenon in New York, the city that once fascinated this great author.

I invited Leon Ingulsrud to brainstorm, as this perfectly Japanese/English bilingual theater director had always expressed a deep interest in Mishima. He did not disappoint, as he said he wanted to try a theatrical adaptation of *The Temple of the Golden Pavillion*, regarded by many as Mishima's masterpiece. Once again—why not! Besides, this novel encapsulates the mood of post-war Japan—a perfect subject in the 80th year of the end of WWII.

As soon as Leon uttered "*Kinkakuji*," I immediately thought of Chiharu Shiota as his collaborator for stage design—and not simply because of my own budding friendship with Chiharu. Her signature work with red, black and occasionally gold yarn would be, I thought, perfect for the golden pavilion, engulfed in red flames and turned into a blackened, charred ruin. Coincidentally, I learned that my wonderful colleague, Gallery Director Michele Bambling, had a vision to mount an exhibition of Chiharu's work. We discussed, "Can these ideas happen together...?" Why not!!

I hope you enjoy our curatorial vision as it unfolds.



Yoko Shioya  
Artistic Director

## Yukio Mishima Centennial Series: *Emergences*—Program #1 WORLD PREMIERE

# Yukio Mishima's *KINKAKUJI*

*Adapted from the novel Kinkakuji (The Temple of the Golden Pavillion) for the stage by Leon Ingulsrud and Major Curda. Stage design by Chiharu Shiota.*

Director: Leon Ingulsrud

Performer (Mizoguchi): Major Curda\*

Stage Designer: Chiharu Shiota

Script: Leon Ingulsrud and Major Curda

Original Music: Ethan Phelps

Sound Designer: Padra Crisafulli

Lighting Designer: Marie Yokoyama

Projection and Video Designer: Takaaki Ando

Assistant Director: Dominic Sixto

Production Stage Manager: Huai Huang\*

Costume Distressor: Meena Kang

Stage Design Assistants: Tomoko Fujimura and Tetsuhiro Uozumi

Manager to the Stage Designer: Fuyuka Sato

Original Novel by: Yukio Mishima

*\*Appearance courtesy of Actors' Equity Association*

***Yukio Mishima's KINKAKUJI (2025) was commissioned by Japan Society.***

*KINKAKUJI is produced through special arrangement with Concord Theatricals Corporation. Presented in collaboration with One Year Lease Theater Company.*

The creative team under One Year Lease extends special thanks to Darron L. West, Ianthe Demos and Lisa Sanaye Dring.

*Performance runtime is approximately 100 minutes with no intermission.*



*For content warnings concerning this production, please visit our website:*

## DIRECTOR'S NOTE

Like many people in my generation, my awareness of Yukio Mishima begins with his end. I was six years old in November 1970, too young to know his work beforehand, but I vividly remember the media coverage of his final day. Over time, I came to see Mishima as an embodiment of the paradoxes of post-war Japan—the fractures hidden behind an ancient culture's seemingly effortless embrace of modernity. Despite my misgivings about certain aspects of Mishima, I could never escape the clarity and extremity of his conviction.

Mishima's novel *The Temple of the Golden Pavilion* (*Kinkakuji*) turns to an earlier act of destruction: the 1950 burning of the temple by a young acolyte. Though not autobiographical, the novel reveals Mishima's deep sympathy for his protagonist, Mizoguchi, suggesting a rare self-awareness. Mizoguchi becomes a teenage Captain Ahab, drawn into the magnetic pull of beauty when it hardens into something absolute, untouchable and estranged from life. Here, beauty and violence are inseparable; the dream of purity carries the seed of annihilation.

This paradox resonates disturbingly today. In Japan, the United States and beyond, polarized visions of “purity” and “identity” threaten to tip toward both transcendence and destruction. The Golden Pavilion gleams as a symbol of what we long for, but also reflects what we fear.

These tensions collide on stage with Chiharu Shiota's art, which threads absence, memory and desire into fragile landscapes. As Major Curda moves through Mishima's text inside Shiota's spaces, we are invited to inhabit contradiction, to feel both the weight and lightness of beauty.

— Leon Ingulsrud, September 2025

## STAGE DESIGNER'S NOTE

This year marks the 100th anniversary of Yukio Mishima's birth, and I'm truly honored to be designing the stage set for *KINKAKUJI* at Japan Society.

When Mishima was twenty—the age of many students today—World War II came to an end. Experiencing such an era in his youth left a profound mark on him, and it's impossible to separate that from the creative path he later pursued.

The play's protagonist, Mizoguchi, struggles with a stutter and constantly feels a gap between himself and the world. It's as if he's wrapped in a thin veil, never fully able to touch reality. I wanted to bring that sense of distance to life on stage. Sometimes the wall between him and the world feels impossibly thick, and sometimes it almost disappears—but he always sees life through that veil, and it's within that space that he confronts himself.

Mishima's works are filled with a longing for beauty. But it's never a gentle kind of beauty—it's fragile, and at the same time, it carries impulses of destruction and violence. There's the yearning for death, the need to fill a void, the pull toward beauty that eventually drives one to destroy it. When Mizoguchi declares, “In order to live, I must burn the Golden Pavilion,” that inner turmoil is laid bare in its most striking form.

For this production, I've tried to express Mizoguchi's distance from the world through the use of threads on stage. And for the climactic burning of the Pavilion, I chose not to use real fire. To me, Mizoguchi's Golden Pavilion isn't only a physical building—it's an illusion that grew inside him, something that lived on in memory and imagination.

— Chiharu Shiota, September 2025

## ABOUT THE KINKAKU-JI TEMPLE

Kinkaku-ji was built in Kyoto at the end of the 14th century by Ashikaga Yoshimitsu, the third shogun of the Muromachi period (1338-1573), as a central structure of his large garden villa. Yoshimitsu devoted the most attention to the construction of this *shari-den* (or, reliquary hall), covering the entire surface of the pagoda



*Painted photograph of Kinkaku-ji, 1885*

with gorgeously shining gold leaf. It is said that this design was meant to exhibit the epitome of refinement and to evoke paradise on earth. After Yoshimitsu passed away, the villa, including the golden pavilion, was turned into a complex of Zen Buddhist temples according to his will, and his son, Yoshimochi, officially named the pavilion “Rokuon-ji Temple.” However, it has been generally known by its nickname, Kinkaku-ji (or, the Temple of the Golden Pavilion) for centuries, up to the present day. Kinkaku-ji escaped destruction across many centuries, surviving the burning of Zen temples during the Onin War (1466-77), enduring through the Warring States period (~late 16th century) despite a period of financial devastation from the loss of the Ashikaga shogun’s patronage and avoiding the ravages of World War II. The temple was designated as a National Treasure in 1929.

On July 2, 1950, a young novice monk named Hayashi Yoken set fire to the sacred Kinkaku-ji Temple, burning the entire structure to the ground. During Hayashi’s residency at Kinkaku-ji Temple to practice Buddhism, his mental stability was reported to have gradually deteriorated, and his academic



*Kinkaku-ji shortly after being burned*

performance declined. While there was much speculation and analysis on his potential motivations for committing arson, such as anger over discrimination due to his stutter or an act to “purge” decadence within the Zen Sect, his ultimate motivations remain unclear. Hayashi attempted suicide immediately after the arson; however, he was found in

a mountain behind the temple and caught. A psychiatric evaluation concluded that Hayashi possessed full criminal responsibility. The court, relying on this evaluation report, sentenced him to seven years of imprisonment. His mental and physical condition continued to deteriorate during his imprisonment, and he died of tuberculosis in 1956, shortly after his release.

In addition to the temple itself, many treasures housed in the Kinkaku-ji Temple were destroyed in the fire set by Hayashi, including an ancient wooden statue of Ashikaga Yoshimitsu that was recognized as a National Treasure. A meticulous reconstruction effort began, with funds for Kinkaku-ji’s repair raised through the help of monks engaging in *dhutanga* (ascetic practices). The rebuilt Kinkaku-ji, restored to its original appearance, was completed and reopened in 1955, a year before Hayashi’s death.

Inspired by this real incident, Yukio Mishima wrote a long novel, *Kinkakuji*, in the style of a monologue delivered by the novel’s protagonist Mizoguchi, who was modeled after Hayashi Yoken. It was published in 1956 by a major publisher, Shincho-sha, instantly becoming a bestseller. The novel won the Yomiuri Literature Award in the year following its publication. In 1959, it was translated into English by Ivan Morris and published by the New York publishing house Alfred A. Knopf with an English title, *The Temple of the Golden Pavilion*.



*A photograph of the fully restored Kinkaku-ji Temple*

## ABOUT THE ARTISTS

**Leon Ingulsrud** (Director) is a director, actor, teacher and writer whose work bridges cultures and continents. Born and raised in Japan as the son of Lutheran missionaries, he began his professional career with the Suzuki Company of Toga and later served as a resident director at Art Tower Mito in Japan. He has directed more than forty productions across the globe—from classical texts to original works and adaptations—guided by a deep commitment to collaborative creation and cultural exchange.

Ingulsrud was a founding member of the New York-based SITI Company and served as one of its artistic directors from 2011 until the company's closing in 2021. He holds an MFA in Directing from Columbia University and currently teaches acting and directing at Long Island University. Mr. Ingulsrud is a member of One Year Lease Theater Company (OYL), where in addition to acting and writing he works on the OYL summer International Performance Residency in India, Japan and Greece. With OYL, he has performed in *Pieces of the Moon*, *Kissing The Floor*, *Oedipus* and *Arms. Wake*, which he co-wrote with Brooke Shilling, will premiere in New York in November 2025. He has led workshops and residencies internationally and was the 2019 Black Mountain Legacy Fellow at UNC Asheville.

His translation work has brought over a dozen contemporary Japanese plays into English, and he has had the honor of helping Japan Society with translation and interpreting since the late 1980s. He directed and made a new translation for Yukio Mishima's *Hanjo*, premiering at Japan Society in 2017. As a performer, Ingulsrud appears in AMC's *Hell On Wheels* and Rockstar Games' *Red Dead Redemption 2*.

**Chiharu Shiota** (Stage Designer) is a contemporary artist best known for her site-specific, ephemeral installations in which fragments of memory are woven within webs of yarn that consume entire exhibition spaces. Shiota studied painting in Japan before training in performance art in Berlin, where she continues to live and work today. Her performances often present her physical body as a canvas, coating it in red paint or smearing it with earth. In contrast, her yarn installations allude to an absent body, with lines of thread representing intangible emotions, memories and human connections all tangled together.

Shiota has exhibited widely, including at the Institute of Contemporary Art,

Boston (2025); Nakanoshima Museum of Art, Osaka (2024); Grand Palais in Paris (2024); Hammer Museum, Los Angeles (2023); Mori Art Museum, Tokyo (2019); Gropius Bau, Berlin (2019); and National Museum of Asian Art, Washington DC (2014). In 2015, Shiota represented Japan at the 56th Venice Biennale. Her works are in numerous collections, including Los Angeles County Museum of Art (LACMA); Museum für Neue Kunst, Freiburg, Germany; National Museum of Modern Art, Tokyo; Te Papa Tongerewa — The Museum of New Zealand, Wellington; Toronto Museum of Art; and 21st Century Museum of Contemporary Art, Kanazawa, Japan.

Since 2003, Shiota has designed stage sets for performances at major theaters, including the Grand Théâtre de Genève in Geneva (2024); Théâtre Royal de la Monnaie in Brussels (2011); and New National Theatre in Tokyo (2009). Japan Society's *KINKAKUJI* (2025) brings Shiota's stage design to the U.S. for the first time.

**Major Curda** (Performer — Mizoguchi) is a multi-disciplinary mixed Asian-American actor/storyteller known for their work on various projects in Theatre, Film, Television and Voiceover. Curda has collaborated on various projects in development with New York Stage and Film, New York Theatre Workshop, The O'Neill/NMTC, One Year Lease Theatre Co., Ma-Yi Theatre Co. and Mercury Store. Curda had the privilege of performing in Broadway's *KPOP* and playing Romeo in NAATCO's *Romeo and Juliet*; and they can be found recurring in multiple seasons of the CW's *Riverdale* and Netflix's *Atypical*. In addition to other Broadway, Off-Broadway, touring, regional and developmental theater credits, Curda has recurred on multiple Nickelodeon shows, starred in web-series, voiced multiple video game characters and is an award-winning audiobook narrator. Curda is a proud volunteer actor at the 52nd Street Project. Emerging Artist and Mentee of The Actors Center. Alumnus of Carnegie Mellon Drama, SITI Skidmore and Cherubs.

**Ethan Phelps** (Original Music Composer) is a composer and pianist, currently pursuing a Classical Composition BM at Purchase College's Conservatory of Music. Ethan previously attended Long Island University where he composed music for Ellen McLaughlin's *The Oresteia* (Fall 2024) and Karel Čapek's Rossum's *Universal Robots* (Spring 2025). Recent performance credits include providing piano accompaniment for a staged reading of Amy Witting's *You're the Reason I'm Still Here* at the Public Theater in New York (Spring 2025).

**Padra Crisafulli** (Sound Designer) creates theatrical experiences as a sound designer, composer, director and generative artist, and is most energized when mixing the unexplainable with the unavoidable. Past credits include: La Jolla Playhouse, Park Avenue Armory, National Museum of Serbia, Prague Quadrennial and Edinburgh Fringe Festival. They were awarded the Triangle Rainbow Theatre and Riant's Best Director Award for their online work, as well as a Hæth Grant recipient through Possum Creek Games. MFA in Sound, UC San Diego. BFA in Directing, Carnegie Mellon University.

**Marie Yokoyama** (Lighting Designer) is a Japanese lighting designer based in New York. She has designed various productions at Japan Society, including recent shows such as *Ryoanji*; *Cage Shock*; *OK!*: *Music of the Ainu*; and *note to a friend*. Her recent credits include: *La Bohème* (Arizona Opera); *Madama Butterfly* (Vancouver Opera); *Waitress* (ZACH, TX); *Twelfth Night* (Theatre2, AK); *Dangerous Days* (Miami New Drama); *Cyrano de Bergerac* (KC Rep); *Conscience* (Portland Stage); and *Human* (Asheville Creative Arts). Upcoming productions include *Madama Butterfly* (co-production Calgary Opera, Arizona Opera, Grand Rapids Opera); *Madama Butterfly* (Colorado Opera); *Jagged Pills* (Redhouse, NY); and *Stuck Elevator* (Grand Rapids Opera). Yokoyama received a MFA from Yale School of Drama, and is a member of USA829.

**Takaaki Ando** (Projection and Video Designer), or A-Key, is a New York City-based sound, lighting and projection designer with over a decade of experience in performing arts and live events. His work spans a wide range of venues, from world-renowned institutions to independent theaters and cultural spaces. Known for his versatility and technical fluency, A-Key also brings deep expertise as a technical director, stage manager and production supervisor. His collaborative approach and refined aesthetic make him a trusted presence in both large-scale productions and experimental performance environments.

**Dominic Sixto** (Assistant Director) is a recent graduate of LIU Post, with this being their first directorial project. Past productions include *Into The Woods* (Baker), *The Great Comet of 1812* (Dolokhov) and *Oedipus* (Oedipus). They would like to thank their Abuela for inspiring them to create art, always, anywhere!

**Huai Huang** (Production Stage Manager) is an international stage manager originally from Taiwan, now based in New York City, and has been working in the US, Japan and Taiwan. She received her MFA in stage management from the University of California, San Diego in 2025. Selected credits: *Ocean's 11* (Takarazuka Revue), *Phantom* (Takarazuka Revue), *Elisabeth* (Takarazuka Revue), *Casanova* (Takarazuka Revue), *Trophy Boys* (MCC Theatre), *Velour: A Drag Spectacular* (La Jolla Playhouse), *Cabaret* (The Old Globe), *Aphrodite* (Taiwan Now), *The Devotion of Suspect X* (National Theatre of Taiwan).

**Meena Kang** (Costume Distressor) is a South Korean costume designer and stylist based in New York. They hold a BFA in costume design from the Carnegie Mellon School of Drama and further studied at the National University of Singapore. Most recent credits include *Slanted* (directed by Amy Wang) and *Machinal* (directed by Alexis Confer).

**One Year Lease Theater Company** (OYL), founded in 2001, is a professional theater company based in New York City with a one-of-a-kind International Program. We are an artistic fulcrum around which theater, education, training and inspiration spins. OYL is our home, a site of artistic pilgrimage, a creative lab for experimentation and risk-taking and a harborer of community and collaboration. [www.oneyearlease.org](http://www.oneyearlease.org)

## ABOUT YUKIO MISHIMA

*Biography provided by Concord Theatricals.*

Born Kimitake Hiraoka (1925—1970), Yukio Mishima was a Japanese author, poet, playwright, actor, model, Shintoist, ultra-nationalist and leader of an attempted coup d'état which culminated in his suicide. Mishima is considered one of the most important postwar stylists of the Japanese language. He was nominated for the Nobel Prize in Literature five times in the 1960s. His works include the novels *Confessions of a Mask*, *Life for Sale* and *The Sailor Who Fell from Grace with the Sea* as well as the plays *My Friend Hitler*, *The Lady Aoi* and *Madame de Sade*.

The novel, *Kinkakuji*, by Yukio Mishima (sold in English as *The Temple of the Golden Pavilion*) is available for purchase in various formats in bookstores and online retailers.

## YUKIO MISHIMA TIMELINE

<u>Year</u>	<u>Mishima's Life</u>	<u>Historical Events</u>		
1925	Kimitake Hiraoka (known by his pen name Yukio Mishima) is born. Taken to live with his aristocratic grandmother Natsuko, who raises him in strict isolation.	Passage of the Peace Preservation Act in Japan. This law gave the Japanese police widespread power in curbing dissent.	1939	Grandmother Natsuko dies.
1926		The emperor Yoshihito dies, marking the end of the Taisho period. His son, Hirohito, becomes the new emperor; Japan's Showa period begins.	1941	First publication of his short story, <i>Hanazakari no Mori (Forest in Full Bloom)</i> , at 16. Uses the pen name "Yukio Mishima" (adopted in part to avoid backlash from his father, who disapproved of his writing).
1931	Admitted to the Gakushuin, a private school established to educate the children of Japan's nobility, including the Imperial Family. Begins to develop an interest in poetry and haiku.	Japan begins military aggression in Manchuria.	1944	Graduates from Gakushuin's high school, delivering the valedictorian speech. Receives a draft notice for the Imperial Japanese Army and barely passes his conscription examination. Enrolls in Tokyo University (in the Faculty of Law, at his father's behest).
1936		The February 26 Incident takes place, in which a group of young Imperial Japanese Army officials attempts to overthrow the Japanese government. Although several officials are assassinated, the coup d'etat fails. The incident inspired Mishima to write a famous short novel, <i>Patriotism</i> , published in 1961.	1945	In February, misdiagnosed with tuberculosis and fails his medical check on convocation day; declared unfit for service and sent home. In June, receives his first fee for publishing with the short story <i>Esugai no Kari (Esugai's Hunting)</i> , published in <i>Bungei</i> magazine.
1937	Enters Gakushuin's middle school and returns to live with his immediate family.	Sino-Japanese War begins.	1946	Meets Japanese author Yasunari Kawabata (1899—1972), who becomes a critical mentor and friend for the remainder of Mishima's life.
1938	Writes his first short novels, <i>Zazen Monogatari (Tale of Zazen)</i> and <i>Sukanpo (Sorrel Flowers)</i> , which are published in Gakushuin's school fan-zin, <i>Hojin-kai</i> . Has his first experience seeing a kabuki play ( <i>Chushingura</i> ) and a noh play ( <i>Miwa</i> ) with his grandmother Natsuko. This has a profound impact on Mishima, who becomes a frequent attendee of traditional Japanese theater throughout his adult life.		1947	Goes to work for the Japanese Ministry of Finance.
			1948	Resigns from his job at the Ministry of Finance and decides to support himself through writing. Publishes his first play, <i>Kataku (Burning House)</i> . Begins work on the semi-autobiographical novel <i>Confessions of a Mask</i> .
			1949	Publishes <i>Confessions of a Mask</i> , exploring themes of identity and sexuality, which made him a celebrity (at the age of 24). <i>Kataku</i> is premiered in Tokyo.
				World War II begins.
				Soviet-Japanese nonaggression pact signed in April. Japan attacks Pearl Harbor in December. The U.S. declares war on Japan.
				The United States detonates two atomic bombs over Hiroshima and Nagasaki. Japan surrenders to the United States, ending World War II / the Pacific War. American occupation of Japan begins.
				Many nationalist literary figures are branded "war criminal literary figures," and many officials are purged from public office.

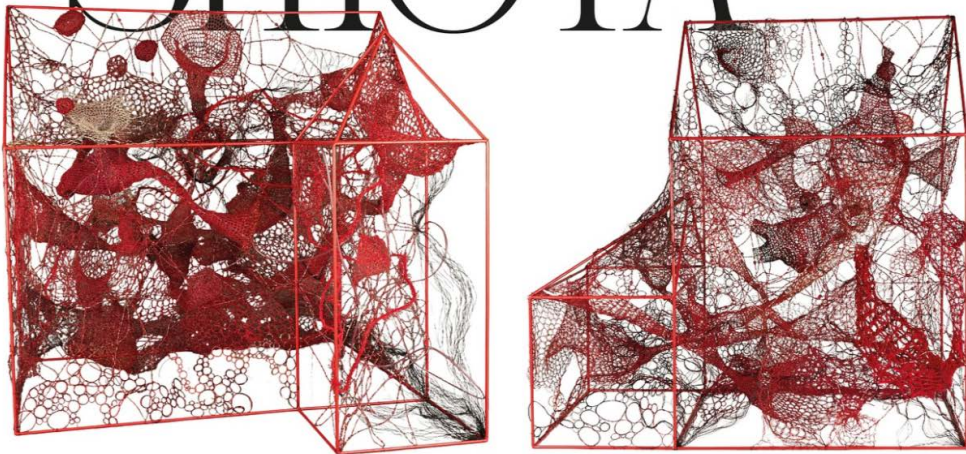


1950	Begins work on his first modern adaptation of a traditional noh play, <i>Kantan</i> . Publishes <i>Thrust of Love</i> , which later became a movie produced by film studio Nikkatsu in 1966..	Korean War begins. On July 2, a young novice monk burns down Kinkaku-ji, a Zen Buddhist temple in Kyoto, in an intentional act of arson.		by New York's publishing house, Alfred A. Knopf. The collection <i>Five Modern Noh Plays</i> is published shortly after, with an English translation by Donald Keene.	
1951	Publishes his novel <i>Kinjiki</i> ( <i>Forbidden Colors</i> ). Visits gay bars while working on the novel. Takes his first trip abroad. Writes his second modern adaptation of a traditional noh play, <i>Aya no Tsuzumi</i> .		1957	Invited to the United States by the book publisher Alfred A. Knopf. Writes a modern adaptation of the kyogen play <i>Busu</i> ( <i>Poison</i> ) at the request of an American producer, but the play is never performed in Mishima's lifetime. Relationship with Toyoda ends.	
1952	Writes his third modern adaptation of a traditional noh play, <i>Sotoba Komachi</i> .	American occupation of Japan ends, and Japan's sovereignty is restored.	1958	Mishima marries Yoko Sugiyama, the daughter of a well-known Japanese traditional painter. Develops a dance drama based on <i>The Seven Bridges</i> . <i>Enjo</i> ( <i>Conflagration</i> ), a film adaptation of <i>The Temple of the Golden Pavilion</i> , is released.	
1954	Publishes <i>Shiosai</i> ( <i>The Sound of Waves</i> ). Falls in love with Sadako Toyoda, who becomes a model for several characters in his writing, including within <i>Hashi-zukushi</i> ( <i>The Seven Bridges</i> ). Writes his fourth modern adaptation of a traditional noh play, <i>Aoi no Ue</i> ( <i>The Lady Aoi</i> ).		1959	Daughter Noriko is born. Mishima publishes <i>Kyoko no Ie</i> ( <i>Kyoko's House</i> ), one of his most ambitious works to date, but the novel is widely panned, becoming his first major professional setback.	
1955	Completes his fifth modern adaptation of noh play, <i>Hanjo</i> , and publishes all five plays in the collection <i>Five Modern Noh Plays</i> . Begins a rigorous program of bodybuilding and martial arts training to create a "perfect" physical body, maintaining this training regimen throughout the rest of his life.		1960	Publishes commentary on the Anpo protests in the <i>Mainichi Shinbun</i> newspaper, entitled "A Political Opinion," critical of leftist protestors. Mishima's writing becomes increasingly overtly political over the following decade. Stars in his first major film, <i>Karakaze Yaro</i> ( <i>Afraid to Die</i> ), for which he also sings and writes lyrics for the main theme song.	The Anpo protests take place in response to the United States —Japan Security Treaty, which would allow the United States to maintain military bases in Japan. On June 15, hundreds of thousands of protestors march on the National Diet and are attacked by ultranationalist counter-protestors. A young Tokyo University student protestor is killed.
1956	Writes and publishes <i>Kinkakuji</i> ( <i>The Temple of the Golden Pavilion</i> ), based on a real 1950 arson incident. Mishima's short story <i>The Seven Bridges</i> has its first publication. <i>The Sound of Waves</i> becomes the first of Mishima's novels to receive an English translation, and is published		1961	Publishes one of his most famous short stories, <i>Yukoku</i> ( <i>Patriotism</i> ), based on Japan's February 26 Incident in 1936. Embroiled in	The right-wing terrorist attack known as the Shimanaka Incident takes place. After Japanese author Shichiro

	the Shimanaka Incident due to a rumor that Mishima recommended Fukazawa's short story for publication and receives hundreds of death threats. Mishima denies the claim and criticizes the assassin as unpatriotic.	Fukazawa publishes a short story in the magazine <i>Chuo Koron</i> which features a dream sequence depicting the beheading of the Emperor, a young man breaks into the home of the <i>Chuo Koran</i> president, murdering his maid and severely wounding his wife. In response, literary and artistic depictions of the Emperor become "taboo" among writers and the mass media.			
1962	Son Ichihiro is born.			1968	Establishes the Roman Theater troupe after a schism occurs in Neo Littérature Théâtre. Forms the Tatenokai (Shield Society), a private militia of young men dedicated to defending traditional Japanese values. Fifth Nobel Prize nomination; regarded as a major contender, but the Prize is instead awarded to his mentor Yasunari Kawabata.
1963	Begins modelling, featuring as the photo model in the photographer Eikoh Hosoe's book <i>Bara-kei (Ordeal by Roses)</i> . The novel <i>Gogo no Eiko (The Sailor Who Fell From Grace with the Sea)</i> is published. Leaves theater troupe Bungakuza after actors refuse to perform his play <i>The Harp of Joy</i> for its anti-communist views. He forms his own troupe with politically disaffected members of Bungakuza, called the Neo Littérature Théâtre. First Nobel prize nomination.			1969	Publishes <i>Honba (Runaway Horses)</i> , the second book in the <i>The Sea of Fertility</i> tetralogy.
				1970	Publishes <i>Akatsuki no Tera (The Temple of Dawn)</i> , the third book in the <i>The Sea of Fertility</i> tetralogy. On November 25, Mishima delivers the fourth and final manuscript of the tetralogy, <i>Tennin Gosui (The Fall of the Angel)</i> to his publisher. On the same day, he leads an attempted coup of the Japanese government with four members of the Tatenokai, kidnapping a Japanese army commander and attempting to rally troops at a military base. After his impassioned speech is met with indifference, he commits ritual suicide ( <i>seppuku</i> ).
1964	Second Nobel Prize nomination.	The Olympics are held in Tokyo.			
1965	Mishima's all-female play <i>Madame de Sade</i> is premiered in Tokyo. Third Nobel Prize nomination.				
1966	Writes and directs the film <i>Patriotism</i> , based on his short story of the same name, which becomes a huge success in Japan.				
1967	Completes the first book in his <i>The Sea of Fertility</i> tetralogy, <i>Haru no Yuki (Spring Snow)</i> . Fourth Nobel Prize nomination. Undergoes some basic training in Japan's Self-Defense Forces in secret. Starts practicing karate.				
					"New Left" activists engage in major protests at Japanese universities, which continue through the following year.
					The Japan World Expo, Osaka, opens in March. The United States-Japan Security Treaty is renewed in June, which draws a series of Anpo protests but on a smaller scale compared to the 1960s.

塩田千春

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